



SCHOOL OF  
ADVANCED STUDY  
UNIVERSITY  
OF LONDON

MA/MRes

History of the Book

2017-2018

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# Introduction

## Welcome from the Dean

I would like to welcome you to the School of Advanced Study, whether you are joining us for the first time, or returning for further research. The School is a unique institution in UK Higher Education, uniting ten Research Institutes of international repute, seven of them with significant library resources; we believe that we offer an outstanding multidisciplinary environment for advanced learning and research in the humanities and social sciences, and we greatly value the contribution that all our students make to this environment.

We are glad that you have decided to bring your talents to the School and to participate in the vital and exciting enterprise of pursuing and disseminating knowledge. The purpose of this handbook is to give you full information about what is available, what to expect, how to get it, and what to do if problems arise. While your home Institute will be responsible for most aspects of your studies, the School and its Registry play an overarching role in ensuring that you progress smoothly through your course or research, and that from the time of your registration to the awarding of your degree your academic and personal interests are safeguarded. We hope that you will find this handbook useful (and would welcome suggestions for ways in which it might be improved), and that it will help to guarantee that your period of study at the School is as rewarding an experience as you, and we, would wish.

**Professor Rick Rylance**  
Dean

## The School of Advanced Study

The School of Advanced Study is the UK's national centre for the support and promotion of research in the humanities. Located at the heart of the University of London in Bloomsbury, the School provides an unrivalled scholarly community in which to pursue postgraduate study and research. Students learn from leading specialists in their fields, hone their research skills in highly regarded training programmes, expand their knowledge through an extensive calendar of events, and become part of a worldwide network of humanities scholars. Funding opportunities include AHRC-sponsored London Arts and Humanities Partnership studentships, SAS studentships, and a number of subject-specific bursaries and awards.

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# Key Contacts for Students

General enquiries	<a href="mailto:sas.registry@sas.ac.uk">sas.registry@sas.ac.uk</a>
Admissions enquiries	<a href="mailto:admissions@sas.ac.uk">admissions@sas.ac.uk</a>
Tuition fee and payment enquiries	<a href="mailto:sas.fees@sas.ac.uk">sas.fees@sas.ac.uk</a>
Research degrees examination and thesis submission	<a href="mailto:research.degrees@sas.ac.uk">research.degrees@sas.ac.uk</a>

## IES Staff

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Room 260, Senate House, Malet Street, London, WC1E 7HU

## Registry Staff

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## Registry Office Location

School of Advanced Study, University of London

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South Block, Malet Street, London WC1E 7HU

Opening Hours: 9.30 – 5.00pm

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# Term Dates 2017/18

## **INDUCTION WEEK**

25-29 September 2017

## **AUTUMN TERM**

2 October – 15 December 2017

## **SPRING TERM**

8 January – 23 March 2018

## **SUMMER TERM**

23 April – 29 June 2018

## **School closures:**

**Christmas:** Monday 25 December 2017 - Monday 1 January 2018 inclusive

**Easter:** Thursday 29 March 2018 - Tuesday 3 April 2018 inclusive

**Bank Holidays:** Monday 7 May 2018, Monday 28 May 2018, Monday 27 August 2018

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# An Introduction to Book History

Book History is much broader in scope than its title suggests. 'Book' in 'Book History' means any form of text that is made public or distributed in any way. Book History therefore covers the study of texts on clay tablets from Sumeria and Babylonia, shards of pottery with writing on them from Greece, papyrus rolls from Egypt and Rome, manuscript books written on parchment as well as books printed on paper, and texts available electronically. Book History is interested in all sorts of text, so as well as studying the First Folio of Shakespeare, it can involve the study of legal documents from Babylon, voting decisions from fifth-century Athens, tax returns from Roman Egypt, graffiti from Pompeii, recipes from medieval Europe, and advertising posters from Victorian Britain.

Book History is concerned with the means by which authors communicate to their readers, and the ways in which they relate to publishers, booksellers and librarians. It concerns itself with the way in which books are put together physically, the way they are multiplied, and then distributed. Distribution, through wholesalers, booksellers, second-hand and antiquarian book dealers, is of great interest to the Book Historian. The whole history of libraries — national, university, subscription, public, or private — is within the purview of Book History.

Most important of all in Book History is what happens to the text when it finally reaches the reader: what does he or she do with it? How is it read? And how does the reading of certain texts affect the writing of the next generation of texts? The history of reading thus constitutes yet another area of study within Book History.

Above all else, Book History is a study of material objects: in almost all the forms it takes, the 'book' is a manufactured object requiring raw materials, a manufacturing process, a distribution system, and a set of consumers. Book History cannot be studied in the abstract: students need to be able physically to hold and explore books. They need to understand how a medieval scribe and an illuminator worked; how type was cast, set, made ready, inked, and printed; how paper was made and how books were bound. To know these things in the abstract is not enough, however: if at all possible, students need to try out these processes for themselves so that their knowledge is firmly grounded in the real world of intractable materials, complicated processes, and the rhythms of physical labour.

There is no better place in the world to study the History of the Book than in London, and no better institution within London in which to study than the University of London. In the British Library (BL) London has one of the greatest libraries in the world, and our students receive a formal introduction to working in the BL and will be expected to use it during their studies. Our MA students also have access throughout the Senate House Libraries, including Senate House Library, one of the largest university libraries in the country. Situated in Senate House, the administrative centre of the University, it has huge resources in all disciplines (it has about 2 million items and takes about 5,500 current periodical titles). It also houses a number of special collections: the Goldsmiths' Library of Economics Literature (60,000 volumes); the United States Library (30,000 volumes); the Harry Price Collection (12,000 volumes); the Porteus Library (9,000 volumes); the Grote Collection (7,500 volumes); the Sterling Library (6,000 volumes); and the Durning Lawrence Library (6,000 volumes). Senate House also houses the Institute of Historical Research whose scholarly facilities are available to History of the Book MA students. These include its considerable library and common room. Senate House is within 15 minutes' walk of the British Library.

Furthermore, apart from the extensive range of smaller general libraries available to our students, there is a remarkable selection of specialist libraries ranging from the Wellcome Institute, with its huge collection on the history of medicine and science, to the Warburg Institute and the National Art Library, with their art historical collections, to libraries and museums that have a specific relevance to Book History, such as the Type Museum and the Science Museum.

Many of the great museums of London also have collections that are of direct use to the Book Historian; these include the British Museum, the Victoria and Albert Museum, and the Imperial War Museum. In the British Museum, for instance, the Book Historian can see the earliest surviving texts in the form of Babylonian clay tablets and Egyptian papyri. For Book History the archival resources of London are unrivalled: the British Library, the National Archives at Kew, the Guildhall Library and many other institutions offer a rich range of archival material for research. Much of this material is still unexplored territory as far as Book History is concerned, so there are many opportunities for MA students to do worthwhile original research during their time with us.

London has always been the centre for publishing and bookselling in Britain. It is the home of the Society of Authors, the Publishers' Association and the Booksellers' Association, as well as being the centre for literary agents. The programme is therefore able to draw on the expertise of many practitioners actively engaged in the creation, manufacture and marketing of books, newspapers and magazines. London is also a great centre for developing technologies in such areas as the digitization of texts and their distribution. Whatever aspect of the history of text production and consumption appeals to you most, you will almost certainly be able to find what you are looking for in London.

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Within forty minutes travelling time of London there are, moreover, the great collections of eighteenth- to twentieth-century publishers' archives at the University of Reading. Within similar travelling time students have access to two of the country's other great legal deposit libraries: the Bodleian Library in Oxford, and Cambridge University Library. Moreover, the college libraries of Oxford and Cambridge contain remarkable collections of medieval manuscripts and early printed books.

Students can study some of the earliest manuscripts of the Bible (in the British Library), or Anglo-Saxon manuscripts (in the British Library and Lambeth Palace Library). They can work on high medieval manuscripts at the British Library or the National Art Library. Many of our students spend time working on early printed books, collections of which abound in London and in libraries within easy travelling distance of London. If the resources are copious for periods before the nineteenth century, there is almost an embarrassment of riches for those wishing to study nineteenth- or twentieth-century texts. Setting aside books for a moment, the British Library's dedicated 'Newsroom' holds its collections of newspapers, magazines and ephemera in digital or microfilm form. The British Library's National Newspaper Building in Boston Spa, West Yorkshire, holds the physical collections themselves.

Quite apart from the rich array of resources, the MA in the History of the Book calls upon the talents of a wide range of distinguished scholars in the fields of Palaeography, Bibliography and Book History from London, Reading, Oxford and Cambridge, and farther afield, as lecturers and supervisors. But more than this: as London has been the centre of book publishing and printing since the 1470s (and was a centre for manuscript book production long before that), the MA in the History of the Book also calls upon practitioners in printing, binding, publishing, literary agency and book conservation to provide additional teaching.

## Suggested Texts

*There are six published works that you will find useful throughout your studies:*

***The Cambridge History of the Book in Britain*, 6 vols. (Cambridge: Cambridge University Press, 1999-2011)**

An important and comprehensive series on Book History.

**Chambers, Ellie and Andy Northedge, *Arts Good Study Guide*, 2nd ed. (Milton Keynes: OUP Worldwide, 2008)**

A very useful handbook which provides basic, sensible advice on such matters as note-taking, the construction of clear arguments, and the writing of well-structured essays.

**Correa, Delia da Sousa and W.R. Owens (eds.), *A Handbook to Literary Research* (London: Routledge, 2010).**

Although specifically targeted at students studying literature at postgraduate level, this has chapters on research techniques that are generally applicable to all humanities subjects, on the use of the Internet as a research tool, on bibliography and on the History of the Book. It also has a section on preparing a research proposal and writing a dissertation that you should find useful, particularly during the latter half of your MA studies.

**Eliot, Simon and Jonathan Rose (eds.), *The Blackwell Companion to the History of the Book* (Oxford: Blackwell, 2007).**

This is a broad, accessible introduction to the subject which provides a series of chapters written by specialists that covers the history of the book from clay tablets to the internet, provides introductions to various methodologies of the discipline, as well as tackling related subjects such as the history of literacy, the importance of ephemera, and the nature of copyright.

**MHRA Style Guide, 3rd ed. (London: MHRA, 2013).**

This standard work gives all the advice (and illustrates it with numerous examples) that you will need to ensure that the references and bibliographies in your essays and dissertation are clear, consistent, and scholarly. You can download the Style Guide without charge as an Adobe Acrobat PDF file from:

<http://www.mhra.org.uk/Publications/Books/StyleGuide/>

**Suarez, Michael and Henry Woudhuysen, *The Oxford Companion to the Book* (Oxford, OUP, 2010).**

This is an impressive two-volume work useful for reference, but it is neither portable nor cheap.

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# Preliminary Reading

*To the extent you have the time to read them before the course begins, the following texts provide a broad introduction to topics in Book History. The \* items are foundational texts.*

\*Altick, R.D., *The English Common Reader* (Columbus: Ohio State University Press, 1998).

Barker, Nicolas (ed.), *A Potencie of Life: Books in Society. The Clark Lectures 1986–1987* (London: British Library, 1993).

Carter, John, *ABC for Book Collectors* (London: British Library, 2004); first published in 1952, the eighth edition is also available on-line at: <<http://www.ilab-lila.com/images/abcforbookcollectors.pdf>>

Eliot, Simon and Jonathan Rose (eds.), *The Blackwell Companion to the History of the Book* (Oxford: Blackwell, 2007).

\*Eisenstein, E.L., *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe* (Cambridge & New York: Cambridge University Press, 1979).

\*Febvre, L. and H.J. Martin, *The Coming of the Book: the Impact of Printing 1450–1800* (London: N.L.B., 1976 [reprinted 1990]).

Norrie, Ian, *Mumby's Publishing and Bookselling in the Twentieth-Century* (London: Bell & Hyman, 1982).

Reynolds, L.D. and N.G. Wilson, *Scribes and Scholars: A Guide to the Transmission of Greek and Latin Literature*, 3rd edn. (Oxford: Clarendon Press, 1991).

\*Steinberg, S.H., *Five Hundred Years of Printing*, rev. by J. Trevitt (London: British Library, 1996).

*Finally, to brush up on the historical context:*

Briggs, A., *A Social History of England* (London: Penguin, 1991).



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# Degree Structure

For the MA, each student must complete successfully a brief diagnostic essay, two core taught courses (**The Medieval Book** and **The Printed Text in Britain**), four option courses, a research methodology short course, and a dissertation of 15,000 words.

For the MRes, each student must complete three courses — which must be selected in consultation with the course tutor — plus the research methodology short course, the diagnostic essay, and a dissertation of 30,000 words. Once these three courses have been completed successfully, the student can undertake work on the dissertation. MRes students will be expected to pass the three taught courses with an average mark of 64.5 or above. If that is not achieved, the student will be strongly advised to follow an alternative MA route by taking more taught courses (either through the MA or LRBS programmes) and then submitting a 15,000 word dissertation.

Each course will consist of ten teaching sessions (each lasting no fewer than 90 and no more than 120 minutes) with one piece of written coursework (5,000 words).

Optional courses are to be selected, in consultation with the course tutor, from a list offered in the following pattern:

<b>2017/18</b>	
Autumn	The Historical Reader: The practice and representation of reading, c.1400 to the present day
	The Book in the East
Spring	Western Book Structures
	Textual Scholarship and Contemporary Editorial Theory
Summer	Book Trade Internship (optional)
<b>2018/19 (Provisional)</b>	
Autumn	Digital Publishing
	The Book in the Ancient World
Spring	Provenance in Books
	Hand-Press Printing: A Practical Course
Summer	Book Trade Internship (optional)

Students may also take, with the approval of the course tutor, a London Rare Books School course instead of one of the scheduled courses (this is subject to a small additional charge to cover catering during the five days).

Students may also substitute one of the option courses for a summer internship at a London bookselling firm.

## Full-time and Part-time Study

The MA and MRes can be taken one-year full-time, to be completed within 12 months, or two years part-time, to be completed within 24 months. Part-time MA students normally complete the two core courses and two further courses in the first year, the third and fourth courses and the dissertation being taken in the second year. However, it is assumed that some preliminary work on the dissertation will be undertaken during the first year.

In order to accommodate part-time study for students on day-release we arrange for courses to be taught on one day in the week (Wednesday).

MA Full-Time Study (One Year)	MA Part-Time Study (Two years)	MRes Full-Time Study (One year)	MRes Part-Time Study (Two Years)
<b>YEAR 1</b>			
<b>AUTUMN TERM</b>			
Research Methodology	Research Methodology	Research Methodology	Research Methodology
The Medieval Book	The Medieval Book	Option course 1	Option course 1
Option course 1	Option course 1	Option course 2	OR
Option course 2		Option course 3	Option course 1 and 2
<b>SPRING TERM</b>			
The Printed Book	The Printed Book	Dissertation	Option course 3
Option course 3	Option course 2		OR
Option course 4	OR		Option course 2 and 3
	Option course 2 and 3		
<b>SUMMER TERM</b>			
Book Trade Internship (optional)	Book Trade Internship (optional)	Dissertation	Preliminary Work on Dissertation
Dissertation	Preliminary work on dissertation		
<b>YEAR 2</b>			
<b>AUTUMN TERM</b>			
	Option course 3		Dissertation
<b>SPRING TERM</b>			
	Option course 4		Dissertation
<b>SUMMER TERM</b>			
	Dissertation		Dissertation

# Induction Week: 25-29 September 2017

*For incoming students, Induction Week provides an introduction to Book History methodology as well as the resources available to London-based Book Historians.*

If you do not already have one, you will be able to apply for a **British Library reader's card** during the British Library induction **day**. You will need to bring personal identification and proof of address. The BL requires two original identification documents, one showing your signature and one showing proof of your home address (utility bills and bank statements must be less than three months old).

25 September		Senate House	Location
	11.00-11.30	<b>Introduction and welcome to the Institute of English Studies and the MA/MRes programme</b> (Cynthia Johnston, Andrew Nash and Elizabeth Savage)	DLL, Senate House Library
	11.30-12.00	<b>The handling of books</b> (Angela Craft, Senate House Library)	
	12.00-13.00	<b>Looking at books: an introduction I</b> (led by Cynthia Johnston)	
	14:00-16.00	<b>Looking at books: an introduction II</b> (led by Elizabeth Savage and Andrew Nash)	Room 243
26 September		Introduction to Senate House Library	
	09.30-11.00	<b>Introduction to SHL to include Book Historical reference tools: printed &amp; digital</b> (Tansy Barton, Leila Kassir, Richard Epsley)	DLL, Senate House Library
	11.30-12.15	<b>Introduction to binding structures</b> (Nicholas Pickwood)	
	12.15-15.30	<b>Break for lunch (on own) &amp; opportunity to explore SHL resources</b>	
	15.30-16.15	<b>Introduction to Special Collections</b> (Karen Attar)	
27 September		Introduction to the British Library [Please acquire a reading room pass <i>before</i> the day]	
	10.00-11.30	<b>Introduction to the British Library and Overview of Collections</b> (Christian Algar)	British Library
	11.30-12.00	<b>A look at printed heritage items</b>	
	12.00-13.00	<b>Lunch/Reading Room exercise</b>	
	13.00-14.00	<b>Concluding session – summaries; questions, concerns</b>	
	15.30-17.00	<b>British Library: The Bible 2<sup>nd</sup>-12<sup>th</sup> Century</b> (Tuija Antonin)	
28 September		Literacy, writing and reading	
	10.00-12.00	<b>Workshop: literacy, writing and reading</b> (Cynthia Johnston, Giles Mandelbrote, Andrew Nash, Edmund King)	DLL, Senate House
	13.00-16.00	<b>Technologies of type and printing</b> (Richard Lawrence)	St Bride or Senate House
	16.00-17.30	<b>Social Gathering</b>	DLL, Senate House
29 September			
	9.00-9.30	<b>School of Advanced Study registration and enrolment</b>	Chancellor's Hall, Senate House

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# Research Methodology Training Day

*All students, whether full- or part-time, will be expected to attend a methods and resources study day – usually a Saturday class held in the autumn.*

These are led by teachers in the University and cover topics of research methodology required by the British Academy, such as the use of libraries and other resources available in London, and the presentation of material at postgraduate level.

No assessed coursework will be required for the research methodology element(s); although, it is very important that you attend these classes as it will assist you with written assessed coursework that is required for other modules on the programme. Work that does not show a thorough grasp of the scholarly skills taught in these sessions will be marked down.

For 2017-2018, the methods and resources study day will take place on **Saturday 9 December 2017**. The session will cover:

*Going to the Sources: Heuristic Methods and Bibliographical Resources*

*MHRA Workshop*

*Workshop on Palaeography & Codicology*

*Essay Writing Workshop*

If you are unable to attend you must inform the course tutor or course administrator.

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# Excursions and Gatherings

## ***Start of Year Social***

*Date: 28 September 2017, 4.00pm*

New and continuing students, in addition to IES staff and fellows, are invited to an informal get-together in the surroundings of the Durning-Lawrence Library in Senate House. Booze and soft drinks will be provided (in abundance).

## ***Trip to Cambridge University Libraries***

*Date: 4 December 2017, 11.00am*

We will visit Corpus Christi College and the Parker Library. Students are expected to make their own travel arrangements.

## ***Trip to Sotheby's (London)***

*Date: Monday 30<sup>th</sup> October, 4.30pm*

This trip to Sotheby's is in advance of their major rare books sale in December. There will be a talk and view of highlights of 'The Library of a European Gentleman', hosted by Dr Gabriel Heaton and Dr Charlotte Miller

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# Diagnostic Essay

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*Below are four prompts for the diagnostic or 'range-finding' essay. Choose one and write an essay of around 1,500 words on it. You will not be penalised for concision, but essays seriously over-length will run that risk.*

Please use the MHRA Style Guide for your references and for your bibliography. Footnotes, rather than endnotes, are required.

If you are worried about how to structure an essay, take a look at Ellie Chambers and Andy Northedge, *Arts Good Study Guide*, 2nd ed. (Milton Keynes: OUP Worldwide, 2008).

Please submit your essay in electronic form to the course administrator (email: iesMA@sas.ac.uk) by **Wednesday 25 October 2017**. It will be returned to you by Wednesday 1 November. The diagnostic essay will be discussed with each student in this term's tutorial with the course tutor. Where a grade is given it is indicative only and will not count towards the assessment of the programme.

Please respond to one prompt:

Write a review essay of a major work of Book History (e.g. Altick's *The English Common Reader*; Eisenstein's *The Printing Press as an Agent of Change*; Febvre and Martin's *The Coming of the Book*; McKenzie's *Bibliography and the Sociology of Texts*, Reynolds and Wilson, *Scribes and Scholars*).

Discuss the significance of the Library at Alexandria in terms of Book History.

What contribution did the Humanist movement make to the survival of classical texts?

The portable bible was the most significant book form to emerge from Western Europe in the thirteenth century. What were the sociocultural conditions that led to its success?

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## Coursework Submission Deadlines

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Students must submit **two** copies of each piece of coursework and **four** copies of the dissertation, along with the coversheet (an electronic copy is available from the course administrator). Student names should **not** appear anywhere on the essay or coversheet (essays are double-blind marked). Instead, students should write their student ID on the coversheet.

All work, including re-submissions, must be delivered to the IES office (Room 260), Senate House, by **17.00** on the day of the deadline. In addition, students must also submit an electronic copy (Microsoft word or PDF) of each essay and the dissertation to the administrator ([iesMA@sas.ac.uk](mailto:iesMA@sas.ac.uk)).

Please note that the deadlines below are fixed deadlines. Only in cases of illness (with a doctor's note) or extreme personal circumstances will these deadlines be adjusted. Late coursework will incur a 10 percent (one week overdue) or 20 percent (two or more weeks overdue) reduction in mark.

**Wednesday 25 October 2017**

Diagnostic essay  
(*Full-time and Year 1 Part-time*)

**Wednesday 17 January 2018**

Option course 1 essay (*Part-time*)  
Option course essays 1 and 2 (*Full-time*)

**Wednesday 7 February 2018**

The Medieval Book essay  
(*Full-time and Year 1 Part-time*)

**Wednesday 21 March 2018**

Dissertation Proposals  
(*Full-time and Year 2 Part-time*)

**Wednesday 25 April 2018**

The Printed Book essay  
(*Full-time and Year 1 Part-time*)

**Wednesday 16 May 2018**

Option course essay 2 or 2&3 (*Part-time*)  
Option course essays 3 and 4 (*Full-time*)

**Friday 14 September 2018**

Dissertation  
(*Full-time and Year 2 Part-time*)

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*The MA/MRes programme in the History of the Book has had a long and fruitful relationship with the London book trade. Several of our graduates have gone on to careers in the trade – either starting their own business or working for a bookseller or auction house. From summer 2015, we have instituted a formal internship structure into the programme, giving students the opportunity to experience life alongside a London bookselling firm.*

## Objectives

The aim of the course is to provide students with a practical and general (although obviously not comprehensive) understanding of the rare book trade. The students should come away from the experience with a broad understanding of the general nature of the material dealt in, with perhaps a more specific grounding in one particular area. The student should also have developed a good understanding of the basic tasks and routines: the acquisition of material; the physical examination and collation of material; the use of stock and customer records; the rudiments and purposes of cataloguing; the use of reference books and other research resources; the analysis of condition; questions of provenance; the physical handling, storage, shelving and display of stock; the care of books; the packing and despatch of books; questions of repair and restoration; the different ways in which books are sold; the uses of advertising and social media; the major fields and differing styles of collecting; the common courtesies extended to customers and fellow dealers; the relationship between trade, libraries, museums and other cultural institutions; the overall economics of the book trade and the relative importance of the internet, book fairs, catalogues, etc., and the professional and social networks, trade associations, etc., which hold the trade together.

## Structure

The internship will last for 200 working hours. The internship will be supplemented by three formal seminars given by booksellers or MA tutors to all the current interns collectively. These will be run in Senate House on the first Wednesday of the course, and will act as an induction day for the course. This day will consist of a seminar on bibliography, a second on collation and cataloguing, and a third on 'The Ways of the Trade'. A briefing letter will be sent to all potential bookseller-tutors and students. Each party will get a copy of both letters so that there would be no ambiguity. We will also ask any participating bookseller to write a brief (one-page) job description to which both bookseller and student can refer.

As experienced-based learning is at the core of this course, it is very important that this is carefully monitored. For this reason we require that the student be supplied with a 'report card and register' which will record the amount of time he or she has worked with the bookseller-tutor. Each period of time (specified in actual hours worked – not including breaks – and usually in units of a day or half-day) must be entered in the report card and register and both the student and the bookseller-tutor must sign each entry in the place indicated. There will be a place on the Register for comments from each party, particularly on ground covered and progress made. It is very important for the success of this course as a whole that both student and bookseller-tutor feel that the internship had been useful for both parties. The register must be submitted by the student along with the essay.

The course is run in the summer term, normally between late April and late June, although it can be extended into July if necessary. After 50 hours, and after 150 hours, both the student and the bookseller-tutor should report to the Course Tutor to ensure that the course is satisfactory to both parties. On these occasions the student should have a face-to-face meeting with the Course Tutor at which the observations on the report card and register are discussed. At the 150-hours contact point, the student and bookseller-tutor should propose an agreed essay topic to the Course Tutor for approval. If either the student or the bookseller-tutor detects any sort of problem that might prevent the successful completion of the course, this problem must immediately be reported to the Course Tutor, who will then take appropriate action.

### Assessment

For students taking the internship for credit, the course will be examined by one 5000-word essay on a topic to be agreed with the tutor and Course Tutor, and/or a project or projects amounting to an equivalent scale. Students may take the internship in substitution of one of the optional modules (assessed, for credit), or may elect to take the internship in addition to their normal studies (unassessed).

## Participating Firms

MA/MRes students have interned at the following London firms:

Ash Rare Books; Jarndyce Booksellers; Maggs Brothers Ltd.; Robert Frew Ltd.; Tindley & Everett

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# AUTUMN COURSES



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# Printed Book in the East

**Wednesdays, 11.00–13.00 (unless otherwise indicated)**

*Tutors: Beth McKillop, Hamish Todd, Graham Shaw, Anne Farrer, Paul Bevan, Dr Frances Wood*

## Objectives

The Printed Book in the East covers the invention of paper in the 2nd century BC through the rise of a global literary marketplace at the end of the 20th century. Focusing on China, India, and Japan, the course offers a general survey of printing history in 'the East', charting the invention of printing technologies and their spread to other parts of East and South Asia and, eventually, Europe. Topics include: woodblock printing, moveable type, missionary printing, and special seminars on the book in Edo and Meiji Japan, printing and literary culture in late Imperial China, and the book and empire in India. A general survey, this course is intended as a complement to *The Printed Text in Britain & Elsewhere*, offering participants a more globally informed perspective on the history of the printed book.

## Structure

The course will occupy 20 hours (10 sessions) over one term.

## Assessment

The course will be examined by one essay of 5,000 words.

## Week 1 (4/10/17)

### The Book in China (*Frances Wood*)

Joseph Needham, *Science and Civilisation in China*, volume 5: Paper and Printing by Tsien Tsuen-hsiun, Cambridge, 1985

Denis Twitchett, *Printing and Publishing in Medieval China*, London, 1983

Peter Kornicki and Cynthia Brokaw (eds), *The History of the Book in East Asia*, Farnham, 2013

Joseph McDermott, *A Social History of the Chinese Book*, Hong Kong, 2006

Frances Wood, *Chinese Illustration*, London, 1985

Ming Wilson and Stacey Pierson (eds), *The Art of the Book in China*, London, 2006

Jean-Pierre Drege, *La Fabrique du Lisible*, Paris 2014

Monique Cohen and Natalie Monnet, *Impressions de Chine*, Paris, 1992

Natalie Monnet, *L'Empire du Trait*, Paris, 2004

Philip. K. Hu, *Visible Traces*, New York, 2000

Soren Edgren, *Chinese Books in American Collections*, New York, 1964

Andrew West, *Catalogue of the Morrison Collection of Chinese Books in SOAS*, London, 1998

Lucille Chia, *Printing for Profit*, Cambridge (Mass) 2002

Marcia Reed and Paola Dematte, *China on Paper*, Los Angeles, 2007

Cynthia Brokaw and Kai-ming Chow (eds), *Printing and Book Culture in Late Imperial China*, Berkeley, 2005

Christopher A. Reed, *Gutenberg in Shanghai*, Vancouver, 2004

Cordell P.K.Yee, 'Cartography in Traditional East and Southeast Asian Societies' in *History of Cartography*, vol. 2, book 2, Chicago, 1994

The Gest Library Journal <https://library.princeton.edu/eastasian/EALJ/>

East Asian Publishing and Society (journal)

## Week 2 (11/10/17)

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## The Book in Korea (*Beth McKillop*)

- B-S Park, *Korean Printing from its Origins to 1910*, Seoul, 2003
- L. Lancaster, *The Korean Buddhist Canon, a Descriptive Catalogue*, 1979
- M.P.McGovern, *Specimen pages of Korean Movable Types*, 1966
- P. Sohn, *Early Korean Typography*, 1982
- W. E. Skillend, *Kodae Sosol: a Survey of Korean Traditional Style Popular Novels*, 1968
- The Memoirs of Lady Hyegyong*, translated by Ja-hyun Kim Haboush, 1996
- Y. Oh, *Engraving Virtue: The Printing History of a Premodern Korean Moral Primer*, 2013
- B.McKillop, 'History of the Book in Korea' in Suarez and Woudhuysen, *The Oxford Companion to the Book*, 2010.
- 'Korea: Books and prints' in *The Dictionary of Art* (34 v.), 1996
- A Korean Buddhist illuminated manuscript, *British Library Journal* vol. 24:1
- P. Sohn, ed., *Early Korean Printing*, London, 1984 (exhibition catalogue)
- Youngsook Pak 'Illuminated Sutras' in *Goryeo Dynasty: Korea's Age of Enlightenment 918-1392*, San Francisco, Asian Art Museum, 2003
- The Culture of Korean Publication and Printing/Han'guk-ŭi Ch'aek Munhwa T'ŭkp'yoljŏn*. Seoul, National Museum of Korea, 1993.
- G.Ledyard, *The Korean Language Reform of 1446*, Ph Diss. 1966
- H. Yum, *Traditional Korean Papermaking: History, Techniques and Materials*, Ph Diss 2008
- Pratt, Rutt and Hoare eds., *Korea: A Historical and Cultural Dictionary*, 1999
- Korean History, a Bibliography*, compiled by Kenneth R. Robinson, Center for Korean Studies, University of Hawaii at Manoa, <http://www.hawaii.edu/korea/biblio/BiblioOpen.html>
- Gutenberg Jahrbuch*, various articles

## Week 3 (18/10/17)

### The Book in Japan (*Hamish Todd*)

- M. E. Berry 2006, *Japan in print: information and nation in the early modern period* (Berkeley: University of California Press)
- D. Chibbett 1977, *The history of Japanese printing and book illustration* (Tokyo, New York: Kodansha International)
- S. Formanek & S. Linhart (eds) 2005, *Written texts - visual texts: woodblock printed media in early modern Japan* (Amsterdam: Hotei)
- K. B. Gardner 1993, *Descriptive catalogue of Japanese books in the British Library printed before 1700* (London: British Library)
- J. Hillier 1988, *The art of the Japanese book*, 2 vols (London: Philip Wilson)
- R. S. Keyes 2006, *Ehon: the artist and the book in Japan* (New York Public Library)
- P. F. Kornicki 1998, *The book in Japan: a cultural history from the beginnings to the nineteenth century* (Leiden: Brill)

## Week 4 (25/10/17)

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## Illustration in Early Modern China (*Anne Farrer*)

- Cynthia Brokaw and Kai-ming Chow (eds), *Printing and Book Culture in Late Imperial China*, Berkeley, 2005
- Anne Burkus-Chasson, *Through a Forest of Chancellors*, Harvard University Asia Center, 2010
- Michela Bussotti, *Gravures de Hui, École française d'Extrême-Orient*, 2001
- Lucille Chia, *Printing for Profit*, Cambridge (Mass) 2002
- Monique Cohen and Natalie Monnet, *Impressions de Chine*, Paris, 1992
- Philip. K. Hu, *Visible Traces*, New York, 2000
- Joseph McDermott, *A Social History of the Chinese Book*, Hong Kong, 2006
- Joseph Needham, *Science and Civilisation in China*, volume 5: *Paper and Printing* by Tsien Tsuen-hsiun, Cambridge, 1985
- Clarissa von Spee, *The Printed Image in China from the 8th to the 21st Centuries*, British Museum, 2010
- Ming Wilson and Stacey Pierson (eds), *The Art of the Book in China*, London, 2006
- Frances Wood, *Chinese Illustration*, London, 1985
- East Asian Publishing and Society (journal)

## Week 5 (1/11/17)

### The Chinese Book in the Modern Era (*Paul Bevan*)

- Paul Bevan, *A Modern Miscellany: Shanghai Cartoon Artists, Shao Xunmei's Circle and the Travels of Jack Chen, 1926-1938*. Leiden: Brill, 2015
- Maurice Freedman et al. (eds.), *A Bibliography of Chinese Newspapers and Periodicals in European Libraries*. Cambridge: Cambridge University Press, 1975
- Paul French, *Through the Looking Glass: China's Foreign Journalists from Opium Wars to Mao*. Hong Kong: Hong Kong University Press, 2009
- Hung, Chang-tai, *War and Popular Culture: Resistance in Modern China, 1937-1945*. Berkeley, Los Angeles: University of California Press, 1994
- Lee, Leo Ou-fan, *Shanghai Modern: The Flowering of a New Urban Culture in China 1930-1945*. Cambridge, Massachusetts: Harvard University Press, 1999
- Lin Yutang, *A History of the Press and Public Opinion in China*. London: OUP, 1937
- Barbara Mittler, *A Newspaper for China? Power, Identity and Change in Shanghai's News Media (1872-1912)*. Cambridge, Massachusetts: Harvard University Press (Harvard East Asian Monographs Series 226), 2004
- Christopher A. Reed, *Gutenberg in Shanghai: Chinese Print Capitalism 1876-1937*. Vancouver: University of British Columbia Press, 2004

## READING WEEK: 6 – 10 NOVEMBER 2017

## Week 6 (15/11/17)

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## Visit to the British Library (Hamish Todd)

### Week 7 (22/11/17)

#### Orality, Manuscript and Early Print Culture in South Asia (*Graham Shaw*)

- Goswamy, B. N. *The word is sacred; sacred is the word: the Indian manuscript tradition*. New Delhi: Niyogi Books, 2006.
- Houben, Jan E. M. & Rath, Saraju. "Manuscript culture and its impact in "India": contours and parameters." In Saraju Rath (ed.), *Aspects of manuscript culture in South India* (Leiden: Brill, 2012), pp. 1-53.
- Kim, Jinah. *Receptacle of the sacred: illustrated manuscripts and the Buddhist book cult in South Asia*. Berkeley, CA: University of California Press, 2013.
- Losty, Jeremiah Patrick. *The art of the book in India*. London: The British Library, 1982.
- Orsini, Francesca, & Schofield, Katherine Butler (ed.) *Tellings and texts: music, literature and performance in North India*. Cambridge: Open Book Publishers, 2015.
- Pernau, Margrit, & Jaffery, Yunus (ed.) *Information and the public sphere: Persian newsletters from Mughal India*. New Delhi: Oxford University Press, 2009.
- Pollock, Sheldon. 'Literary culture and manuscript culture in precolonial India', in Simon Eliot, Andrew Nash, & Ian Willison (ed.), *Literary cultures and the material book* (London: The British Library, 2007), pp. 77-94.
- Pollock, Sheldon (ed.) *Literary cultures in history: reconstructions from South Asia*. Berkeley: University of California Press, 2003.
- Salomon, Richard. *Ancient Buddhist scrolls from Gandhara*. London: The British Library, 1999.
- Trivedi, Harish. 'The 'book' in India: orality, manu-script, print (post)colonialism', in Robert Fraser & Mary Hammond (ed.), *Books without borders, Volume 2: perspectives from South Asia* (Basingstoke: Palgrave Macmillan, 2008), pp. 12-33.
- Wujastyk, Dominik. "Indian manuscripts." In Jørg B. Quenzer, Dmitry Donarev, and Jan-Ulrich Sobisch (ed.), *Manuscript cultures: mapping the field* (Berlin: De Gruyter, 2014), pp. 159-181.

### Week 8 (29/11/17)

#### Missionary printing in South Asia and its impact (*Graham Shaw*)

- Duverdier, Gérald. 'L'Imprimerie protestante en Inde (1712-1850)', *Revue française d'histoire du livre* 53 année 42 (1984), pp 355-370.
- Harris, Elizabeth J. *Theravada Buddhism and the British encounter: religious, missionary and colonial experience in nineteenth century Sri Lanka*. London & New York: Routledge, 2006.
- Johnston, Anna. *Missionary writing and empire, 1800-1860*. Cambridge: Cambridge University Press, 2003.
- Shaw, Graham William. 'Communications between cultures: difficulties in the design and distribution of Christian literature in nineteenth-century India', in R. N. Swanson (ed.), *The church and the book: papers read at the 2000 Summer meeting and the 2001 Winter meeting of the Ecclesiastical History Society (Studies in Church History Vol. 38)* (Woodbridge: published for the Ecclesiastical Society by the Boydell Press, 2004), pp. 339-356.
- Shaw, Graham William. 'A slow, not swift, battle of the books: Christian literature in nineteenth-century India', *Livre et religion / Religion and the Book: Mémoires du livre / Studies in Book Culture* Vol. 6 No. 2 (Spring 2015)  
[www.erudit.org/revue/memoires/2015/v6/n2/1032709ar.html](http://www.erudit.org/revue/memoires/2015/v6/n2/1032709ar.html)

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## Week 9 (6/12/17)

### The Book and Empire: India in the 19th-20th centuries (*Graham Shaw*)

Barrier, N. Gerald. *Banned: controversial literature and political control in British India 1907-1947*. Columbia: University of Missouri Press, 1974.

Bayly, Christopher A. *Empire and information: intelligence gathering and social communication in India, 1780-1870*. Cambridge: Cambridge University Press, 1996.

Chatterjee, Rimi Barnali. *Empires of the mind: a history of the Oxford University Press in India under the Raj*. New Delhi: Oxford University Press, 2006.

Chatterjee, Rimi Barnali. 'Macmillan in India: a short account of the company's trade with the sub-continent', in Elizabeth James (ed.) *Macmillan: a publishing tradition*. (Basingstoke: Palgrave, 2002), pp. 153-169.

Ghosh, Anindita. *Power in print: popular publishing and the politics of language and culture in a colonial society*. New Delhi: Oxford University Press, 2006.

Israel, Milton. *Communications and power: propaganda and the press in the Indian nationalist struggle, 1920-1947*. Cambridge: Cambridge University Press, 1994.

Joshi, Priya. *In another country: colonialism, culture, and the English novel in India*. New York: Columbia University Press, 2002.

Ogborn, Miles. *Indian ink: script and print in the making of the English East India Company*. Chicago and London: The University of Chicago Press, 2007.

Orsini, Francesca. *Pleasure and print: popular literature and entertaining fictions in colonial north India*. New Delhi: Permanent Black, 2009.

Stark, Ulrike. *An empire of books: the Naval Kishore Press and the diffusion of the printed word in colonial India*. Ranikhet: Permanent Black, 2007.

Venkatachalapathy, A. R. *The province of the book: scholars, scribes, and scribblers in colonial Tamilnadu*. Ranikhet: Permanent Black, 2012.

Viswanathan, Gauri. *Masks of conquest: literary study and British rule in India*. London: Faber and Faber, 1990.

## Week 10 (13/12/17)

### Indian publishing since independence (*Graham Shaw*)

Chandra, Nandini. *The classic popular: Amar Chitra Katha, 1967-2007*. New Delhi: Yoda Press, 2008.

Editors on editing: H. Y. Sharada Prasad, Rukun Advani, David Davidar, Ravi Dayal, Urvashi Butalia, Samuel Israel. New Delhi: National Book Trust, India, 1993.

Ghai, S. K. *One to one: glimpses of Indian publishing industry*. New Delhi: Institute of Book Publishing, 2008.

Israel, Samuel. *Indian book publishing 1947-80*. New Delhi: Mosaic Books, 2000.

Malhotra, Dina N. *Dare to publish: memoirs of a publisher who pioneered the paperback revolution in India*. New Delhi: Clarion Books, 2004.

Malhotra, Dina N. (ed.) *60 years of book publishing in India 1947-2007*. New Delhi: The Federation of Indian Publishers, 2006.

Sen, Jayanti. *Looking beyond: graphics of Satyajit Ray*. New Delhi: Roli Books, 2012.

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## The Book in India – General overviews

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- Blackburn, Stuart & Dalmia, Vasudha (ed.) *India's literary history: essays on the nineteenth century* Delhi: Permanent Black, 2004).
- Chakravorty, Swapan, & Gupta, Abhijit (ed.) *New word order: essays on the transnational history of the book*. New Delhi: Worldview, 2010.
- Das, Sisir Kumar. *A history of Indian literature Vol. 8: 1800-1910: Western impact, Indian response*. New Delhi: Sahitya Akademi, 1991.
- Das, Sisir Kumar. *A history of Indian literature Vol. 9: 1911-1956: struggle for freedom: triumph and tragedy*. New Delhi: Sahitya Akademi, 1995.
- Fraser, Robert. *Book history through postcolonial eyes: rewriting the script*. Abingdon: Routledge, 2008.
- Fraser, Robert, & Hammond, Mary (ed.) *Books without borders ... Volume 2: Perspectives from South Asia*. Basingstoke: Palgrave Macmillan, 2008.
- Gupta, Abhijit. 'Book history in India', *Histoire et civilisation du livre: revue internationale VIII: Pour une histoire transnationale du livre* (2012), pp. 147-160.
- Gupta, Abhijit. 'The Indian subcontinent', in Michael Suarez & Henry R. Woudhuysen (eds.), *The book: a global history* (Oxford: Oxford University Press, 2013), pp. 553-572.
- Gupta, Abhijit, & Chakravorty, Swapan (ed.) *Founts of knowledge: book history in India*. New Delhi: Orient Blackswan, 2016.
- Gupta, Abhijit, & Chakravorty, Swapan (ed.) *Moveable type: book history in India*. Ranikhet: Permanent Black, 2008.
- Gupta, Abhijit, & Chakravorty, Swapan (ed.) *Print areas: book history in India*. Delhi: Permanent Black, 2004.
- Kesavan, Bellary Shamanna. *History of printing and publishing in India: a story of cultural re-awakening*. New Delhi: National Book Trust, India, 1985-97. 3 vols.
- Orsini, Francesca (ed.) *The history of the book in South Asia*. Farnham: Ashgate, 2013.
- Priolkar, Anant Kakba. *The printing press in India: its beginnings and early development*. Bombay : Marathi Samshodhana Mandala, 1958.
- Rajagopal, Arvind (ed.) *The Indian public sphere: readings in media history*. Delhi: Oxford University Press, 2009.
- Shaw, Graham William. 'South Asia', in Simon Eliot & Jonathan Rose (ed.), *A Companion to the history of the book* (Blackwell Companions to Literature & Culture) (Oxford: Blackwell Publishing, 2007), pp. 126-137.

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# The Medieval Book

**Autumn term: Wednesdays, 14:00–16:00 (unless otherwise indicated).**

*Tutors: Professor Michelle Brown, Dr Cynthia Johnston, Professor Jane Roberts, Pamela Robinson, Dr Jenny Stratford, Dr Rowan Watson.*

## Objectives

This course aims to introduce students to the history of the manuscript book to 1500, and to provide them with some practical experience of working with medieval manuscripts.

The form that the early printed book assumes is due to developments in the format and presentation of text that took place in the design of its medieval predecessor, the manuscript. Students will study such developments in the physical appearance of the book within the context of its function and role in medieval society. From books produced in early monastic scriptoria to the later emergence of an urban book trade producing books in the vernacular for the enjoyment of the laity, manuscripts will be used to exemplify how content and purpose have influenced the book's appearance. By studying the medieval manuscript book as a physical object in relation to function students will gain an understanding of the cultural, social, economic and intellectual circumstances which conditioned the transmission and survival of classical and medieval texts.

Although script is as important as codicology or art history to an understanding of the processes of manuscript production and distribution, the study of medieval handwriting forms only a small part of this course. Those students who wish to acquire fuller palaeographical skills may be able to attend palaeography classes available elsewhere, in their own time (for details, see the course tutor).

The overall aims are:

- To gain an overview of the principal historical phases, styles and contexts for manuscript production during Late Antiquity, the Middle Ages and the Renaissance;
- To gain a grounding or refresher in terminology and methodology for the description and cataloguing of manuscripts;
- To gain an overview of palaeographical and codicological developments;
- To examine some of the contributions of those who made and commissioned these works and the varying project circumstances;
- To have an opportunity to consult original manuscripts under the guidance of leading authorities in their fields.

## Structure

The course will occupy 20 hours (10 sessions) of formal classes held in the autumn term.

## Assessment

The course will be examined by one 5000-word essay on a topic to be agreed with the tutor.

### Week 1 (04/10/2017)

**Introduction to the Medieval Book: materials, makers and readers** (*Cynthia Johnston*)

### Week 2 (11/10/2017)

**The Book Before 1200: overview, design, palaeography, codicology** (*Michelle Brown*)

### Week 3 (18/10/2017)

**Early English Vernacular Manuscripts** (*Jane Roberts*)

Senate House Library, Durning Lawrence Library

Brown, M.P., *Manuscripts from the Anglo-Saxon Age* (London, 2007).

Ker, N.R., *Catalogue of Manuscripts containing Anglo-Saxon* (Oxford, 1957; re-issued with suppl. 1990).

Owen-Crocker, G.R. (ed.), *Working With Anglo-Saxon Manuscripts* (Exeter, 2009).

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Roberts, J., *A Guide to Scripts used in English Writings up to 1500* (London, 2005).

## **Week 4 (25/10/2017)**

### **The Book before 1200: viewing of manuscripts (*Jane Roberts*) British Library**

Viewing of manuscripts at the British Library.

## **Week 5 (1/11/2017)**

### **The Urban Book: overview, design and codicology (*Cynthia Johnston*)**

Binski, P., *Becket's Crown: Art and Imagination in Gothic England 1170–1300* (New Haven: Yale University Press, 2004).

Brownrigg, L.L. (ed.), *Medieval Book Production: Assessing the Evidence* (Los Altos Hills, California: Anderson-Lovelace, 1990).

Carruthers, M., *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge: Cambridge University Press, 1900).

—, *The Craft of Thought*, (Cambridge: Cambridge University Press, 1998).

Delaissé, L.M.J., 'Towards a History of the Medieval Book', *Miscellanea André Combes*, ed.

Antonio Piolanti, V, (Rome: Libreria ed. della Pontifica, 1967–8) II, pp. 27–39.

Destrez, J., *La pecia dans les manuscrits universitaires du XIIIe et du XIVe siècle* (Paris: Editions Jacqui Vautrains, 1935).

De Hamel, C., *The Book: A History of the Bible* (London: Phaidon, 2001).

—, *History of Illuminated Manuscripts* (London: Phaidon, 1994).

—, *Glossed Book of the Bible and the History of the Paris Book Trade* (Woodbridge: D.S. Brewer, 1984).

Donovan, C., *The de Brailles Hours: Shaping the Book of Hours in Thirteenth-Century Oxford* (London: British Library, 1990).

Friedman, J., *Northern Books, Owners and their Makers in the Late Middle Ages* (New York: Syracuse University Press, 1995).

Michael, M., 'Urban Production of Manuscript Books and the Role of University Towns', *The Cambridge History of the Book in Britain*, eds. Nigel J. Morgan and Rodney M. Thomson, VI (Cambridge: Cambridge University Press, 1999–2011) II (2008), pp. 168–196.

Morgan, N.J., *Early Gothic manuscripts 1190–1250: A Survey of Manuscripts Illuminated in the British Isles*, IV (pt.1) (London: Harvey Miller, 1982).

—, *Early Gothic Manuscripts 1250–1285: A Survey of Manuscripts produced in the British Isles*, IV (pt. 2), (London: Harvey Miller, 1988).

—, 'The Decorative Ornament of the Text and Page in Thirteenth-Century England: Initials, Border Extensions and Line-Fillers', *English Manuscript Studies*, 10 (2002), pp. 1–33.

Ormrod, W.M. (ed.), *England in the Thirteenth Century: Proceedings of the 1984 Harlaxton Symposium* (Woodbridge: Boydell, 1986).

Parkes, M., 'The Provision of Books', *The History of the University of Oxford*, II: Late Medieval Oxford, eds. J.I. Catto and Ralph Evans (Oxford: Oxford University Press, 1992).

Rouse, R.H. and M.A. Rouse, *Manuscripts and their Makers: Commercial Book Production in Medieval Paris 1200–1500* (London: Harvey Miller, 2000).

Villalobos-Hennessey, M. (ed.), *Tributes to Kathleen Scott, English Medieval Manuscripts: Readers, Makers and Illuminators* (London: Harvey Miller, 2009).



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## READING WEEK: 6 – 10 NOVEMBER 2017

### Week 6 (15/11/2017)

#### The Urban Book: Viewing of Manuscripts at Lambeth Palace Library (*Cynthia Johnston*)

### Week 7 (22/11/2017)

#### Later Medieval Cernacular Manuscripts (*Pamela Robinson*)

Christianson, C.P., 'A community of book artisans in Chaucer's London', *Viator*, 20 (1989), pp. 207–18.

Doyle, A.I., and M.B. Parkes, 'The production of copies of the Canterbury Tales and the

Confessio Amantis in the early fifteenth century', in *Medieval Scribes, Manuscripts and Libraries: Essays presented to N.R. Ker*, ed. M.B. Parkes and A.G. Watson (London, 1978), pp. 163–210.

Pantin, W.A., 'Instructions for a Devout and Literate Layman', in *Medieval and Literature: Essays presented to Richard William Hunt*, ed. J.J.G. Alexander and M.T. Gibson (Oxford, 1976; repr.), pp. 398–422.

Parkes, M.B., 'The Literacy of the Laity', in *Literature and Western Civilization*, vol II, ed. D. Daiches and A.K. Thorlby (London, 1973; repr.), pp. 555–77.

Scase, W., 'Reginald Pecock, John Carpenter and John Colop's "Common Profit" books', *Medium Ævum*, 61 (1992), pp. 261–74.

### Week 8 (29/11/2017)

#### Viewing of manuscripts in Lambeth Palace Library (*Pamela Robinson*)

### Week 9 (6/12/2017)

#### Libraries, Patrons and Provenance (*Jenny Stratford*)

Senate House Library, Seng Tee Lee Centre

NB: The easiest things for the students to obtain and read ahead of class are the discussions of the English Royal Library between the Middle Ages and the reign of Henry VIII, sections 11, 12 and 13 by Jenny Stratford, Janet Backhouse and James Carley under 'Collections and Ownership', in *The Cambridge History of the Book*, 3, 1400-1557, ed. Lotte Hellinga and J.B. Trapp.

#### For an overview

de Hamel, C., *A history of illuminated manuscripts*, 2nd edition (London, 1994), chapters 2, 5, 8.

#### Heraldry

Pastoureau, M., 'L'héraldique au service de la codicologie', *Codicologica*, 4, ed. J. Gruys and J.P. Gumbert (Leiden, 1978), pp. 75–88.

#### Some approaches to patronage:

##### Charles V and the Valois dukes

Exh. cat., *Bibliothèque Nationale: La librairie de Charles V*, ed. F. Avril and J. Lafaurie (Paris, 1968).

Exh. cat., *Grand palais: Les fastes du Gothique: le siècle de Charles V*, ed. F. Baron (Paris, 1981).

Exh. cat., *Louvre, Paris 1400. Les arts sous Charles VI*, ed. E. Tabouret-Delahaye (Paris, 2004).

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Avril, F., *Manuscript painting at the court of France: the fourteenth century, 1310–1380* (New York, 1978).

Meiss, M., *French painting in the time of Jean de Berry*, 3 vols in 5 (London 1967–74).

'Les collections princières et privées du XIIIe au XV siècle', part 3 in *Histoire des bibliothèques françaises. 1. Les bibliothèques médiévales du VIe siècle à 1530*, ed. A. Vernet (Paris, 1989). de Winter, P.M., *La bibliothèque de Philippe le Hardi, duc de Bourgogne (1364–1404)* (Paris, 1985).

### **The English Royal Library**

McKendrick, S., 'La Grande Histoire Cesar and the manuscripts of Edward IV', *English manuscript studies, 1100–1700*, 2 (1990), pp. 109–38.

Stratford, J., 'The early royal collections and the Royal Library to 1461'; J. Backhouse, 'The Royal Library from Edward IV to Henry VII'; J.P. Carley, 'The Royal Library under Henry VIII', all in *The Cambridge history of the book in Britain. 3. 1400–1557*, ed. L. Hellinga and J.B. Trapp (Cambridge, 1999).

Stratford, J., and T. Webber, 'Bishops and kings: private book collections in medieval England', in *The Cambridge history of libraries in Britain and Ireland*, i, ed. E.

Leedham-Green and T. Webber (Cambridge, 2006).

## **Week 10 (13/12/2017)**

### **From Manuscript to Print: Books of Hours (*Catherine Yvard*)**

V&A Art Library

Bell, S.G., 'Medieval women book owners: arbiters of lay piety and ambassadors of culture', *Signs*, vol.7, no.4 (1982), reprinted in *Sisters and workers in the Middle Ages*, ed. Judith M. Bennett et al., (University of Chicago Press, 1989).

Bowen, K.L., *Christopher Plantin's Books of Hours: illustration and production* (Nieuwkoop: De Graaf, 1997).

Calkins, R., 'Stages of execution: procedures of illumination as revealed in an unfinished Book of Hours', *Gesta* XVII, 1 (1978).

de Hamel, C., *A history of illuminated manuscripts* (London: Phaidon, 1986; 2nd edn 1994), chapter VI, 'Books for everybody'.

Dondi, C., 'Books of Hours: the development of texts in printed form', *Incunabula and their readers. Printing, selling and using books in the fifteenth century*, ed. Kristian Jensen (British Library, 2003).

Donovan, C., *The de Brailes Hours: shaping the Book of Hours in thirteenth-century Oxford* (British Library, 1991).

Driver, M.W., 'Pictures in print: late fifteenth- and early 16<sup>th</sup>-century English religious books for lay readers', *De cella in seculum* (Woodbridge, 1989).

Duffy, E., *The stripping of the altars: traditional religion in England, 1400–1580* (New Haven & London, 1992) [pp. 210–265 on Books and Hours and Primers].

Duffy, E., *Marking the Hours. English people and their prayers, 1240–1570* (London and New Haven: Yale University Press, 2006).

Eisenstein, E., *The printing Press as an agent of change* (Cambridge University Press, 1979).

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## Urban Book Production

- Griffiths, J., and D. Pearsall (eds.), *Book Production and Publishing in Britain, 1375–1475* (Cambridge: Cambridge University Press, 1989).
- L'Engle, S., and R. Gibbs (eds.), *Illuminating the Law: Illuminated Legal Manuscripts in Cambridge Collections* (London: Harvey Miller Publishers, 2001).
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## Illumination

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- Marks, R., and P. Williamson (eds.), *Gothic: Art for England, 1400–1547* (London: Victoria & Albert Museum, 2003).

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*Survey of Manuscripts Illuminated in the British Isles*, ed., J.J.G. Alexander (individual vols by J.J.G. Alexander, E. Temple, C.M. Kauffmann, N.J. Morgan, L.F. Sandler, K.L. Scott) (London: Harvey Miller Publishers, 1976–1996).  
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# The Historical Reader

## The practice and representation of reading, c.1400 to the present day

**Autumn term: Wednesdays, 17:00–19:00 (unless otherwise indicated)**

*Tutors: Dr Shafquat Towheed and Dr Edmund King*

### Objectives

This course aims to introduce students to the broad field of the history of reading from c.1400 to the present day through a series of 10 two hour seminars. We will be using a course reader, *The History of Reading* (Routledge: 2010) edited by Shafquat Towheed, Rosalind Crone, and Katie Halsey, to pace the seminar series discussion. Students will also be introduced to the sources and methodologies that book historians use to recover the historical reader. Through a number of case studies the students are encouraged to trace major changes in reading practices from the development of a 'literate mentality' by the end of the thirteenth century, to the emergence of a mass audience by the late nineteenth century. This course is primarily concerned with what happens to the text when it reaches the reader, but it also considers the ways in which readers acquired reading skills, and the influence of new modes of reproduction and distribution upon reading practices. Throughout, attention will be paid to changes in the environment in which texts were read, the oral transmission of texts, and to the various institutions of reading that mediated reading experience. The course is mainly concerned with reading in the British Isles but reference will be made to reading in other countries and students may choose to work on texts or readers from these countries.

The course provides an introduction to sources and offers a critical survey of both theories of reading and current developments in the study of reading practices. The research potential of many London archives is vast, and this part of the course will familiarise students with the range of materials available, from annotated books in the British Library, to the minutes of nineteenth-century book clubs held in local record offices, to newly digitized sources and electronic databases. Throughout, various case studies will be used to investigate the emergence of new reading practices (such as the perceived change from 'intensive' to 'extensive' reading in the eighteenth century). There will be opportunities for students to specialise and they may choose to study (for example) an individual reader, a specific reading community, the forms of use encoded in specific forms and genres, or the representation of reading in illustrations. Students will also be required to give a short presentation on their proposed course essay topic. Students need not restrict themselves only to historical examples; there is ample scope to investigate current reading practices (such as e-reading) as well.

### Scheme of Classes

The course will occupy 20 hours (10 sessions) of formal classes. The course starts by asking questions about theories of reading and the reliability of the sources that historians use to locate the historical reader. It will examine such topics as using the short title catalogues to reconstruct what was read in the past; assessing records of ownership; library catalogues and borrowing records as evidence of interpretative communities; methods of decoding the protocols of reading in conduct books and other texts aimed at the female reader; the reliability of diaries and other autobiographical documents as sources of reading experience; examining the differences in reading in different countries and historical contexts; examining the effects of reading during conflict, and understanding surveys of working-class readers. In seminar discussion, we will also foreground the problem of defining literacy and investigate the effects of changing technologies such as lighting upon reading skills.

We will also look at case studies of reading practices. They will include an examination of the evidence for the emergence of a secular professional reader in Renaissance Europe, 'scriptorial' production (and consumption) in the age of print, and of the production and use of personal miscellanies in the early eighteenth century. The majority of sessions will, however, concentrate upon the period from 1700 onwards. You are welcome to investigate contemporary reading practices as well (this is within the scope of the course option!)

### Assessment

The course will be examined by one essay (of 5000 words) and/or a project of a similar scale. Students will be expected to prepare an oral seminar presentation (of no longer than 10 minutes duration) accompanied by a 1 page abstract on the topic, methodology and proposed sources of their final project. Students are encouraged to discuss ideas about their topics with the course tutors, and will be required to give presentations in week 10.

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## Examples of the Historical Reader Essay Titles

- “Educate that you may be free”: Reading & the Repeal Movement in mid 19th century Ireland’.
- ‘An Examination of the Novel Content of Two Subscription Libraries in 19th Century Bury St Edmunds’.
- ‘Reading The Fairchild Family: the Child Reader & early 19th Century. Evangelical fiction’.
- “A Map of My World”: A Study of Commonplace books held by the BL for the period 1780–1890’.
- ‘A Journey to Florence in 1817’.
- ‘Both sides now: reading The Victoria Magazine’.
- ‘The Shared Reading Notebooks of Mary and P.B. Shelley’.

## Set Text

You will need to buy a copy of *The History of Reading*, eds Shafquat Towheed, Rosalind Crone and Katie Halsey, available in paperback (2010) and published by Routledge in their Literature Readers series (ISBN: 978-0415484213). The RRP is £29.99, but you should be able to get this for less from Amazon. It is essential that you buy a copy of the *The History of Reading* and bring it with you to each seminar, as this will be the set text for the seminar series, and we will be working extensively from it.

In addition, you might find the following volumes extremely useful:

1. *The History of Reading, Vol. 1: International Perspectives, c.1500-1990*, edited by Shafquat Towheed and W.R. Owens (Basingstoke: Palgrave, 2011)
2. *The History of Reading, Vol. 2: Evidence from the British Isles, c.1750-1950*, edited by Katie Halsey and W.R. Owens (Basingstoke: Palgrave, 2011)
3. *The History of Reading, Vol. 3: Methods, Strategies, Tactics*, edited by Rosalind Crone and Shafquat Towheed (Basingstoke: Palgrave, 2011)

The detailed **bibliography at the end of *The History of Reading*** should be your first port of call; you **can use the following topic based Reference Bibliography** below to supplement your reading and develop your course essay topic. The most important/useful books are indicated by \*. You will be provided with some photocopies or PDFs, particularly of less easily accessible works, but most of the works discussed will be from *The History of Reading* and you are expected to have read the key texts relevant to each week’s class in preparation for seminar discussion. Each week, an agenda will be forwarded by e-mail, reminding you of the texts to read in preparation for the next seminar.

### Week 1 (4/10/2017) Introductory week (*Edmund King*)

Read the extracts by Darnton (1.2, pp.23–25) and Chartier (1.3, pp.36–39) in the reader.

\* You will also need to read Leah Price’s article, ‘Reading: the State of the Discipline’, *Book History* 7 (2004), pp.302–320 – this will be provided as a PDF e-mailed ahead of the session.

### Week 2 (11/10/2017) What is the History of Reading? (*Edmund King*)

Read all the remaining extracts in section 1 and the section introduction, (pp.9–66) and be prepared to discuss the extracts by Leavis (1.1, pp.13–22), Wittmann (1.4, pp.39–51) and Moorhead (1.5, 52–66) in the seminar.

### Week 3 (18/10/2017) Reading in the Middle Ages (*Edmund King*)



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Read the extracts by Saenger (2.11, pp.114-129), Spufford (3.13, pp.143-151) and Petrucci (5.24, pp.275-282), for seminar discussion.

### **Week 4 (25/10/2017)** **The Reader in Theory and Practice** (*Shaf Towheed and Edmund King*)

Read all the extracts in section 2 and the section introduction (pp.67-140), and be prepared to discuss the extracts by Jauss (2.6, pp.71-79) and Iser (2.7, pp.80-92) in the seminar.

\* You will also need to read David Allan's article, "Some Methods and Problems in the History of Reading: Georgian England and the Scottish Enlightenment," *Journal of the Historical Society*, 3:1 (2003), 91-124 – this will be provided as a PDF e-mailed ahead of the session.

### **Week 5 (1/11/2017)** **Reading marginalia and commonplace books** (*Shaf Towheed*)

Read the extracts by Grafton and Jardine (6.28, pp.327-46), Baggerman (6.29, pp.347-52) and Colclough (6.30, pp.353-60) for seminar discussion. **Note:** a full version of the Grafton/Jardine essay will be made available in advance by PDF – you are encouraged to read the full text if possible.

## **READING WEEK 6 – 10 NOVEMBER**

### **Week 6 (15/11/2017)** **Reading the masses** (*Shaf Towheed*)

Read all of the extracts in section 4 and the section introduction (pp.191–272) and be prepared to discuss the extracts by St Clair (4.20, pp.220–230), Ghosh (4.21, pp.231–242) and Brooks (4.22, pp.243–256) in the seminar.

### **Week 7 (22/11/2017)** **Reading communities** (*Shaf Towheed*)

Read the extracts by Rose (5.25, pp.283–294), Pawley (5.26, pp.295–309) and McHenry (5.27, pp.310–322) for seminar discussion.

### **Week 8 (29/11/2017)** **Contemporary reading and the digital revolution** (*Shaf Towheed and Edmund King*)

Read the introduction to section 7 (pp.375-378) and extract from Gutjahr (7.33, pp.389-401). You will also need to read the two additional readings below, provided as PDFs and in hard copy:

\*Simon Rowberry, 'Commonplacing the public domain: Reading the classics socially on the Kindle', *Language and Literature* 25:3 (2016), 211-225. DOI: <https://doi.org/10.1177/0963947016652782>

\* DeNel Rehberg Sedo, 'Reading Reception in the Digital Era', *Oxford Research Encyclopaedia of Literature* (2017), DOI: 10.1093/acrefore/9780190201098.013.285, <http://literature.oxfordre.com/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-285>

### **Week 9 (6/11/2017)** **Using the Reading Experience Database for research** (*Shaf Towheed and Edmund King*)

We will bring a range of current source material being used for the *Reading Experience Database* project to the seminar. You also need to have examined the *Reading Experience Database* <<http://www.open.ac.uk/Arts/reading/UK/>> ahead of the session, and think about how you can use it for your own research.

### **Week 10 (13/12/2017)** **Student presentations – no advanced reading required** (*Shaf Towheed and Edmund King*)

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During this week you will give short presentations (maximum 10 minutes, together with a one page abstract) of your proposed course essay.

## General bibliography

### Recovering the Reader: An Overview of Sources

\*Altick, R. D., *The English Common Reader: a Social History of the Mass Reading Public, 1800-1900*, 2nd edn (Columbus: Ohio State University Press, 1998)

\*Chartier, Roger, *The Order of Books: Readers, Authors and Libraries in Europe between the Fourteenth- and Eighteenth-Centuries* (Cambridge: Polity Press, 1994) esp. ch. 1

\_\_\_ 'Texts, Printings, Readings', in *The New Cultural History*, ed. Lynn Hunt (Berkeley: University of California Press, 1989) 154-75

\_\_\_ *The Cultural Uses of Print in Early Modern France*, trans. Lydia G. Cochrane (Princeton: Princeton University Press, 1987)

Clanchy, M. T., *From Memory to Written Record: England 1066-1307*, 2nd edn (Oxford: Blackwell, 1993) esp. ch. 4

\*Darnton, Robert, 'First Steps Toward A History of Reading', in *The Kiss of Lamourette* (London: Faber, 1990) 154-90

\_\_\_ *The Forbidden Best-Sellers of Pre-Revolutionary France* (London: HarperCollins, 1996)

\*Flint, Kate, *The Woman Reader, 1837-1914* (Oxford: Clarendon Press, 1993)

Johns, Adrian, *The Nature of the Book: Print and Knowledge in the Making* (Chicago: University of Chicago Press, 1998) esp. ch. 6

Manguel, Alberto, *A History of Reading* (London: Harper Collins, 1996)

Martin, Henri-Jean, *The History and Power of Writing*, trans. Lydia G. Cochrane, (Chicago: University of Chicago Press, 1994)

McKenzie, D. F., *Bibliography and the Sociology of Texts. The Panizzi Lectures, 1985* (London: British Library, 1986); 2nd edn (Cambridge: Cambridge University Press, 1999)

\*Price, Leah, 'Reading: the State of the Discipline' *Book History* 7 (2004), 303-320.

\* \_\_\_ 'Introduction: Reading Matter' *PMLA* 121:1 (January 2006), 9-16

\*Raven, James et al, *The Practice and Representation of Reading* (Cambridge: Cambridge University Press, 1996)

Rose, Jonathan, 'The History of Books: Revised and Enlarged', in *The Darnton Debate: Books and Revolution in the Eighteenth-Century*, ed. Haydn T. Mason (Oxford: Voltaire Foundation, 1998) 83-104

Smith, Lesley and Taylor, Jane H. (eds), *Women and the Book: Assessing the Visual Evidence* (London: British Library, 1997) esp. ch. 1

Tribble, E. B., *Margins and Marginality: the Printed Page in Early Modern England* (Charlottesville: University Press of Virginia, 1993)

Warner, William Beatty, 'Staging Readers Reading', *Eighteenth Century Fiction*, 12, 2-3 (2000) 391-416

### The Implied Reader and the Reader Surveyed

'Moral Statistics of Parishes in Westminster', *Journal of the Statistical Society*, 1 (1838)

Bakhtin, Mikhail *The Dialogic Imagination*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (Austin & London: University of Texas Press, 1981).

Bell, Lady F., 'What People Read', *Independent Review*, 7, part 27 (1905)

\*Bonnell, T. F., 'John Bell's Poets of Great Britain: The "Little Trifling Edition" Revisited', *Modern Philology*, 85 (1987) 128-152

\_\_\_ 'Bookselling and Canon-Making: The Trade Rivalry over the English Poets, 1776-1783', *Studies in Eighteenth-Century Culture*, 19 (East Lansing: Colleagues Press, 1989) 53-69

\_\_\_ 'Patchwork and Piracy: John Bell's "Connected System of Biography" and the Use of Johnson's "Prefaces"', *Studies in Bibliography*, 48 (1995) 193-228

Eisenstein, Elizabeth, *New Grub Street Abroad* (Oxford: Oxford University Press, 1992)

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\*Fish, Stanley, *Is There a Text in This Class? The Authority of Interpretative Communities* (Cambridge: Harvard University Press, 1980)

Gattie, W. M., 'What English People Read', *Fortnightly Review* (1889) 307-321

\*Iser, Wolfgang, *The Implied Reader* (Baltimore: Johns Hopkins University Press, 1974)

Kirkley, H., 'John Nichols, Johnson's "Prefaces", and the History of Letters', *Review of English Studies*, 49 (1995) 282-305

Liardet, Frederick, *Riot in Kent: Report Made to the Central Society of Education on the State of the Peasantry at Boughton, Herne-Hill, and the Ville of Dunkirk, near Canterbury ... Reprinted from the first publication of the Society* (London: Central Society of Education, 1838). See also *Central Society of Education, First, Second and Third Publication*, 3 vols (London, 1837-39)

Mayhew, Henry, *London Labour and the London Poor*, 4 vols (London: G. Newbold, 1851) esp. vol 1

\*Rose, Jonathan, 'How Historians Study Reader Response', in *Literature in the Marketplace*, ed. J. Jordan and R. Patten (Cambridge: Cambridge University Press, 1995) 195-212

\* \_\_\_ 'A Preface to a History of Audiences' in *The Book History Reader*, ed. Alistair McCleery and David Finkelstein (London: Routledge, 2002), 324-339

\*Vincent, David, 'Reading in the Working-Class Home', in *Leisure in Britain, 1780-1939*, ed. J. K. Walton and J. Walvin (Manchester: Manchester University Press, 1983) 207-226

## The Expense of Reading

\*Eliot, Simon, *Some Patterns and Trends in British Publishing, 1800-1919* (London: Bibliographical Society, 1994)

\* \_\_\_ 'Some Trends in British Book Production, 1800-1919', in *Literature in the Marketplace*, ed. John O. Jordan and Robert L. Patten (Cambridge: Cambridge University Press, 1995) 19-43

\_\_\_ and John Sutherland (eds), *The Publishers' Circular and the English Catalogue of Books*. Microfiche edition to 1900 (Cambridge: Chadwyck-Healey, 1988)

Feather, John, 'British Publishing in the Eighteenth-Century: a Preliminary Subject Analysis', *The Library*, 6th ser., 8 (1986) 32-46

\*O' Dea, W. T., *The Social History of Lighting* (London: Routledge & Kegan Paul, 1958)

Raven, James, et al (eds), *The English Novel, 1770-1829: a Bibliographical Survey of Prose Fiction Published in the British Isles*, 2 vols (Oxford: Oxford University Press, 2000)

Rivers, Isabel (ed.), *Books and Readers in Eighteenth-Century England* (Leicester: Leicester University Press, 1982)

## Evidence for Private and Institutional Ownership and Use

Clark, Peter, 'The Ownership of Books in England, 1560-1640: the Example of Some Kentish Townsfolk', in *Schooling and Society: Studies in the History of Education*, ed. Lawrence Stone (ed.), (Baltimore & London: Johns Hopkins University Press, 1976)

Crump, Michael and Harris, Michael (eds), *Searching the Eighteenth Century* (London: The British Library, 1983)

\*Fergus, Jan, 'Provincial Servants' Reading', in *The Practice and Representation of Reading*, ed. J. Raven (Cambridge & New York: Cambridge University Press, 1996) 202-225

\*Ford, Margaret Lane, 'Private Ownership of Printed Books', in *The Cambridge History of the Book in Britain, Volume 3, 1400-1557*, ed. Lotte Hellinga and J. B. Trapp (Cambridge: Cambridge University Press, 1999) 205-228

Hellinga, L. and Trapp, J. B., *The Cambridge History of the Book in Britain Volume 3, 1400-1557* (Cambridge: Cambridge University Press, 1999) esp. ch. 9-13

\*Hunter, M. and Mandelbrote, G., et al (eds), *A Radical's Books: the Library Catalogue of Samuel Jeake of Rye, 1623-90* (Woodbridge: D.S. Brewer, 1999)

Kaufman, Paul, *Libraries and Their Users* (London: Library Association, 1969)

\*Leedham-Green, E. S., *Books in Cambridge Inventories: Book Lists from Vice-Chancellor's Court Probate Inventories in the Tudor and Stuart Periods*, 2 vols (Cambridge: Cambridge University Press, 1986)

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\* \_\_\_ and Fehrenbach, R. J. (eds), *Private Libraries in Renaissance England: a Collection and Catalogue of Tudor and Early Stuart Book-Lists*, 5 vols (Binghamton: Adam Matthew, 1992-1998)

\* Mandelbrote, Giles and Keith Manley (eds), *The Cambridge History of Libraries in Britain and Ireland Volume 2, 1640-1850* (Cambridge: Cambridge University Press, 2006), especially chapters 11-15.

Munby, A. L. N. and Coral, Leonora (eds), *British Book Sale Catalogues 1676-1800* (London: Mansell, 1977)

Pollard, Graham and Ehrman, Albert, *The Distribution of Books by Catalogue from the Invention of Printing to AD 1800* (Cambridge: Printed for presentation to members of the Roxburghe Club, 1965)

Sears, Jayne, *Library Catalogues of the English Renaissance* (Godalming: St. Paul's Bibliographies, 1983)

Woolf, D. R., *Reading History in Early Modern England* (Cambridge: Cambridge University Press, 2000) esp. ch. 3

## The Experience of Reading: from Annotated Books to Diaries

Alston, R. C., *Books with Manuscript: a Short-Title Catalogue of Books with Manuscript Notes in the British Library* (London: British Library, 1994)

Brewer, John, 'Reconstructing the Reader', in *The Practice and Representation of Reading*, ed. J. Raven, et al (Cambridge: Cambridge University Press, 1996) 226-225

\_\_\_ *The Pleasures of the Imagination: English Culture in the Eighteenth-Century* (London: Harper Collins, 1997)

\*Darnton, Robert, *The Great Cat Massacre: and Other Episodes in French Cultural History* (London: Allen Lane, 1984) esp. ch. 6

De Maria, Robert, *Samuel Johnson and the Life of Reading* (London and Baltimore: Johns Hopkins University Press, 1997)

Grafton, Anthony, 'Is the History of Reading a Marginal Enterprise?: Guillaume Bude and His Books', *Papers of the Bibliographical Society of America*, 91 (1997) 139-57

Jackson, H. J., *Marginalia: Readers Writing in Books* (London: Yale University Press, 2001)

\*Jardine, Lisa & Grafton, Anthony, "'Studied for Action": How Gabriel Harvey Read his Livy', *Past and Present*, 129 (1990) 30-78

\*Matthews, William (ed.), *The Diary of Dudley Ryder, 1715-1716* (London: Methuen, 1939)

Rosenthal, Bernard M., *The Rosenthal Collection of Printed Books with Manuscript Annotations: a Catalog of 242 Editions Mostly before 1600 Annotated by Contemporary or Near-Contemporary Readers* (New Haven: Yale University Press, 1997)

Saville, Alan (ed.), *Secret Comment: the Diaries of Gertrude Savile 1721-1757*. Thoroton Society Record Series, 41 (Kingsbridge: Kingsbridge History Society, 1997)

\*Sherman, William H., *John Dee: the Politics of Reading and Writing in the English Renaissance* (Amherst: University of Massachusetts Press, 1995)

## Reading and Knowledge in Late Medieval and Early Modern Europe

\*Briggs, C. F., 'Literacy, Reading and Writing in the Medieval West', *Journal of Medieval History*, 26 (2000) 397-420

\*Clanchy, M. T., *From Memory to Written Record: England, 1066-1307* (Oxford: Blackwell, 1993)

\*Cavallo, Guglielmo and Chartier, Roger (eds), *A History of Reading in the West* (Cambridge: Polity Press, 1999)

Dobranski, Stephen B., *Readers and Authorship in Early Modern England* (Cambridge: Cambridge University Press, 2005).

Griffiths, Jeremy and Pearsall, Derek (eds), *Book Production and Publishing in Britain 1375-1475* (Cambridge: Cambridge University Press, 1989)

Coleman, Joyce, 'Public Reading and the Reading Public in Late Medieval England and France', *Cambridge Studies in Medieval Literature*, 26 (Cambridge: Cambridge University Press, 1996)

Cressy, David, *Literacy and the Social Order: Reading and Writing in Tudor and Stuart England* (Cambridge: Cambridge University Press, 1980)

\*Hellinga, L and Trapp, J. B., *The Cambridge History of the Book in Britain Volume 3, 1400-1557* (Cambridge: Cambridge University Press, 1999)

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Hutchinson, A., 'Devotional Reading in the Monastery and in the Late Medieval Household', in Sargent, M. G. (ed.), *De Cella in Seculum: Religious and Secular Life and Devotion in Late Medieval England* (Cambridge: Brewer, 1989) 215-28

McGrady, Deborah, *Controlling Readers: Guillaume de Machaut and his late Medieval Audience* (Toronto: University of Toronto Press, 2006)

\*Petrucci, Armando, *Writers and Readers in Medieval Italy: Studies in the History of Written Culture*, ed. and trans. by Charles M. Radding (New Haven & London: Yale University Press, 1995) esp. ch. 7, 'Reading in the Middle Ages'

Reynolds, Suzanne, *Medieval Reading: Grammar, Rhetoric, and the Classical Text*, (Cambridge: Cambridge University Press, 1996)

\*Richardson, Brian, *Printing, Writers, and Readers in Renaissance Italy* (Cambridge: Cambridge University Press, 1999)

\*Saenger, Paul, 'Books of Hours and the Reading Habits of the Later Middle Ages', in *The Culture of Print: Power and the Uses of Print in Early Modern Europe*, ed. R. Chartier (Cambridge: Polity Press, 1989)

\_\_\_ 'Silent Reading: its Impact on Late Medieval Script and Society', *Viator*, 13 (1982) 239-69

\* \_\_\_ *Space between Words: the Origins of Silent Reading* (Stanford: Stanford University Press, 1997)

\*Sharpe, Kevin, *Reading Revolutions: the Politics of Reading in Early Modern England* (New Haven, CT & London: Yale University Press, 2000)

\*Sherman, William, 'The Place of Reading in the English Renaissance: John Dee Revisited', in *The Practice and Representation of Reading*, ed. J. Raven, et al (Cambridge: Cambridge University Press, 1996) 62-76

Slights, William, 'The Edifying Margins of Renaissance English Books', *Renaissance Quarterly*, 42 (1989) 682-716

Taylor, Andrew, 'Into His Secret Chamber: Reading and Privacy in Late Medieval England', in *The Practice and Representation of Reading*, ed. J. Raven, et al (Cambridge: Cambridge University Press, 1996) 41-61

## **Manuscript Culture in the Age of Print: Commonplace Books, Personal Miscellanies and Scrapbooks, 1600-1850**

\*Beal, Peter, *In Praise of Scribes: Manuscripts and Their Makers in Seventeenth-Century England. The Lyell Lectures, 1995-1996* (Oxford: Clarendon Press, 1998)

Burke, Mary E. et al (eds), *Women, Writing, and the Reproduction of Culture in Tudor and Stuart Britain* (New York: Syracuse University Press, 2000)

Earle Havens, *Commonplace Books: A History of Manuscripts and Printed Books from Antiquity to the Twentieth Century* (Yale: Yale University Press, 2001)

\*Love, Harold, *Scribal Publication in Seventeenth-Century England* (Oxford: Clarendon, 1993); repr. as, *The Culture and Commerce of Texts: Scribal Publication in Seventeenth-Century England* (Amherst: University of Massachusetts Press, 1998)

\*Moss, Ann, *Printed Commonplace-Books and the Structuring of Renaissance Thought* (Oxford: Clarendon Press, 1996)

Woudhuysen, Henry, *Sir Philip Sidney and the Circulation of Manuscripts* (Oxford: Clarendon Press, 1996)

## **Reading Back: the Colonial and Postcolonial Reader**

Amory, Hugh and David D. Hall (eds), *The Colonial Book in the Atlantic World* (Cambridge: Cambridge University Press, 2000)

Borchardt, D. H. and Wallace Kirsop (eds), *The Book in Australia: Essays towards a Cultural and Social History* (Melbourne: Monash University Press, 1988).

Boyarin, Jonathan, (ed) *The Ethnography of Reading* (Berkeley and Los Angeles: University of California Press, 1992)

Chakravorty, Swapan and Abhijit Gupta (eds), *Print Areas: Book History in India* (Delhi: Permanent Black, 2004)

\* Fraser, Robert and Mary Hammond (eds), *Books Without Borders, Vol 1: The Cross-National Dimension in Print Culture* (Basingstoke: Palgrave, 2008).

\* \_\_\_ *Books Without Borders, Vol. 2: Perspectives from South Asia* (Basingstoke: Palgrave, 2008).

\*Ghosh, Anindita. *Power in Print: Popular Publishing and the Politics of Language and Culture in a Colonial Society* (New Delhi: Oxford University Press, 2006).

\* \_\_\_ 'An Uncertain "Coming of the Book": Early Print Cultures in Colonial India', *Book History* 6 (2003) 23-55.

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- Guha, Ranajit (ed.), *A Subaltern Studies Reader, 1986-1995* (London: University of Minnesota Press, 1997)
- Holloway, Karla, *BookMarks: Reading in Black and White* (New Brunswick, NJ: Rutgers University Press, 2006)
- Joseph, Betty, *Reading the East India Company, 1720-1840: Colonial Currencies of Gender* (Chicago and London: University of Chicago Press, 2004)
- \*Joshi, Priya, *In Another Country: Colonialism, Culture and the English Novel in India*. (New York: Columbia University Press, 2002)
- McHenry, Elizabeth, *Forgotten Readers: Recovering the Lost History of African American Literary Societies* (Duke University Press, 2002)
- Narasimhaiah, C. D. (ed), *Fiction and the Reading Public in India*. (Mysore: University of Mysore, 1967)
- \*Spivak, Gayatri Chakravorty, 'The Rani of Sirmur' in *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present* (Cambridge, Mass.: Harvard University Press, 1999), 201-248
- Warner, Michael, *The Letters of the Republic: Publication and the Public Sphere in Eighteenth-Century America* (Cambridge, Mass.: Harvard University Press, 1990).

## Victorian Railway Libraries and Railway Reading

- Anon, *Sixpenny Wonderfols. 6d gems from the past* (London, Chatto & Windus/The Hogarth Press, 1985).
- Alston, Sandra et al, *Book History and Print Culture. An Exhibition celebrating the Collaborative Program at the University of Toronto* (Toronto, The Thomas Fisher Rare Book Library, 2001).
- Black, A., *A New History of the English Public Library: Social and Intellectual Contexts, 1850-1914* (London: Leicester University Press, 1996)
- Brewer, John, *The Pleasures of the Imagination* (London: Harper Collins, 1997)
- Carter, John and Michael Sadleir, *Victorian Fiction. An Exhibition of Original Editions* (London, National Book League, 1947).
- \*Colclough, Stephen, *Consuming Texts: Readers and Reading Communities, 1695-1870* (Basingstoke: Palgrave Macmillan, 2007)
- Griest, G. L., *Mudie's Circulating Library and the Victorian Novel* (Bloomington & London: David and Charles, 1970)
- \*Kaufman, Paul, *Libraries and Their Users* (London: Library Association, 1969)
- McLean, Ruari, *Victorian Publishers' Book Bindings in Paper* (London, Gordon Fraser, 1983).
- *Victorian Publishers' Book Bindings in Cloth and Leather* (London, Gordon Fraser, 1974).
- \*Raven, James, 'From Promotion to Prescription: Arrangements for Reading and Eighteenth-Century Libraries', in *The Practice and Representation of Reading* (Cambridge: Cambridge University Press, 1996) 175-201
- \_\_\_ *Judging New Wealth: Popular Publishing and Responses to Commerce in England, 1750-1800* (Oxford: Oxford University Press, 1992)
- Sadleir, Michael, 'Collecting Yellowbacks', in *New Paths in Book Collecting* (London, Constable, 1938).
- *Nineteenth Century Fiction*, Vol. 2 (London, Cambridge University Press, 1938).
- \*David Vincent, *Literacy and Popular Culture, England 1750-1914* (Cambridge, Cambridge University Press, 1989).
- Wolf, Robert Lee, *Nineteenth Century Fiction. A Bibliographical Catalogue* (New York, Garland, 1981-86), 5 vols.

## New Audiences, New Reading Strategies?: The Experience of Reading in Britain in the Nineteenth-Century and after

- Altick, R. D., *The English Common Reader: a Social History of the Mass Reading Public, 1800-1900*, 2nd edn (Columbus: Ohio State University Press, 1998)
- Brake, Laurel, *Print in Transition, 1850-1910: Studies in Media and Book History* (Basingstoke: Palgrave, 2001)
- \*Flint, Kate, *The Woman Reader, 1837-1914* (Oxford: Clarendon Press, 1993)
- Gerrard, Teresa, 'New Methods in the History of Reading: "Answers to Correspondents" in The Family Herald, 1860-1900', *Publishing History*, 39 (1998) 53-70
- \*Hammond, Mary. *Reading, Publishing and the Formation of Literary Taste in England 1880-1914* (Aldershot: Ashgate, 2006)

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- \*Leavis, Q. D. *Fiction and the Reading Public* (London: Chatto and Windus, 1932)
- Lee, Vernon, *The Handling of Words* (London: The Bodley Head, 1923)
- Klancher, Jon P., *The Making of English Reading Audiences, 1790-1832* (Madison, Wis.: University of Wisconsin Press, 1987)
- Rose, Jonathan, 'Re-reading the English Common Reader: A Preface to the History of Audiences', *Journal of the History of Ideas*, 53 (1992) 47-70
- \*\_\_\_ *The Intellectual Life of the British Working Classes*, (New Haven, CT: Yale University Press, 2001)
- Myers, R. and Harris, M., *Serials and Their Readers, 1620-1914* (Winchester: St Paul's Bibliographies, 1993)
- \*Rickards, Maurice and Twyman, Michael, *The Encyclopedia of Ephemera: a Guide to the Fragmentary Documents of Everyday Life for the Collector, Curator and Historian* (London: British Library, 2000)
- \*St. Clair, William, *The Reading Nation in the Romantic Period* (Cambridge: Cambridge University Press, 2004)
- \*St Clair, William, 'The Political Economy of Reading' [<http://ies.sas.ac.uk/Publications/johncoffin/stclair.pdf>]
- Stewart, Garrett, *Dear Reader: The Conscripted Audience in Nineteenth-Century British Fiction* (Baltimore: Johns Hopkins University Press, 1996)
- \*Vincent, David, *Bread, Knowledge & Freedom: A Study of Nineteenth-Century Working Class Autobiography* (London: Methuen, 1982)
- Waller, P.J., *Writers, Readers and Reputations: Literary life in Britain, 1870-1918* (Oxford: Oxford University Press, 2006)
- Woolf, Virginia. *The Common Reader* (London: Hogarth Press, 1925).

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# SPRING COURSES

## The Printed Text in Britain & Elsewhere

Wednesdays, 11:00–13:00 (unless otherwise indicated)

Tutors: John Goldfinch, Giles Mandelbrote, Brian Vickers, Andrew Nash

### Objectives

This course will explore the origins, spread, and impact of printed materials in Europe from Gutenberg to the point at which they appear to be facing their greatest challenge in five hundred and fifty years. The course will concern itself not only with processes and products, but with the problems of distribution raised by the mass-manufacture of printed materials, and by the changing nature of the ways in which these materials were read and stored. Most importantly of all, the material nature of the book will be emphasised, and its changing impact on the culture of Europe — and beyond — will be explained in terms of this materiality.

The overall aims are to:

- To give the student a broad understanding of the history of printed books and other texts in post-medieval Europe.
- To present an overview of the social, economic, political and religious contexts in which the European book developed.
- To introduce the student to the changing technologies of book production over the period.
- To provide the student with the opportunity to examine contemporary books and other historical artefacts that constitute the evidence on which the arguments of the course rest.
- To offer the student a number of case studies which will effectively illustrate the arguments of the course.

### Structure

The course will occupy 20 hours (10 sessions) over one term.

### Assessment

The course will be examined by one 5000-word essay on a topic to be agreed with the tutor, and/or a project or projects amounting to an equivalent scale.

### Examples of Printed Text essay titles

- Darton's communications circuit; publishers, writers, and mass market demand.
- Russian satirical journals, 1905–1906.
- Government and the Radical Press in the Late Eighteenth and Early Nineteenth Centuries.
- Fraternal communications: the rise of the English Masonic periodical.

### Week 1 (10/01/2018)

#### Printing in Europe and Britain to the 1550s (*John Goldfinch*)

Gutenberg and the technology of hand printing; spread of printing in Europe; Caxton, Wynkyn de Worde, de Machlinia, King's Printers; privilege and patronage; the reader in the Reformation.

A full bibliography will be provided.

### Week 2 (17/01/2018)

#### Printing and selling Books in Britain 1550s–1690s (*Giles Mandelbrote*)

Printing and the state; the Stationers' Company and the English stock; cheap printing and chapbooks; 'Newsbooks and fast sermons' — reading 1630–1660; authors, booksellers and the right to copy.



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- Barnard, J. and D.F. McKenzie (eds.), *The Cambridge History of the Book in Britain, Volume 4: 1557–1695* (Cambridge: Cambridge University Press, 2002), chapters 26–8.
- Blagden, C., *The Stationers' Company. A history 1403–1959* (London: George Allen & Unwin, 1960), chapters 1–8.
- Carter, H., *A History of the Oxford University Press. Vol. I. To the year 1780* (Oxford: Oxford University Press, 1975).
- Dunton, J., *The life and errors of John Dunton*, ed. J.B. Nichols (2 vols., 1818; first published 1705).
- Feather, J., *Publishing, Piracy and Politics: an historical study of copyright in Britain* (London: Mansell, 1994).
- Greg, W.W., *Some Aspects and Problems of London Publishing between 1550 and 1650* (Oxford: Clarendon Press, 1956).
- McKitterick, D., *A History of Cambridge University Press. Volume I. Printing and the book trade in Cambridge 1534–1698* (Cambridge: Cambridge University Press, 1993).
- Myers, R., *The Stationers' Company Archive. An account of the records 1554–1984* (Winchester: St Paul's Bibliographies, 1990).
- Raven, J., *The Business of Books: Booksellers and the English Book Trade 1450–1850* (New Haven & London: Yale University Press, 2007), chapters 2 and 3.

### **Week 3 (24/01/2018)**

#### **Case Study: Shakespeare's quartos and folios (Brian Vickers)**

- \* = Recommended reading; ® = Reference Only
- \* Foakes, R.A., 'Shakespeare Editing and Textual Theory: A Rough Guide,' *Huntington Library Quarterly*, 60 (1998), pp. 425–42.
- ® Blayney, P.W.M., *The Texts of 'King Lear' and Their Origins. Vol. 1 Nicholas Okes and the First Quarto* (Cambridge, 1982; rev. edn., 2007).
- \* Blayney, P., 'The Publication of Playbooks', in J.D. Cox and D.S. Kastan (eds.), *A New History of the Early English Drama* (New York, 1997), pp. 383–422.
- \* Blayney, P., *The First Folio of Shakespeare* (Washington DC, 1991).
- ® Gaskell, P., *A New Introduction to Bibliography* (Oxford, 1972; rev.edn., 1974).
- ® Greg, W.W., *The Shakespeare First Folio: Its Bibliographic and Textual History* (Oxford, 1955).
- ® Hinman, C., *The Printing and Proof-reading of the First Folio of Shakespeare*, 2 vols. (Oxford, 1963).
- \* Knowles, R., 'The Evolution of the Texts of *Lear*', in J. Kahan (ed.) *King Lear: New Critical Essays* (London, 2008), 124–54.
- ® McKerrow, R.B., *An Introduction to Bibliography for Literary Students* (Oxford, 1927).
- ® Moore, J.K., *Primary Materials Relating to Copy and Print in English Books of the Sixteenth and Seventeenth Centuries* (Oxford, 1992).
- ® Warren, M. (ed.), *The Parallel King Lear 1608–1623* (Berkeley, CA, 1989).
- \* Weis, R. (ed.), *King Lear: A Parallel Text Edition* (London, 1993; 2nd rev. edn., London, 2009).
- \* Williams, G.W., *The Craft of Printing and the Publication of Shakespeare's Works* (London, 1985).
- \* Williams, W.P. and C.S. Abbott, *An Introduction to Bibliographical and Textual Studies\**, 4th edn (New York: MLA, 2009)

### **Week 4 (31/01/2018)**

#### **Making and selling books and periodicals 1690s–1790s (Andrew Nash)**

1710 Copyright Act and its legal consequences; congers; provincial printing and publishing; 'Authors making money' — Pope and Johnson; novels and newspapers; the emergence of publishers and new booksellers (Lackington).

Bell, M. and J. Hinks, 'The English Provincial Book Trade', in *The Cambridge History of the Book in Britain*, Vol 5, M.F. Suarez and M.L. Turner (eds.), (Cambridge: CUP, 2009) pp. 335–51.

Bonnell, T.F., 'The Reprint Trade', in Suarez and Turner, Vol. 5, pp. 699–710.

Feather, J., 'The Publishers and the Pirates: British Copyright Law in Theory and Practice, 1710–1755', *Publishing History*, 22 (1987), pp. 5–32.

—, *Publishing, Piracy, and Politics*, 1994.

Ferdinand, C.Y., 'Newspapers and the Sale of Books in the Provinces', in Suarez and Turner, Vol. 5, pp. 434–47.

Griffin, D., 'The Rise of the Professional Author?', in Suarez and Turner, Vol 5, pp. 132–45.

Grundy, I., 'Women an Print: Readers, Writers and the Market', in Suarez and Turner, Vol. 5, pp. 146–59.

Harris, M., 'London Newspapers', in Suarez and Turner, Vol 5, pp. 413–433.

Law, G., *Serialising Fiction in the Victorian Press* (Houndmills and New York: Palgrave, 2000).

Maidment, B., 'Periodicals and Serial Publications, 1780–1830', in Suarez and Turner, Vol 5, pp. 498–512.

Mayo, R., *The English Novel in the Magazine* (Evanston: Northwestern UP, 1962).

Murray, A., 'The History of the Book in Britain, c. 1475–1800', in M.F. Suarez and H.W. Woudhuysen (eds.), *The Oxford Companion to the Book*. 2 vols. (Oxford: OUP, 2010, I:172–9). See especially section 6 on Copyright and control.

Rose, M., 'Copyright, Authors and Censorship', in Suarez and Turner, Vol. 5, pp. 118–31.

Suarez, M.T., 'Publishing contemporary English literature, 1695–1774' in Suarez and Turner, pp. 649–66.

Suarez, M.F., and M.L. Turner, *The Cambridge History of the Book in Britain*, Volume 5, 1695–1830 (Cambridge: CUP, 2009). [Abbrev. Suarez and Turner.]

Suarez, M., and H.W. Woudhuysen (eds.), *The Oxford Companion to the Book*. 2 vols. Oxford: OUP, 2010. [See entries on Conger and Copyright in I;634 and pp. 641–3 respectively.]

Twyman, M., 'Printed Ephemera' in Suarez and Turner, Vol 5, pp. 66–82.

Tierney, J., 'Periodicals and the Trade, 1695–1780', in Suarez and Turner, Vol. 5, pp. 479–97. Wiles, R.M., *Serial Publication in England before 1750* (Cambridge: CUP, 1957).

## Week 5 (7/02/2018)

### The first industrial revolution in printing 1800s–1860s (Andrew Nash)

Changes in printing and paper-making technology (steam power, stereo and electrotypes, lithography and steel and wood engraving, case binding); part-publication and the rise of serials and periodicals; copyright and legal deposit; circulating libraries; 'Going downmarket' — gothic novels for the middle and working class readers.

\* Altick, R.D., *The English Common Reader* (Chicago and London: University of Chicago Press, 1957). [Particularly chapters 10–15]

Eliot, S., *Some Patterns and Trends in British Publishing, 1800–1919* (London: Bibliographical Society, 1994).

\* —, 'The Business of Victorian Publishing', in *The Cambridge Companion to the Victorian Novel*, ed. Deirdre A. David (Cambridge: CUP, 2000) 37–60.

Hughes, L.K. and M. Lund (eds.), *The Victorian Serial* (Charlottesville and London: University Press of Virginia, 1991).

\* James, L., *Fiction for the Working Man* (Oxford: OUP, 1963) [Particularly chapters 3–5].

McKitterick, D. (ed.), *The Cambridge History of the Book in Britain*, Volume VI, 1830–1914 (Cambridge: CUP, 2009).

Patten, R.L., *Charles Dickens & His Publishers* (Oxford: OUP, 1978).

Seville, C., *Literary Copyright Reform in Early Victorian England* (Cambridge: , 1999).

Shillingsburg, P.L., *Pegasus in Harness: Victorian Publishing and W.M. Thackeray* (Charlottesville and London: University Press of Virginia, 1992).

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\* Sutherland, J.A., *Victorian Novelists and Publishers* (London: Athlone Press, 1976).

—, *Victorian Fiction: Writers, Publishers, Readers* (Basingstoke: Macmillan, 1995).

## READING WEEK 12-16 FEBRUARY 2018

### Week 6 (21/02/2018)

#### Case Study: W.H. Smith 1790s–1900s (Andrew Nash)

Griest, G.L., *Mudie's Circulating Library and the Victorian Novel* (Bloomington and London: David and Charles, 1970).

Hoare, P. (ed.), *The Cambridge History of Libraries in Britain and Ireland*, Volume III, 1850–2000 (Cambridge: CUP, 2006).

*The House of Menzies* (Edinburgh: John Menzies & Co, 1958).

McKitterick, D. (ed.), *The Cambridge History of the Book in Britain*, Volume VI, 1830–1914 (Cambridge: CUP, 2009).

Pocklington, G.R., F.E.K. Foat, et al, *The Story of W.H. Smith & Son* (London: privately printed, 1949).

Wilson, C., *First with the News* (London: Jonathan Cape, 1985).

### Week 7 (28/02/2018)

#### The second industrial revolution in print 1860s–1910s (Andrew Nash)

Rotary printing, flong, type-casting machines, hot metal composition, half-tones; educational publishing; national and international copyright; rise of literary agents; SoA, PA, and BA; new journalism and the mass readership newspaper.

\* Altick, R.D., *The English Common Reader* (Chicago and London: University of Chicago Press, 1957). [Particularly chapters 10–15.]

Cross, N., *The Common Writer* (Cambridge: CUP, 1985).

Dooley, A.C., *Author and Printer in Victorian England* (Charlottesville and London: University Press of Virginia, 1992).

Eliot, S., *Some Patterns and Trends in British Publishing, 1800–1919* (London: Bibliographical Society, 1994).

\* —, 'The Business of Victorian Publishing', in *The Cambridge Companion to the Victorian Novel*, ed. Deirdre A. David (Cambridge: CUP, 2000) 37–60.

Hughes, L.K., and M. Lund (eds.), *The Victorian Serial* (Charlottesville and London: University Press of Virginia, 1991).

Leary, Patrick and Andrew Nash 'Authorship', in *The Cambridge History of the Book in Britain*, Volume VI, 1830–1914 (Cambridge: CUP, 2009), pp. 172–213.

McKitterick, D. (ed.), *The Cambridge History of the Book in Britain*, Volume VI, 1830–1914 (Cambridge: CUP, 2009).

Sutherland, J.A., *Victorian Novelists and Publishers* (London: Athlone Press, 1976). —, *Victorian Fiction: Writers, Publishers, Readers* (Basingstoke: Macmillan, 1995).

### Week 8 (7/03/2018)

#### Case study: Chatto & Windus (Andrew Nash)

Collini, Stefan, "'The Chatto List': publishing literary criticism in mid-twentieth century Britain", *Review of English Studies*, 63 (261) (2012), 634–63.

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Eliot, Simon, "His Generation Read His Stories": Walter Besant, Chatto and Windus and *All Sorts and Conditions of Men*, *Publishing History* 21 (1987), pp. 25-67.

Eliot, Simon and Andrew Nash 'Mass Markets: Literature', in *The Cambridge History of the Book in Britain*, Volume VI, 1830–1914 (Cambridge: CUP, 2009), pp. 416-42.

Jailliant, Lise, 'Rewriting *Tarr* Ten Years Later: Wyndham Lewis, the Phoenix Library, and the Domestication of Modernism', *Journal of the Wyndham Lewis Society* 5 (2014), 1-30. Reprinted in Lise Jailliant, *Cheap Modernism* (Edinburgh: EUP, 2017).

Nash, Andrew, 'Robert Buchanan and Chatto & Windus: Reputation, Authorship, and Fiction as Capital in the Late Nineteenth Century', *Publishing History* 46 (1999), 5-33.

—, 'A publisher's reader on the verge of modernity: the case of Frank Swinnerton', *Book History*, 6 (2003) 175-195.

—, 'Literary Culture and Literary Publishing in inter-war Britain: a view from Chatto & Windus', in Simon Eliot, Andrew Nash and Ian Willison (eds), *Literary Cultures and the Material Book* (London: British Library, 2007), 323-42.

—, 'Sifting out 'rubbish' in the literature of the 1920s: Chatto and Windus and the Phoenix library, in: John Spiers (ed.) *The Culture of the Publisher's Series, Volume 1: Authors, Publishers and the Shaping of Taste* (Basingstoke and New York: Palgrave Macmillan, 2011), pp. 188-201.

## **Week 9 (14/03/2017)**

### **Global markets and global conflicts 1910s–1960s (Andrew Nash)**

Web-offset printing and microform publishing; dustwrappers; the American and European markets for British publishing; the Empire market and beyond; farming literary property; printing, publishing and reading in wartime; 'Penguin and others' — the rise of the paperback; cold war publishing.

## **Week 10 (21/03/2018)**

### **All change 1970s–2000s (Andrew Nash)**

Photocomposition, the application of computer systems to book production, digitisation, the Internet, and print-on-demand; intellectual property; development of multimedia and multinational publishing companies; the growth of educational and STEM publishing; hegemony of English modified by local markets — acculturation and transediting; 'A new beginning or the same old story?' — the digital book.

Baines, P., *Penguin by Design: A Cover Story 1935–2005* (London: Penguin, 2005).

\* Baldick, C., 'The Modern Literary Market', in *The Oxford Modern Movement (The Oxford English Literary History, vol. 10. 1910–1940)* (Oxford University Press, 2004).

\* Bradbury, M., 'Foreword', and Lloyd Jones, L., 'Fifty Years of Penguin Books', in *Fifty Penguin Years* (Harmondsworth: Penguin, 1995).

\* Bonn, T.L., 'The Paperback: Image and Object', in *International Book Publishing: An Encyclopaedia*, eds. P.G. Altbach and E.S. Hoshino (London: Fitzroy Dearborn, 1995), pp. 262–70, esp. pp. 267–70.

Davies, K.C., *Two-Bit Culture: The Paperbacking of America* (Boston: Houghton Mifflin, 1984).

De Bellaigue, E., *British Book Publishing* (London: British Library, 2004).

\* Hare, S. (ed.), *Penguin Portrait: Allen Lane and the Penguin Editors 1935–1970* (London: Penguin, 1955), pp. 356–7.

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\* Stevenson, R., 'A Golden Age? Readers, Authors, and the Book Trade', in *The Last of England? (The Oxford English Literary History, vol. 12. 1960–2000)* (Oxford University Press, 2004).

Willison, I.R., 'Massmediatisation: Export of the American Model?', in *Les mutations du livre et de l'édition dans le monde du XVIII<sup>e</sup> siècle à l'an 2000*, ed. by J. Michon and J.Y. Mollier (Montreal: Presses de l'Université Laval, 2001).

\* Willison, I.R., 'Centre and Creative Periphery in the Histories of the Book in the English-speaking World and Global English Studies', in *Publishing History, no.49* (Pro Quest, 2006).

## General Bibliography

Altick, R.D., *The English Common Reader* (Chicago: University of Chicago Press, 1957) Eisenstein, E.L., *The Printing Press as an Agent of Change* (Cambridge: CUP, 1979).

Febvre, L. and H-J. Martin, *The Coming of the Book* (London: Verso Edition, 1984).

Greetham, D.C., *Textual Scholarship* (New York and London: Garland Publishing, 1994).

Howsam, L., *Old Books & New Histories* (Toronto: University of Toronto Press, 2006).

Johns, A., *The Nature of the Book* (Chicago and London: University of Chicago Press: 1998).

More detailed studies can be found in the various national histories of the book that have been published or are being published. Foremost for readers of English are:

*A History of the Book in America* (Chapel Hill: University of North Carolina Press, 2000– present); planned for five volumes.

*A History of the Book in Australia* (St. Lucia: University of Queensland Press, 2001–present). *The History of the Book in Britain* (Cambridge: CUP, 1999–present); planned in seven volumes, most of which should be published by 2011.

*History of the Book in Canada* (Toronto: University of Toronto Press, 2004–2007); all three volumes published.

*Oxford History of the Irish Book* (Oxford: OUP, 2006–present).

*The Edinburgh History of the Book in Scotland* (Edinburgh: Edinburgh University Press, 2007– present); planned for four volumes.

## History of Authorship

Cross, N., *The Common Writer* (Cambridge: CUP, 1985).

Feather, J., *Publishing, Piracy and Politics* (London: Mansell, 1994).

Kernan, A., *Samuel Johnson & the Impact of Print* (Princeton, New Jersey: Princeton University Press, 1989).

Patten, R.L., *Charles Dickens & His Publishers* (Oxford: OUP, 1978).

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Shillingsburg, P.L., *Pegasus in Harness: Victorian Publishing and W.M. Thackeray* (Charlottesville and London: University Press of Virginia, 1992).

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## History of Publishing

- Briggs, A., *History of Longman* (London: British Library, 2008) or  
Feather, J., *A History of British Publishing* (Beckenham, Kent: Croom Helm, 1988).  
James, E. (ed.), *Macmillan: A Publishing Tradition* (London: Palgrave Macmillan, 2002).  
McKitterick, D., *A History of Cambridge University Press* (Cambridge: CUP, 1992–2004). Norrie, I., *Mumby's Publishing and Bookselling in the Twentieth Century*, sixth edition (London: Bell & Hyman, 1984).  
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Winship, M., *American Literary Publishing in the Mid-Nineteenth Century: The Business of Ticknor and Fields* (Cambridge: CUP, 1995).  
Zachs, W., *The First John Murray and the Late Eighteenth-century London Book Trade* (Oxford: OUP, 1998).

## History of Book Production

- Clair, C., *A Chronology of Printing* (London: Cassell, 1969).  
Eliot, S., *Some Patterns and Trends in British Publishing 1800–1919* (London: The Bibliographical Society, 1994).  
Gaskell, P., *A New Introduction to Bibliography* (Oxford: OUP, 1972).  
Hills, R.L., *Papermaking in Britain 1488–1988* (London: The Athlone Press, 1988).  
Steinberg, S.H., *Five Hundred Years of Printing* (Harmondsworth: Penguin Books, 1955) [a new edition of this was published by the British Library in 1996].  
Twyman, M., *Printing 1770–1970* (London: British Library, 1998). [This is particularly good at reminding us of the importance of ephemeral printing (advertisements, programmes, tickets, labels, etc.).]  
Weedon, A., *Victorian Publishing 1836–1916* (Aldershot: Ashgate, 2003).

## History of Distribution

- Feather, J., *The Provincial Book Trade in Eighteenth-Century England* (Cambridge: Cambridge University Press, 1985).  
Miller, L.J., *Reluctant Capitalists* (Chicago and London: University of Chicago Press, 2007).  
Raven, J., *London Booksellers and American Customers* (Columbia, S.C.: University of South Carolina Press, 2002).  
Wilson, C., *First with the News* (London: Jonathan Cape, 1985).

## History of Reading

- Cipola, C.M., *Literacy and Development in the West* (Harmondsworth: Penguin, 1969) [A useful introduction to the subject — short and very accessible.]  
Colclough, S., *Consuming Texts: Readers and Reading Communities, 1695–1870* (London: Palgrave Macmillan, 2007).  
Cressy, D., *Literacy and the Social Order* (Cambridge: CUP, 1980).  
Darnton, R., *The Forbidden Best-Sellers of Pre-Revolutionary France* (London: Harper Collins, 1996).  
Graff, H.J. (ed.), *Literacy and Social Development in the West* (Cambridge University Press, 1981).  
Jackson, H., *Marginalia: Readers Writing in Books* (New Haven: Yale University Press, 2001). Manguel, A., *A History of Reading* (London: Harper Collins, 1996).  
McAleer, J., *Popular Reading and Publishing in Britain 1914–1950* (Oxford: Oxford University Press, 1992).  
St Clair, W., *The Reading Nation in the Romantic Period* (Cambridge: Cambridge University Press, 2004).  
Vincent, D., *Literacy and Popular Culture: England 1750–1914* (Cambridge: Cambridge University Press, 1989).

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## History of Libraries and Archives

Black, A., *The Public Library in Britain 1914–2000* (London: British Library, 2000).

Harris, P.R., *A History of the British Museum Library* (London: The British Library, 1998).

Hoare, P. (ed.), *The Cambridge History of Libraries in Britain and Ireland* (Cambridge: CUP, 2006).

Griest, G.L., *Mudie's Circulating Library and the Victorian Novel* (Bloomington and London: David and Charles, 1970).

Kaufman, P., *Libraries and their Users* (London: Library Association, 1969).

Kelly, T., *A History of Public Libraries in Great Britain 1845–1975*, 2<sup>nd</sup> edition (London: Library Association, 1977).

Raven, J., *Lost Libraries* (London: Palgrave Macmillan, 2004).

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# Western Book Structures

Wednesdays, 14.00–16.00 (unless otherwise indicated)

Tutor: Professor Nicholas Pickwood

## Objectives

This course aims to give students a knowledge of how books have been bound, from the emergence of the codex to the beginning of the industrialisation of the craft (mid–nineteenth century) and what this can tell us about the booktrade and the use of books. The history, manufacture and uses of the materials found in bindings will be examined, as well as binding and decorative techniques. There will be particular emphasis on the changes following the invention of printing and on recognising and describing book structures. The changing role of the binder as a member of the book trade and his relationship with clients will also be discussed. There will be some demonstrations of hand binding techniques to make the development of historical techniques easier to understand and analyse.

## Structure

The course will occupy 20 hours (10 sessions) over one term. There will be sessions on binding materials and basic structures, the birth of the codex, medieval book structures, book structures which emerge after the invention of printing; binding decoration and the changes wrought by the mechanisation of binding processes.

## Assessment

The course will be examined by one essay of 5,000 words.

## Examples of Western Book Structures Essay Titles

- Binders and Bindings in Early 16th Century Cambridge
- Fit for purpose: bindings designed for different uses
- Development of new Bookbinding Structures and Materials in the 19th Century
- The place of the study of bookbinding in the history of material culture
- Cheaper European bindings in the Handpress Era

## General Bibliography (essential texts are marked \*)

\* Cockerell, D., *Bookbinding and the Care of Books*, 5th edn (London: Pitman, 1953).

Etherington, D. and Roberts, M. T., *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology* (Washington: Library of Congress, 1982); also available online at: <<http://palimpsest.stanford.edu/don/don.html>> (1 August 2005).

Foot, M.M., *Studies in the History of Bookbinding* (Aldershot: Ashgate, 1993).

\_\_\_ (ed.), *Eloquent Witnesses: Bookbindings and their history* (London: Bibliographical Society/ British Library, 2004).

Goldschmidt, E.P., *Gothic and Renaissance Bookbindings*, 2 vols (London/Boston: Ernest Benn/Houghton Mifflin, 1928),

\*Introduction.

\*Middleton, B.C., *A History of English Craft Bookbinding Technique*, 4th rev. edn (New Castle, Delaware: Oak Knoll; London: British Library, 1996).

Needham, Paul, *Twelve Centuries of Bookbinding 400–1600* (New York/Oxford: Pierpont Morgan Library/Oxford University Press, 1979).

\*Nixon, H.M. and Foot, M.M., *The History of Decorated bookbinding in England* (Oxford: Oxford University press, 1992).

\*Pickwood, N., 'The interpretation of bookbinding structure', *The Library*, 6th ser., 17 (Sept 1995), 209–249.



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'The literature of English bookbinding', in Horden, J (ed.), *Bibliographia: lectures 1975–1988* by recipients of the Mark Fitch prize for bibliography (Oxford, 1992), 31–48.

\*Pollard, Graham, 'Changes in the style of bookbinding, 1550–1830', *The Library*, 5th ser., 11 (June 1956), 71–94.

Schmidt–Künsemüller, F.A., *Bibliographie zur Geschichte der Einbandkunst* (Wiesbaden, 1987).

## **Week 1 (10/01/2018)**

### **The binding trade and the uses of books**

(Nicholas Pickwoad)

Carter, John, *ABC for Book Collectors*; edited by Nicolas Barker, 7th edn (New Castle, Delaware: Oak Knoll, 1995).

\_\_\_\_, *Publisher's Cloth*, (New York: Bowker, 1938).

\_\_\_\_, *Taste & Technique in Book Collecting: a study of recent developments in Great Britain and the United States* (London: Private Libraries Association, 1970).

Foot, M.M., *Bookbinders at Work: their roles and methods* (London: British Library, 2006).

Hobson, ARA, *French and Italian collectors* (London, 1953).

Howe, E., and Child, J., *The Society of London Bookbinders, 1780–1951* (London, 1952).

Myers, R and Harris M. (eds.), *Antiquaries, Book Collectors and the Circles of Learning* (Winchester: St Paul's Bibliographies, 1996).

Nixon, H.M., *Catalogue of the Pepys Library at Magdalene College, Cambridge*, vol. VI: Bindings (Woodbridge: D.S. Brewer, 1984).

Pearson, D., *Provenance Research in Book History: a handbook* (London: British Library, 1995).

Philip, A.J., *The Business of Bookbinding: Bookbinding from the point of view of the binder, the publisher, the librarian and the general reader* (London: S Paul, 1912).

Potter, Esther, 'To Paul's Churchyard to treat with a bookbinder', *Property of a Gentleman: the foundation, organisation and dispersal of the private library 1620–1920* (Winchester: St Paul's Bibliographies, 1991).

Tite, Colin, *The Early Records of Sir Robert Cotton's Library* (London: British Library, 2003).

## **Week 2 (17/01/2018)**

### **The language of bindings I: materials**

(Nicholas Pickwoad)

#### **General**

Diderot, D. and J. Alembert, *Encyclopedie, ou dictionnaire raisonne des sciences, des arts et des metiers*, vol 22, planches, 'Papeterie' (Geneva; Paris; Neufchastel: Chez Briasson [and others], 1754–1772).

#### **Paper**

Barrett, T.D., 'Early European papermaking methods', *The Paper Conservator*, 13 (1989), 7–27.

Bower, P. 'Strong Stuff: An Historical Survey of Boards and Boardmaking' in *The New Bookbinder*, 22 (2002), 17–22.

Briquet, C., *Les filigranes: dictionnaire historique des marques du papier* (Amsterdam: Paper Publications Society, 1968).

\_\_\_\_, *The Briquet Album: a miscellany on watermarks supplementing Dr Briquet's Les filigranes* (Hilversum: Paper Publications Society, 1952).

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Churchill, W.A., *Watermarks in Paper* (Amsterdam, 1935).

Clapperton, R.H., *Paper, an historical account of its making by hand from the earliest times down to the present day* (Oxford: Shakespeare Head Press, 1934).

Coleman, D.C., *The British Paper Industry 1495–1860: A Study in Industrial Growth* (Oxford: Clarendon Press, 1958), 3–39.

Dagnall, H., 'British watermarks: dates in watermarks', *British Association of Paper Historians Quarterly*, 21 (1997), 22.

Heawood, E., *Watermarks mainly of the 17th and 18th centuries* (Hilversum: Paper Publications Society, 1950).

\*Hills, R.L., *Papermaking in Britain, 1488–1988: a short history* (London: Athlone Press, 1988).

Hunter, D., *The Literature of Papermaking, 1390–1800* (New York: Burt Franklin, 1925).

\*\_\_\_, *Papermaking: the history and technique of an ancient craft*, 2nd edn, rev. and enlarged (London: Pleiades Books, 1957).

Labarre, E.J., *Dictionary and encyclopaedia of paper and papermaking* (Amsterdam, 1969). [or any earlier edition.]

Lalande, J.J.L.F. de, *L'art du Cartonier* (Paris: s.n., 1762).

Mosser, D., Saffle, M., and Sullivan, E. (eds.), *Puzzles in paper: concepts in historical watermarks* (New Castle, Delaware/London: Oak Knoll/British Library, 2000).

Shorter, A. H., *Papermaking in the British Isles: an historical and geographical study* (Newton Abbot: David & Charles, 1971).

\_\_\_, *Paper Mills and Paper Makers in England, 1495–1800* (Hilversum: Paper Publications Society, 1957).

Stevenson, Alan, 'Watermarks are twins', *Studies in Bibliography*, IV (1952), 57–91.

\_\_\_ 'Paper as bibliographical evidence', *The Library*, 5th series, 17 (1962), 197–212.

Wolfe, Richard J., *Marbled Paper: Its History, Techniques, and Patterns*, 2nd edn (Philadelphia: University of Pennsylvania Press, 1990).

Woolnough, C.W., *The art of marbling, as applied to book edges and paper: containing full instructions for executing British, French, Spanish, Italian, nonpareil, etc., etc. illustrated with specimens: with a brief notice of its recent application to textile fabrics, and particularly to the cloths so extensively used by bookbinders* (London: Alexander Heylin, 1853).

### **Skin materials**

Clarkson, C., 'Rediscovering Parchment: The nature of the beast', *The Paper Conservator*, 16 (1992), 5–26.

Reed, R., *The Nature and Making of Parchment* (Leeds: The Elmente Press, 1975).

\_\_\_, *Ancient Skins, Parchments and Leathers* (London: Seminar Press, 1972).

Sharphouse, J. H., *Leather Technician's Handbook* (London: Leather Producers' Association, 1971).

Thomson, R.S. and Beswick, J. A., *Leather Manufacture Through the Ages* (Northampton: EMIAC, 1983).

Thomson, R.S., 'Tanning: Man's First Manufacturing Process?', *The Newcomen Society for the Study of the History of Engineering and Technology, Transactions* 53 (1981–82), 139–156.

Vallancey, Charles, *The Art of Tanning and Currying Leather: with an Account of all the Different Processes made use of in Europe and Asia, for Dying Leather Red and Yellow. Collected and Published at the Expence of the Dublin Society. To which are added Mr. Phillipp's Method of Dying the Turkey Leather... also the New Method of Tanning: invented by the late David Macbride M.D.*, (London, reprinted for J. Nourse (from the Dublin edition), 1780).

Waterer, John, W., *Leather in Life, Art and Industry, being an outline of its preparation and uses in Britain yesterday and today together with some reflections on its place in the world of synthetics tomorrow* (London: Faber and Faber Ltd., 1946).

### **Bookcloth**

Krupp, A., *Bookcloth in England and America* (Newcastle (DE) and London: Oak Knoll and British Library, 2008).

Tomlinson, W. and Masters, R., *Bookcloth 1823–1980: A Study of Early Use and the Rise of Manufacture* (Stockport: D.

Tomlinson, 1995).

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## Week 3 (24/01/2018)

### The language of bindings II: basic binding structures and tools [with demonstration]

(Nicholas Pickwoad)

Arnett, J.A., *Bibliopodia: or, the art of bookbinding* (London, 1835) [Facsimile ed. New York/London: Garland publishing, 1980].

Bray, D. de, *Onderwijs van't boek–binden: A short instruction in the binding of books*, translated by H. S. Lake, (Amsterdam: Nico Israel, 1977).

Cowie, G., *The Bookbinder's Manual: containing a full description of leather and vellum binding; directions for gilding paper and book edges and numerous valuable recipes for sprinkling, colouring and marbling* (London: George Cowie, 1829).

Diderot, D. and Alembert, J., *Encyclopedie, ou dictionnaire raisonne des sciences, des arts et des metiers*, vol 25, planches, 'Relieur' (Geneva; Paris; Neufchastel: Chez Briasson [and others], 1754–1772).

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Dudin, M., *The art of the bookbinder and gilder 1772* (English translation, Leeds: Elmete Press, 1977).

Faust, A., *Prescription et Enseignement de la discrete et fameuse science de la manufacture des relieurs de livres* (Brussels: Biblioteca Wittcockiana, 1987).

Greenfield, J. and J. Hille, *Headbands: how to work them*, 2nd edn rev. (New Castle, Delaware: Oak Knoll Books, 1990).

Gullick, Michael, 'From Scribe To Binder: Quire tackets in 12th century European manuscripts', in Sharpe, J.L. (ed.), *Roger Powell* [op. cit.].

\* Middleton, B.C., *A History of English Craft Bookbinding Technique*, 4th rev. edn (New Castle, Delaware: Oak Knoll; London: British Library, 1996).

Pollard, Graham and Potter, Esther, *Early Bookbinding Manuals: An annotated list of technical accounts of bookbindings to 1840*, (Oxford: Oxford Bibliographical Society, Occasional Publications No. 18, 1984).

Sachs, H., *Eygentliche Beschreibung aller Stände auff Erden*, facsimile of 1568 edition, with Jost Amman woodcuts (Munich: Georg Hirth, 1884).

Spitzmueller, P., 'A Trial Terminology for Describing Sewing Through the Fold', in *The Paper Conservator*, 7 (1982/3), 44–46.

## Week 4 (31/01/2018)

### Book structures from the birth of the codex to the invention of printing

(Nicholas Pickwoad)

Bowman, A.K., *Life and Letters on the Roman Frontier* (London, 1994).

Brown, T. J. (ed.), *The Stonyhurst Gospel of Saint John*, with a technical description of the binding by Roger Powell and Peter Waters (Oxford: University Press for the Roxburghe Club, 1969), 45–55.

Capronnier de Gauffecourt, Jean–Vincent, *Traité de la Relieure des Livres ... a Bilingual Treatise on Bookbinding Translated from the French by Claude Benaiteau with an Introduction by John P. Chalmers*, (Austin: W. Thomas Taylor, 1987).

Carvin, Denis, *La Reliure Medievale d'apres les fonds des bibliotheques d'Aix –en–Provence, Avignon, Carpentra et Marseille* (Arles: Centre Interregional de Conservation des Livres, 1988).

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Clarkson C., 'English Monastic Bookbinding in the Twelfth Century' in Maniaci, M. and P.F. Munafo (eds.), *Ancient and Medieval Book Materials and Techniques: Erice*, 18–25

September 1992 (Citta del Vaticano: Biblioteca apostolica vaticana, 1993).

\_\_\_\_, 'Further Studies in Anglo–Saxon and Norman Bookbinding', in Sharpe, J.L.(ed.), *Roger Powell, The Compleat Binder* (Turnhout: Brepols, 1996).

Gamble, H Y, *Books and readers in the early church* (New Haven/London: Yale University Press, 1995).

Gullick, Michael, 'From Scribe To Binder: Quire tackets in 12th century European manuscripts', in Sharpe, J.L. (ed.), *Roger Powell* [op. cit.].

Lindsay, J., 'The Development of the Codex in the Western World', *The New Bookbinder*, 8 (1988), 9–18.

Maniaci, M. and P.F. Munaro (eds.), *Ancient and Medieval Book Materials and Techniques: Erice. 18–25 September 1992* (Citta del Vaticano: Biblioteca apostolica vaticana, 1993).

Pollard, Graham, 'The Construction of English 12–Century Bindings', *The Library*, 5th series, 17 (1962), 1–22.

\_\_\_\_, 'Some Anglo–Saxon Bookbindings', *The Book Collector*, 24 (1975), 130–159. [But see: Clarkson, C., 'Further Studies' (above) for corrections to this article.]

Brown, J., (ed.), *The Stonyhurst Gospel of St John*, (Oxford: Roxburghe Club, 1969). [Description of the binding by Roger Powell.]

Regemorter, Berthe de, 'The bound codex at the time of the Neo–Hittites', *Scriptorium*, 12 (1958).

\_\_\_\_, *Binding Structures in the Middle Ages*, translated and annotated by Jane Greenfield (Brussels: Bibliotheca Wittockiana, London: Maggs, 1992).

Roberts, C.H., 'The Codex', *Proceedings of the British Academy*, XL (1954), 169–204.

\*Roberts, C.H. and Skeat, T.C., *The Birth of the Codex* (London: Oxford University Press for the British Academy, 1983, 2nd ed., 1987).

Sachs, H., *Eygentliche Beschreibung aller Stände auff Erden*, facsimile of 1568 edition, with Jost Amman woodcuts (Munich: Georg Hirth, 1884).

Sharpe, J.L., 'Wooden boards and the History of the Codex', in Sharpe, J.L. (ed.), *Roger Powell, The Compleat Binder* (Turnhout: Brepols, 1996).

\*Szirmai, J.A., *The archaeology of medieval bookbinding* (Aldershot: Ashgate, 1999).

Turner, E.G., *The Typology of the Early Codex* (Philadelphia, 1977).

## Week 5 (07/02/2018)

### Book structures and the hand–printed book – Books bound in boards I

(Nicholas Pickwood)

G. (eds) *Against the Law: Crime, Sharp Practice and the Control of Print* (Delaware: Oak Knoll; London: British Library, 2004).

Barber, G., 'Continental paper wrappers and publishers' bindings in the 18th century', *The Book Collector*, 24 (1875), 37–49.

Middleton, B.C., *A History of English Craft Bookbinding Technique*, 4th rev. edn (New Castle, Delaware: Oak Knoll; London: British Library, 1996).

Pickwood, N., 'Onwards and Downwards: how bookbinders coped with the printing press before 1800', in Myers, R. and Harris, M. (eds.), *A Millennium of the Book: production design and illustration in manuscript and print 900–1900* (Winchester: St Paul's Bibliographies, 1994), 61–106.

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\_\_\_\_, 'Cutting corners: some deceptive practices in 17th century English bookbinding', in Sharpe, J.L. (ed.), *Roger Powell* [op. cit.].

\_\_\_\_, 'The History of the False Raised Band', in Myers, R. Harris M. and Mandelbrote, *Against the Law: Crime, Sharp Practice and the Control of Print*, (New Castle, Delaware: Oak Knoll; London: British Library, 2004), 103–132.

## READING WEEK 12 – 16 FEBRUARY

### Week 6 (21/02/2018)

#### Book structures and the hand–printed book – Books bound in boards II [with demonstration]

(Nicholas Pickwood)

Reading list as for Week 5

### Week 7 (28/02/2018)

#### Book structures and the hand–printed book – alternative binding structures I

(Nicholas Pickwood)

Barber, G., "Continental Paper Wrappers and Publishers' Bindings in the 18th Century", in *The Book Collector* 24 (Spring 1975), 37–49.

\_\_\_\_, 'Brochure, cartonnage, reliure: the provisional protection of print in the later 18<sup>th</sup> century, in *Rousseau in the 18th century: essays in memory of R.A. Leigh* (Oxford: Voltaire Foundation, 1992).

Foxon, D., 'Stitched books', *The Book Collector*, 24 (Spring 1975), 111–124.

Pickwood, Nicholas, Tacketed bindings – a hundred years of European bookbinding, in David Pearson (ed.), *For the Love of the Binding* (London: British Library and Oak Knoll Press, 2000).

### Week 8 (7/03/2018)

#### Book structures and the hand–printed book – alternative binding structures II [with demonstration]

(Nicholas Pickwood)

Reading list as for Week 6

### Week 9 (14/03/2018)

#### Decorative techniques and patterns

(Nicholas Pickwood)

### Week 10 (21/03/2018)

#### The 19th century: a period of change

(Nicholas Pickwood)

Allen, S., *Victorian Bookbinding: A Pictorial Survey* (Chicago: University of Chicago Press, 1976, revised edition).

Ball, Douglas, *Victorian Publishers' Bindings* (London: the Book Press, 1985).

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- Carter, John, *Binding variants in English publishing: 1820–1900* (London: Constable, 1932).
- Conroy, Tim, *Bookbinders' Finishing Tool Makers, 1780–1965* (New Castle, Delaware: Oak Knoll, 2002).
- Howe, E. and Child, J., *The Society of London Bookbinders, 1780–1951* (London, 1952).
- Jamieson, Eleanor, *English Embossed Bindings 1825–1850* (Cambridge: Cambridge Bibliographical Society, 1972).
- King, E.M.B., *Victorian Decorated Trade Bindings 1830–1880* (London: British Library, 2003).
- Leighton, D., 'Canvas and Bookcloth: An Essay on Beginnings', *The Library*, 5th ser., 3 (June 1948–49), 39–49.
- McLean, R., *Victorian Publishers' Book-bindings in cloth and leather* (London: Gordon Fraser, 1974).
- \_\_\_\_\_, *Victorian Publishers' Book-bindings in paper* (London: Gordon Fraser, 1983).
- Malaveille, Sophie, *Reliures et cartonnages d'éditeur en France au xixe siècle* (Paris: Promodis, 1985).
- Morris, E., and Levin, E., *The Art of Publishers' Bookbindings* (Los Angeles: William Dailey Rare Books Ltd, 2000).
- Packer, M., *Bookbinders of Victorian London* (London: British Library, 1991).
- Potter, Esther, 'The London Booktrade: from Craft to Industry', *The Library* (1993).
- \_\_\_\_\_, 'The changing role of the trade bookbinder', in Hunt, A., Mandelbrote, G. and Shell, A. (eds.), *The Booktrade and its customers 1450–1900* (New Castle, Delaware: Oak Knoll, 1997).
- Ramsden, C., *Bookbinders of the United Kingdom (outside London) 1780–1840* (London, 1954).
- \_\_\_\_\_, *London Bookbinders 1780–1840* (London, 1956).
- Roscoe, S., *John Newbery and his successors, 1740–1814. A bibliography.* (Wormley: Five Owls Press, 1973).
- Spawn, W and Kinsella, T., *Ticketed Bookbindings from 19th Century Britain* (Bryn Mawr and New Castle, Delaware, 1999).
- Thomlinson, W. and Masters, R., *Bookcloth 1823–1980* (Stockport: D. Thomlinson, 1995).
- Tidcombe, M., *The Bookbindings of T.J. Cobden–Sanderson* (London: British Library, 1984).
- \_\_\_\_\_, *The Doves Bindery* (London: British Library, 1991).
- \_\_\_\_\_, *Women Bookbinders 1880–1920* (London: British Library, 1996).

## General Bibliography

### General

- Bearman, F et al, *Fine and historic bookbindings from the Folger Shakespeare Library* (Washington, 1992).
- [Bodleian Library], *Fine Bindings 1500–1700 from Oxford Libraries* (Oxford, 1968).
- Foot, Mirjam M., *The Henry Davis Gift*, 2 vols (London: The British Library, 1978, 1983).
- \_\_\_\_\_, *Studies in the History of Bookbinding* (Aldershot, Scolar Press, 1993).
- \_\_\_\_\_, *The History of Bookbinding as a Mirror of Society* (London: British Library, 1998).
- \_\_\_\_\_, *The Decorated Bindings in Archbishop Marsh's Library, Dublin* (Aldershot:, Ashgate, 2004).
- \*Goldschmidt, E. P., *Gothic and Renaissance Bookbindings*, 2 vols (London: Ernest Benn/Boston: Houghton Mifflin, 1928). [Esp. the introduction.]
- Miner, D., *The History of Bookbinding 525–1950, A.D.* (Baltimore: Walters Art Gallery, 1957).
- Needham, Paul, *Twelve Centuries of Bookbindings 400–1600* (New York: Pierpont Morgan Library/London: Oxford University Press, 1979).

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Nixon, Howard M., *Broxbourne Library, Styles and Designs of Bookbindings from the Twelfth to the Twentieth Century* (London: Maggs Brothers, 1956).

*Sixteenth–Century Gold–tooled Bookbindings in the Pierpont Morgan Library* (New York: Pierpont Morgan Library, 1971).

Pearson, D. (ed.), *For the Love of the Binding* (London: British Library, 2000).

### **Early bindings; medieval bindings; blind–tooled bindings**

Carvin, Denis, *La reliure médiévale du 14<sup>e</sup> et 15<sup>e</sup> siècles* (Arles, 1988).

De Hamel, C., *Glossed Books of the Bible and the Origin of the Paris Booktrade* (Woodbridge: D.S. Brewer, 1984), 64–86.

Foot, M.M., 'English decorated bookbinding', in Griffiths, J. and Pearsall, D. (eds.), *Book Production and Publishing in Britain, 1375–1475* (Cambridge, 1989), 65–86.

Gid, Denise, *Catalogue des reliures françaises estampées à froid (xv<sup>e</sup>–xvii<sup>e</sup> siècle) de la Bibliothèque Mazarine*, 2 vols (Paris: Éditions du CNRS, 1984).

Hobson, G. D., *English Binding before 1500* (Cambridge: Cambridge University Press, 1929).

Pollard, H. Graham, 'The Construction of English 12th–Century Bindings', in *The Library*, 5th ser. 17 (1962), 1–22.

'The Names of some English 15th Century Binders', *The Library*, 5th series, 25 (1970), 193–218.

Schmidt–Künsemüller, F.A., *Die Abendländischen Romanischen Blinstempelnbände*.

Szirmai, J. A., *The Archaeology of Medieval Bookbinding* (Aldershot & Brookfield, VT: Ashgate Publishing, 1999).

### **English**

Bennett, Stuart, *Trade Bookbinding in the British Isles 1660–1800* (New Castle, Delaware: Oak Knoll, 2004).

Foot, M.M., 'Bookbinding 1400–1557', in Hellinga, L. and Trapp, J. (eds.), *The Cambridge History of the Book in Britain*, vol. 3 (Cambridge: Cambridge University Press, 1999).

\_\_\_\_\_, 'Bookbinding', in Barnard, J. and McKenzie, D.F. (eds.), *The Cambridge History of the Book in Britain*, vol. 4: 1557–1695 (Cambridge: CUP, 2002).

Hobson, G. D., *English Bindings 1490–1940 in the Library of J. R. Abbey* (London: privately printed, 1940).

Howe, E. *A List of London Bookbinders 1648–1815* (London: Bibliographical Society, 1950).

Ker, N.R., *Early Paste–downs in Oxford Bindings* (Oxford, 1954). [See also Pierson: below.]

Nixon, H.M., 'Early English gold–tooled bookbindings', in *Studi di bibliografia e di storia in onore di Tammara de Marinis* (Verona, 1964) vol. III, 283–308.

\_\_\_\_\_, 'Elizabethan gold–tooled bindings', in *Essays in honour of Victor Scholderer* (Mainz: Karl Pressler, 1970), 219–70.

\_\_\_\_\_, *English Restoration Bookbindings* (London, 1974).

\_\_\_\_\_, *Five Centuries of English Bookbinding* (London: Scolar Press, 1978).

\_\_\_\_\_, and Mirjam M. Foot, *The History of Decorated Bookbinding in England* (Oxford: Clarendon Press, 1992).

Oldham, J. Basil, *Blind Panels of English Binders* (Cambridge: Cambridge University Press, 1958; repr. NY: Garland, 1990).

\_\_\_\_\_, *English Blind–Stamped Bindings* (Cambridge: Cambridge University Press, 1952; repr. New York: Garland, 1990).

Pearson, D., *Oxford Bookbinding 1500–1640* (Oxford: Oxford Bibliographical Society, 2000).

\_\_\_\_\_, *English Bookbinding Styles 1450–1800* (London: British Library, 2005).

Pickwood, N., '12: Bookbinding in the eighteenth century', in Suarez, M. and Turner, M. (eds.), *The Cambridge History of the Book in Britain*, vol. V: 1695–1830 (Cambridge: Cambridge University Press, 2009).

### **Irish/Scottish**

Craig, M.J., *Irish Bookbinding, 1600–1800* (London, 1954).

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McDonnell, J. and Healey, P., *Gold-tooled Bookbindings Commissioned by Trinity College Dublin in the 18th Century* (Leixlip: Irish Georgian Society, 1987).

McDonnell, J., *Five Hundred Years of the Art of the Book in Ireland* (London: Merrell Holberton, 1997).

Mitchell, W.S., *A History of Scottish Bookbinding, 1432 to 1650* (Edinburgh: Oliver & Boyd, 1955).

### **French**

Coron, S. and Lefevre, M., *Livres en broderie* (Paris: BNF, 1995).

De Conihout, Isabelle and P Ract–Madoux, *Reliures françaises du xvii siècle* (Paris, 2002).

Devauchelle, Roger, *La reliure en France de ses origines à nos jours*, 3 vols (Paris: J. Rousseau–Girard, 1959–61).

Devaux, Yves, *Dix siècles de reliure* (Paris: Editions Pygmalion, 1977; new edn 1981).

Gruel, Léon, *Manuel historique et bibliographique de l'amateur de reliures*, 2 vols (Paris: Gruel & Engelmann, 1887, 1905).

Hobson, Anthony, *Renaissance Book Collecting* (Cambridge: Cambridge University Press, 1999).

\_\_\_\_\_, and P. Culot, *Italian and French 16th-century bookbindings* (Bruxelles: Bibliotheca Wittockiana, 1990).

Hobson, G.D., *Les reliures à la fanfare* (London: Chiswick Press, 1935).

Laffitte, Marie–Pierre and Fabienne Le Bars, *Reliures royales de la Renaissance: La Librairie de Fontainebleau* (Paris: Bibliothèque nationale de France, 1999).

Lafitte, Marie–Pierre, *Reliures royales (1515–1559)* (Paris: BN, 2001).

Malaveille, Sophie, *Reliures et cartonnages d'éditeur en France au xixe siècle* (Paris: Promodis, 1985).

Michon, Louis–Marie, *La reliure française* (Paris: Larousse, 1951).

\_\_\_\_\_, *Les reliures mosaïquées du XVIIIe siècle* (Paris: Société de la Reliure Original, 1956).

[Nixon, Howard M.], *Bookbindings from the Library of Jean Grolier* (London: British Museum, 1965).

Thoinan, Ernest (Antoine Ernest Rocquet), *Les reliures français (1500–1800)* (Paris: Paul, Huard & Guillemin, 1893).

*Revue française d'histoire du livre*, 37 (1982).

### **Spanish**

Huesco Rolland, *Francisco, Exposición de Encuadernaciones Españolas* (Madrid: [Blass], 1934 [=1935]).

Romero de Lecea, Carlos, *Ocho siglos de encuadernacion Espanola/ Huit siècles de reliures en Espangne* (Bruxelles: Bibliotheca Wittockiana, 1985).

Thomas, Henry, *Early Spanish Bookbindings* (London: The Bibliographical Society, 1939).

### **Italian**

Hobson, A. R. A., *Apollo and Pegasus* (Amsterdam: Van Heusden, 1975).

\_\_\_\_\_, *Humanists and Bookbinders* (Cambridge: Cambridge University Press, 1989).

\_\_\_\_\_, *Renaissance Book collecting* (Cambridge: CUP, 1999).

\_\_\_\_\_, and P Culot, *Italian and French 16th century bookbindings* (Bruxelles: Bibliotheca Wittockiana, 1990).

\_\_\_\_\_, and L Quaquarelli, *Legature Bolognese del Rinascimento* (Bologna: CLUEB, 1998).

Malaguzzi, Francesco, *Legature di pregio in Valle d'Aosta* (Turin: Umberto Allemandi, 1993).

\_\_\_\_\_, *Legatori e legature del Settecento in Piemonte* (Turin, 1989).

Marinis, Tammario de, *La legatura artistica in Italia*, 3 vols (Florence: Fratelli Alinari, 1960).

Tolomei, Guido V., *Legatura Romana Barocca* (Rome, Carta Segrete, 1991).

### **German**



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Kyriss, Ernst, *Verzierte gotische Einbände im alten deutschen Sprachgebiet*, 4 vols (Stuttgart: Max Hettler, 1951–58).

Rabenau, Konrad von, with Susanne Rothe and Andreas Wittenberg, *Deutsche Bucheinbände der Renaissance um Jakob Krause, Hofbuchbinder des Kurfürsten August I. Von Sachsen*, 2 vols (Brussels: Bibliotheca Wittrockiana).

**Dutch**

Fogelmark, S., *Flemish and Related Panel–Stamped Bindings* (New York: Bibliographical Society of America, 1990).

Storm van Leeuwen, Jan, *De Achttiende–Eeuwse Haagse Boekband* (The Hague: Staatsdrukkerij, 1976).

\_\_\_\_\_, *Dutch decorated bookbinding in the eighteenth century*, 4 vols. (Goy–Houten: HES & de Graaf, 2006).

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# Textual Scholarship and Contemporary Editorial Theory

Spring Term: Wednesdays, 17.00-19.00

Tutor: Dr Christopher Ohge

## Objectives

The course will examine the history of editorial theory and practice from the early twentieth century to the development of modern digital editing processes. It will consider how the presentation of literary texts has been influenced by questions of authorship and authorial revision, publishing contexts, and the availability of manuscripts and other documentary evidence have influenced the way scholars have debated 'the text' in theory and practice. A variety of approaches to the critical constitution of literary texts will be explored, including the editorial methods associated with the 'New Bibliography', the 'social' approach to textual editing which developed in the 1980s, and the emergence of genetic criticism. Topics to be explored include: 'The Rationale of Copy-Text'; 'What is Final Intention?'; 'The Sociology of Texts'; 'The Text as Process', 'Continuous Manuscript Editions' and Textual Biography'. Case-studies will explore these issues in relation to core examples from fiction, poetry and drama. The course will conclude with a consideration of the theory and practice of digital editing processes.

Students will acquire a thorough grounding in the major issues in contemporary textual theory with an awareness of modern publishing history, and so develop skills conducive to further understanding of contemporary print-based and digital scholarly publishing. The course is designed to open up potential dissertation work at MA level, and to facilitate the transition to doctoral projects.

## Assessment

The course will be examined by one long essay of 5,000 words, and/or a project of a similar scale.

## Examples of Textual Scholarship Essay Titles

- Authorial Intention and Celebrity Autobiography: The Synchrony and Diachrony of Jordan
- *The Waste Land*: Its Conception, Evolution, and Publication 1922–1923
- The Gabler Edition +25 years: where stands Ulysses?

**Suggested preliminary reading is detailed under each seminar below. Required reading and additional recommended reading will be distributed at the beginning of the course.**

## Week 1 (10/01/2018)

### From Conjecturalism to Copy-Text: Housman to Bowers (*Christopher Ohge*)

Bajetta, Carlo M., 'The Authority of Editing: Thoughts on the Function(s) of Textual Criticism', *Textus*, 19 (2006), 305–322.

Gottesman, Ronald and Scott Bennett, *Art and Error: Modern Textual Editing* (London: Methuen, 1970).

Greetham, D.C., *Textual Scholarship: an Introduction* (London and New York: Garland, 1992).

Greg, W.W., 'The Rationale of Copytext.' (1949), in *Collected Papers*, ed. J.C. Maxwell (Oxford: Clarendon, 1966), pp. 374–391. [Also in Gottesman and Bennett, *Art and Error*].

Housman, A.E., 'The Application of Thought to Textual Criticism', in *Proceedings of the Classical Association XVIII* (1921), 67–84. [Also in Gottesman and Bennett, *Art and Error*].

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## Week 2 (17/01/2018)

### The eclipse of Copy-Text: Gaskell, McGann and McKenzie (*Christopher Ohge*)

Eggert, Paul, *Securing the Past: Conservation, Architecture and Literature* (Cambridge: Cambridge University Press, 2009) — particularly Introduction, and Chapters 8, 9 and 10.

Gaskell, Philip, *A New Introduction to Bibliography* (Oxford: Clarendon, 1972).

---. *From Writer to Reader: Studies in Editorial Method* (Oxford: Clarendon, 1978).

McGann, Jerome, J., *A Critique of Modern Textual Criticism* (Chicago and London: University of Chicago Press, 1983).

---. *The Textual Condition* (Princeton: Princeton University Press, 1991)

McKenzie, D.F., *Bibliography and the Sociology of Texts* (Cambridge: Cambridge University Press, 1999).

Gouws, John, "Why 'Text Happens' Won't Do for Fulke Greville (or Anyone Else)". In *Textual Scholarship and the Material Book*, ed. by Wim Van Mierlo, a special issue of *Variants: the Journal of the European Society for Textual Scholarship* 6 (2007), 15–32.

Tanselle, G. Thomas, "The Editorial Problem of Final Authorial Intention", *Studies in Bibliography* 29 (1976), 167–211.

--. "The Editing of Historical Documents." *Studies in Bibliography* 31 (1978): 1-56. Reprinted in his *Selected Studies in Bibliography* (1979), pp. 451-506; and *Textual Criticism and Scholarly Editing* (1990), pp. 218-73.

Thorpe, James. "The Aesthetics of Textual Criticism", in *Art and Error: Modern Textual Editing*, ed. by Ronald Gottesman and Scott Bennett (London: Methuen, 1973), pp. 62–101.

Van Mierlo, Wim, 'Textual Editing in the Time of the History of the Book', *Variants: the Journal of the European Society for Textual Scholarship* 10 (2013): 133–61.

Zeller, Hans, 'A New Approach to the Critical Constitution of Literary Texts', *Studies in Bibliography* 28 (1975), 231-64.

## Week 3 (24/01/2018)

### Textual Versioning and Textual Instability (*Christopher Ohge*)

Bucci, Richard. 'Tanselle's "Editing without a Copy-Text": Genesis, Issues, Prospects', *Studies in Bibliography* 56 (2003/2004): 1-44.

Gabler, Hans Walter, 'The Text as Process and the Problem of Intentionality', *Text* 3 (1987) 107-16.

McGann, Jerome J. "The Rationale of HyperText", <<http://www2.iath.virginia.edu/public/jjm2f/rationale.html>>; repr. *TEXT* 9 (1996): 11–32; repr. *Electronic Text: Investigations in Method and Theory*. Ed. Kathryn Sutherland. (Oxford: Clarendon Press, 1997), 19–46; repr. *Radiant Textuality: Literature after the World Web* (New York: Palgrave, 2001), 53–74.

Reiman, Donald H., 'Versioning', in *Romantic Texts and Contexts* (Columbia: University of Missouri Press, 1987).

Robinson, Peter M.W., "The One Text and the Many Texts." *Making Texts for the Next Century*. Special Issue of *Literary & Linguistic Computing* 15.1 (2000), 5–14.

Shillingsburg, Peter L. *From Gutenberg to Google: Electronic Representations of Literary Texts*. (Cambridge: Cambridge University Press, 2006) [particularly Introduction, chapter 4, 6 and 7].

Stillinger, Jack, *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (New York: Oxford University Press, 1994).

Van Hulle, Dirk. "Genetic Editing and Bckett's Multiple Intentions", in *Textual Scholarship and the Material Book*, ed. by Wim Van Mierlo, a special issue of *Variants: the Journal of the European Society for Textual Scholarship* 6 (2007), 49–61.

Zeller, Hans, 'A New Approach to the Critical Constitution of Literary Texts', *Studies in Bibliography* 28 (1975), 231–64.

## Week 4 (31/01/2018)

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## Case study 1: Shakespeare: The text of *King Lear* and editorial theory since the 1970s (Brian Vickers)

### \*Full reading list to follow\*

Murphy, Andrew, *A History and Chronology of Shakespeare Editing* (Cambridge: CUP, 2003)

Taylor, Gary and Michael Warren, *The Division of the Kingdoms: Shakespeare's Two Versions of King Lear* (Oxford: OUP, 1983).

Vickers, Brian, *The One King Lear* (Harvard: Harvard UP, 2016).

Wells, Stanley et al, *William Shakespeare: A Textual Companion* (Oxford: OUP, 1987)

## Week 5 (7/02/2018)

### Case study 2: Thomas Hardy: publishing history and editorial theory (Andrew Nash)

Gatrell, Simon, *Hardy the Creator: a Textual Biography* (Oxford: OUP, 1989).

Morgan, Rosemary, *Cancelled Words: Rediscovering Thomas Hardy* (1992).

--, 'Editing Hardy'. In *Palgrave Advances in Thomas Hardy Studies*, ed. Phillip Mallett (Basingstoke & New York: Palgrave Macmillan, 2004), pp. 90-110.

Nash, Andrew, 'From Serial to Volume'. In *Thomas Hardy in Context*, ed. Phillip Mallett (Cambridge: CUP, 2013), pp. 42-53.

Purdy, R.L. *Thomas Hardy: A Bibliographical Study* (Oxford: Clarendon, 1968)

Weber, Carl *Hardy in America* (Waterville: Colby College Press, 1946),

## READING WEEK 12-16 FEBRUARY

## Week 6 (21/02/2018)

### Discovering the Creative Process: Genetic Criticism and Textual Scholarship (Christopher Ohge)

Bushell, Sally, "Textual Process and the Denial of Origins.". *Textual Cultures* 2 (Autumn 2007): 100–117.

De Biasi, Pierre-Marc. "Horizons for Genetic Studies", *Word and Image* 13 (1997): 124–34.

---. "What is a Literary Draft? Toward a Functional Typology of Genetic Documentation.". *Yale French Studies* 89 (1996), 26–58.

Ferrer, Daniel. "Towards a Marginalist Economy of Textual Genesis", *Reading Notes*, eds. Dirk Van Hulle and Wim Van Mierlo, special issue of *Variants* 2/3 (2004): 7–18.

Grésillon, Almuth. "Slow: Work in Progress". *Word and Image* 13 (1997): 106–23.

Hay, Louis. "Genetic Criticism: Origins and Perspectives". *Genetic Criticism: Texts and Avant-textes*, eds. Jed Deppmann et al. (Philadelphia: University of Pennsylvania Press, 2004), 17–26.

Leader, Zachary, *Revision and Romantic Authorship*. Oxford: Oxford University Press, 1996. Rainey, Lawrence, "With Automatic Hand: Writing *The Waste Land*". Chapter 1 in *Revisiting the Waste Land* (New Haven: Yale University Press, 2007), 1–70.

Stillinger, Jack, "Poets Who Revise, Poets Who Don't, and Critics Who Should", *Journal of Aesthetic Education* 30 (1996), 119-33.

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Van Hulle, Dirk. "Édition Critique and Critique Génétique", Chapter 3 in *Textual Awareness: A Genetic Study of Late manuscripts by Joyce, Proust, and Mann* (Ann Arbor: University of Michigan Press, 2004), 29–36.

## Week 7 (28/02/2018)

### Case Study: Mark Twain (*Christopher Ohge*)

Fischer, Victor. Textual Introduction to *Adventures of Huckleberry Finn* (Berkeley: University of California Press, 2003). [read from 'Overview' to 'Readers, Reviewers, and Controversy']  
<<http://www.marktwainproject.org/xtf/view?docId=works/MTDP10000.xml;chunk.id=laf958;toc.depth=1;toc.id=lao854;citations=;style=work;brand=mtp#X>>

Gagel, Amanda. "Letters as Critical Texts: A Consideration of Mark Twain's "Ashcroft-Lyon Manuscript", *Scholarly Editing* 36 (2015).

<<http://scholarlyediting.org/2015/essays/essay.gagel.html>>

Ohge, Christopher and Leslie Myrick. 'Mark Twain: April Fool, 1884', *Scholarly Editing* 38 (2017).

<<http://scholarlyediting.org/2017/editions/aprilfools/intro.html>>

Parker, Hershel. 'Pudd'nhead Wilson: Jack-leg Author, Unreadable Text, and Sense-Making Critics', Chapter 5 of *Flawed Texts and Verbal Icons* (Evanston: Northwestern University Press, 1986).

Smith, Harriet Elinor. Introduction to the *Autobiography of Mark Twain, Vol. 1* (Berkeley: University of California Press, 2010). [particularly 'Preliminary Manuscripts and Dictations']

<<http://www.marktwainproject.org/xtf/view?docId=works/MTDP10362.xml;style=work;brand=mtp>>

## Week 8 (07/03/2018)

### Making Sense of Drafts and Archives: W.B. Yeats Case Study (*Christopher Ohge*)

Finneran, Richard J., *Editing Yeats's Poems: a Reconsideration* (London: Macmillan, 1990).

---. 'Text and Interpretation in the Poems of W.B. Yeats', in *Representing Modernist Texts: Editing as Interpretation*, ed. by George Bornstein (Ann Arbor, University of Michigan Press, 1991), 17–47.

Gould, Warwick. "Biography and Textual Biography: Towards a Life of Yeats's Text", *The Commonwealth of Books: Essays and Studies in Honour of Ian Willison*. Ed. Wallace Kirsop (Monash: Centre for the Book, Monash University, 2007), 96–119.

---. 'The Definitive Edition: A History of the Final Arrangements of Yeats's Work' which is Appendix 6 of A. Norman Jeffares (ed.), *Yeats's Poems* (London: Macmillan, 1989, rev. 1991), 706–49.

---. 'W.B. Yeats and the Resurrection of the Author', *The Library* 16: 2 (June 1994), 101–34 (includes full summary of 1984–9 textual controversy over WBY's arrangement of what became *Poems* [1949] and his delegation of certain decisions to George Yeats and Thomas Mark).

---. and Deirdre Toomey (eds.), *Mythologies by W.B. Yeats* (Basingstoke: Palgrave Macmillan, 2005). See Editors' Introduction and Editorial Principles, pp. xxiii–cx and Appendix 6: Rearrangements' pp. 489–500.

Stallworthy, Jon. *Between the Lines: Poetry in the Making* (Oxford: Clarendon Press, 1963).

---. *Vision and Revision in Yeats's Last Poems* (London: Oxford University Press, 1969).

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## Week 9 (14/03/2018)

### Digital Editing 1: Markup, Preservation and Fluid Texts (*Christopher Ohge*)

Bryant, John. *The Fluid Text* (Ann Arbor: University of Michigan Press, 2002).

Freistat, Neil and Steven Jones. 'The Poem and the Network: Editing Poetry Electronically', in *Electronic Textual Editing*. Edited by John Unsworth et al (2006): 105–21.

McGann, Jerome. *A New Republic of Letters: Memory and Scholarship in the Age of*

*Digital Reproduction* (Cambridge: Harvard University Press, 2015). [particularly the Introduction and Chapter 1]

Nyhan, Julianne. 'Text Encoding and Scholarly Digital Editions', in *Digital*

*Humanities in Practice* (London: Facet Publishing, 2012): 117–34.

Pierazzo, Elena. *Digital Scholarly Editing* (Ashgate, 2015).

Price, Kenneth. 'Social Scholarly Editing', in *A New Companion to Digital Humanities*,

edited by Susan Schreibman, Ray Siemens, and John Unsworth (New York: John Wiley & Sons, 2016): 177–191.

Siemens, Raymond, *et al.*, "Toward Modeling the Social Edition: An Approach to

Understanding the Electronic Scholarly Edition in the Context of New and Emerging Social Media". *Literary and Linguistic Computing* 27:4 (2012): 445–61.

## Week 10 (21/03/2018)

### Beyond Markup: Digital Editions as Interfaces and Computational Pipelines (*Christopher Ohge*)

Gabler, Hans Walter. 'Theorizing the Digital Scholarly Edition', *Literature Compass* 7.2 (2010): 43–56.

Holmes, David. 'The Evolution of Stylometry in Humanities Scholarship', *Literary and Linguistic Computing* 13 (September 1998): 111–117.

Kestemont, Mike *et al.* 'Collaborative authorship in the twelfth century: A stylometric study of Hildegard of Bingen and Guibert of Gembloux',

*Literary and Linguistic Computing* 30:2 (1 June 2015):199–224.

O'Donnell, Daniel Paul. 'Different Strokes, Same Folk: Designing the Multi-Form

Digital Edition,' *Literature Compass* 7.2 (2010): 110–19.

Piez, Wendell. 'Markup Beyond XML'

<<http://www.wendellpiez.com/resources/publications/MarkupBeyondXML-dh2013.pdf>>.

Ruecker, Stan. 'Interface as Mediating Actor for Collection Access, Text

Analysis, and Experimentation', in *A New Companion to Digital Humanities*,

eds Susan Schreibman, Ray Siemens, and John Unsworth (New York: John

Wiley & Sons, 2016): 466–79.

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# ACADEMIC GUIDELINES

## Course Essays

### *Guidelines*

The standard length of an MA/MRes course essay is 5,000 words. The word limit includes footnotes but does not include bibliographies and appendices.

In all pieces of written work students are expected to provide the appropriate reference for any and all external material used. Similarly, students are expected to provide a properly arranged bibliography to be attached to each piece of work.

To ensure consistency and clarity in references and bibliographies, all students should use the MHRA scholarly conventions. These are summarised in the MHRA Style Guide (London: Modern Humanities Research Association, 2002). References should be included on the relevant page as footnotes, not as endnotes.

Students are advised to show up to two drafts of each piece of coursework to an appropriate tutor, and two drafts of their dissertation to their supervisor, before finally submitting their work.

Students must submit **two** copies of each piece of coursework and **four** copies of the dissertation, along with the coversheet (an electronic copy is available from the course administrator). Student names should **not** appear anywhere on the essay or coversheet (essays are double-blind marked). Instead, students should write their student ID on the coversheet.

Essays should be thoroughly proof-read. Essays should be written in British spelling.

All work, including re-submissions, must be delivered to the IES office (Room 260), Senate House, by **17.00** on the day of the deadline. In addition, students must also submit an electronic copy (Microsoft word or PDF) of each essay and the dissertation to the administrator ([iesMA@sas.ac.uk](mailto:iesMA@sas.ac.uk)).

Students experiencing medical problems and/or other exceptional circumstances which affect their ability to perform adequately must notify the course tutor as soon as possible, and must produce valid certificates from their doctor or other written evidence concerning the difficulties in question no later than the date by which coursework and/or the dissertation is to be submitted. This includes candidates suffering from dyslexia.

Only in very exceptional circumstances (usually medical, and this will require a doctor's certificate) will deferrals of deadlines be granted at the discretion of the course tutor. If you need deferral please discuss this with the course director and course tutor. All discussions must take place well before the deadline.

Work for assessment, including the dissertation, handed in after the deadline without acceptable excuse will be subject to a penalty deduction of 10 percent for the assessment for up to one week late, and 20 percent for between one and two weeks late. When work is more than two weeks late, any additional penalty to be applied is at the discretion of the Institute. The Institute reserves the right not to accept work submitted more than two weeks late; in such case the mark recorded will be zero.

Up to 20 percent of marks will be deducted from each piece of coursework for each of the following: poor presentation and style; poor English; poorly compiled bibliographies; infringement of word limits. Please note that such a deduction could make the difference between passing and failing the degree.

Any essay that is more than 10 percent over the designated word limit will have its mark reduced by five percentage points, subject to a minimum pass.

### *Course Tutor*

Essays topics must be approved by the specific tutor for each course, but review of the essay after marking may be conducted with the Course Tutor if desired. The Course Tutor may also read one draft of course essays before submission.

Students are required to meet with the Course Tutor once a term, and it is hoped more often than that, to discuss progress, problems or any other general inquiries. The Course Tutor is available on Wednesdays during term time for meetings during office hours, and may be contacted throughout the working week by email (see contact details on p. 4).

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## Advice

For advice on structuring essays, see:

Ellie Chambers and Andy Northedge, *Arts Good Study Guide*, 2nd ed. (Milton Keynes: OUP Worldwide, 2008).

A good MA essay should have the following qualities:

It should sustain a clear, logically consistent argument. It is not enough to accumulate a lot of interesting data; the student must be able to explain what the data signifies and why therefore the data is important.

All arguments should be placed, as and when necessary, in a thoroughly understood historical context.

When using secondary works the student should display a proper scholarly scepticism. It is important to be aware of possible bias or of the misuse of evidence by the writer.

Although it is very welcome, there is no need to use primary materials when preparing essays. An extensive, effective and critical use of secondary work will be perfectly acceptable.

## Essay Marking and Assessment

The pass mark is 50 percent — this applies to each assessed component of the degree and to the degree overall. Merit (where included in the assessment regime for the programme) may be awarded for a mark of 60–69 overall (65–69 if course started before 2017), including not less than 60 in the dissertation (65 if course started before 2017). Distinction may be awarded for a mark of at least 70 overall, including not less than 70 in the dissertation. A student has to achieve a pass in the dissertation in order to pass overall. (Note: 50 percent is the pass mark for each course or other unit of assessment, as well as for the programme overall.)

All essays are double-marked by a first and second marker.

**Assessment criteria can be found at the end of the handbook. If you started your course before 2017, please see the sheet on page 70. If you started your course in 2017, please see the sheet labelled 'School Grade Descriptors' on page 71.**

All marking is done anonymously; that is, numbers are substituted for names on all work seen by both internal and external examiners.

The three borderline marks are 49, 59 (64 if course started before 2017) and 69. All essays that are awarded these marks are considered at the Institute's MA Exam Board and are reviewed by an external and intercollegiate examiner.

The following pieces of coursework, together with the cover sheets, are sent to the external examiners:

- at least two pieces from each course;
- any coursework judged to fail;
- any coursework judged to be of distinction standard;
- any coursework where the internal examiners are in disagreement concerning the class;
- any flagged essays on appeal;
  
- four pieces for any new option.

In cases where a student is awarded more than one agreed borderline mark by the internal examiners that entire student's coursework is submitted to the external examiners.

The Exam Board is chaired by the course tutor. The function of the intercollegiate and external examiners is to moderate. The external and intercollegiate examiner(s) does/do not have the power of veto. The Board of Examiners, in reaching a decision which is at variance with the view of the external and intercollegiate examiner(s), must be confident of the grounds for its decision and its minutes must provide a reasoned explanation for such decision. If an external or intercollegiate examiner is not able to endorse the Board's decisions the chair of the board and the external/intercollegiate examiner shall make written statements to the Vice-Chancellor, who will assess and resolve the issue.



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Cover sheets are provided for each piece of written work providing space for student ID number, course title, word count, and markers' comments. When agreement on a mark has been arrived at, it is noted in the box provided. Known problems (e.g. dyslexia) must not be considered when marking coursework; the Board of Examiners take medical and exceptional circumstances into separate account before agreeing a final mark.

Any students failing the essay may try again. However, the re-submitted essay must be on a different topic from the essay that was failed. This second topic must be agreed between the student, the tutor, and the course director. A new timetable for resubmission will be agreed at the same time.

## **Notification of Results**

Feedback on each essay will take the form of the completed coversheet / general comments on performance. Students will also be informed of the grade provisionally awarded to the essay. Students will be sent the first marker's copy of the graded essay if returned with teaching comments provided on the script.

The Institute will return coursework essay provisional marks and comments within 28 days of the submission deadline. Marked essays can be collected from the IES office.

Students will usually receive notification of their dissertation mark following the MA Exam Board. This usually takes place in late October.

If a student feels that the grade given for an essay is not fair, he or she must contact the course tutor within 7 days of receiving the mark. The course tutor will then arrange a meeting with the student to discuss the matter. If, after that, the student still wishes to appeal, then that essay is flagged. Any flagged essay is sent to the external examiners prior to the Examination Board meeting for assessment.

Notifying students of their provisional results does not limit the duty of the External Examiners and the Examination Board to review a student's full profile of marks at the final Examination Board Meeting, nor does it limit the discretion of the Board.

Coursework is retained in the IES for two years.

## **Essay Writing and Assistance**

*In the 2017 - 2018 academic year, the School benefits from the presence of a Royal Literary Fund Fellow. The Fellow will be available two days each week to assist students in course essay or dissertation writing, from structuring an essay to forming an argument or analysing evidence.*

The RLF Fellow for 2017 - 2018 is Lucy Moore.

Appointments must be booked in advance, and are offered on a first-come, first served basis. To book an appointment, please go to:

<http://signupschedule.com/rlffellow>

## **Writing Skills Seminars**

A series of writing skills seminars is scheduled for autumn and spring term. The seminars are open to all SAS students. To register for the seminar, please send an email to: [iesevents@sas.ac.uk](mailto:iesevents@sas.ac.uk) or visit [ies.sas.ac.uk/events](http://ies.sas.ac.uk/events)

The Postgraduate Writing Seminars are practical writing sessions designed to improve your academic writing skills. You will be guided through exercises which will help you with planning your writing, managing successful drafts, and fine-tuning your use of language. Each session will also include a focus on a specialised form of writing, e.g. writing abstracts and proposals, writing for public engagement, and writing effective presentations.

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You are encouraged to treat these seminars as a regular writing group, supporting you in achieving your individual writing goals.

The Seminars will be held on the following dates:

[Monday 16 October 2017](#)

16.00 - 18.00 (Room 243)

[Monday 13 November 2017](#)

16.00 - 18.00 (Room 246)

[Tuesday 12 December 2017](#)

16.00 - 18.00 (Room 246)

Additionally, there will be a 'writing day' in the autumn term, during which students from across SAS will have a quiet, focused environment in which to work on course essays or other assignments.

[Monday 27 November 2017](#)

10.00 - 17.00 (Room 246)

## MA/MRes Dissertation Proposal

The research proposal must be presented in continuous prose, although unlike in an essay, you will not be required to reach a definite conclusion: the point is to suggest a promising line of research and indicate how you hope it will develop.

An MA and MRes dissertation proposal should usually be between 1000–1500 words, certainly no longer. It should contain:

- The proposed title (don't worry too much about this, it can be modified or even changed later in consultation with your supervisor).
- A paragraph or two summarising the subject and the argument(s) or the approach(es) that will be used to explore it.
- A paragraph or two outlining the main materials (both primary and secondary) to be used and indicating what has already been done in your proposed area of study. Much of this could take the form, if you wished, of an annotated bibliography (remember to use a standard set of scholarly conventions — the MHRA — when compiling bibliographies).
- A proposed chapter structure of the dissertation with rough word allocations for each chapter or section (no-one will hold you exactly to this, but it is important that you indicate that you have thought about how you are to use your allocated words).
- A rough timetable to indicate how you will distribute your time between the various parts of the work.

Once the Course Tutor and the External Examiners have approved the proposal you will be allocated to a supervisor and can start work.

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## MA/MRes Dissertation Guidelines

**Length:** The standard length of an MA dissertation in the History of the Book is 15,000 words. The standard length for the MRes dissertation is 30,000 words.

Any dissertation will have an introduction, middle and a conclusion. Obviously an introduction is important: you need to tell the reader what you are intending to do, and why. A conclusion is equally important: it should briefly summarise what you have done, explain its significance and, if appropriate, suggest how the subject might be extended. In between the introduction and the conclusion comes the body of the work where you assemble the evidence, analyse it and put forward your argument or case based on that analysis.

With a 15,000-word dissertation you may wish to allocate about 2,000 words for the introduction and a similar number for the conclusion; in that case you would have just 11,000 words for your evidence and the argument based on it. That is little more than two long essays strung together. You may want to divide the main body into sections; if you do, beware of creating too many sections. It is unlikely that you would be able to tackle any important aspect of your subject convincingly in under 2,000–3,000 words, so do not devise a subject that requires many separate sections: at most you will be able to incorporate three or four. Whatever subject you choose has to be dealt with adequately within these tight limits.

With a 30,000-word dissertation, you will be expected to have a longer introduction and conclusion. You will also need to have an expanded, more deeply analytical argument.

**Format:** Dissertations should be spiral bound, with or without a plastic cover. A title page should contain the dissertation's title, the date of submission, the word count, the supervisor name, and your student number. As with course essays, your name should **not** appear anywhere on the dissertation. A dissertation coversheet should be paperclipped to the title page or front cover (but should not be bound in to the dissertation itself).

**Submission:** Four copies of the dissertation should be submitted to the IES office by 17.00 on the day of the deadline. An electronic copy should be sent to [iesMA@sas.ac.uk](mailto:iesMA@sas.ac.uk).

### Sample Dissertation Titles

*A complete list of past dissertations, plus examples on file, are available from the Course Tutor.*

#### **Sample titles:**

'A Study of British Library Manuscript Add. 15712: A German Passion of 1459'

"For the apparel oft proclaims the man": The Bindings of the Brian Twyne Bequest, Corpus Christi College, Oxford'.

'Friends Hold All Things in Common? The Conflict of Friendship and the Business of Printing in Erasmus' Life and Works'.

'German Émigré Antiquarian Booksellers in England after 1933: A Biographical Study'.

'Insects in Manuscripts'.

'Lady Margaret Beaufort: Patron and Bibliophile'.

'Matthew, Mark, Luke, John, James, Joyce: Continuities in can(n)onisation'.

'Publishing During War-Time: A Case Study of the Macmillan Publishing Company during the Second World War'.

'Recreating the Past: Late Eighteenth- and Early Nineteenth-Century Costume Books'.

'Spain at War: publishing the Spanish Civil War in Britain, 1936–1939'.

'State Papers as a Resource for Book History with special reference to the Public Record Office'.

'The Amicable Society for Reading: A Provincial Book Club, Northampton 1779–1830'.

'The Formation of the Library of A. Chester Beatty, 1910–1933'.

'The First Printed Bible and the Manuscript Tradition'.

'The Middleman: The Role of the Literary Agent as a Business Manager with particular reference to A.P.Watt & Co. and Macmillan & Co.'

'The Revival of the Broadside Ballad in Nineteenth Century England and the Role of James Catnach'.

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## Course Attendance

Students are expected to attend all classes. The MA and MRes in the History of the Book are demanding courses and students who miss classes are in danger of falling behind in their studies. It is important to keep the Institute informed if you are having difficulty in keeping up with the course. Students who have missed classes due to sickness may ask permission to retake the course the following year.

Class tutors will keep attendance registers and will notify the administrator of absences of more than one class.

A student who is unable to attend the class should inform the tutor (via the administrator or directly).

Prolonged absence due to sickness must be reported to the administrator and medical evidence must be provided.

If a student is absent from a course without permission for more than two consecutive weeks the Institute will enquire into the circumstances.

Any student who fails to attend classes may be regarded as not having completed the course. Their coursework may not be marked and consequently they may be regarded as having failed that course and may be refused permission to proceed to the dissertation.

If the student continues to be absent from class the Institute may recommend to the Board of Examiners that their registration at the Institute be terminated.

## Plagiarism

*The School is committed to ensuring the quality and status of the degrees it awards through the University of London. Plagiarism is a threat to that quality and is a serious academic offence, and cases are dealt with under the University of London's Regulations for Proceedings in Respect of Examination Offences (Paragraph 12, Ordinance 15).*

### **What constitutes plagiarism?**

Plagiarism is the taking of another person's thoughts, ideas, words, results, judgements, results, images etc and presenting them as your own. If you submit any piece of work for assessment that contains work that is not your own, without indicating this to the marker (acknowledging your sources) you are committing 'plagiarism'.

The following are examples of plagiarism. These are not exhaustive:

- Direct quotations from the published or unpublished work of others without being identified as such
- Copying the work of another student with or without their permission
- Using text downloaded from the internet
- Borrowing statistics or assembled facts from another person or source
- Buying/borrowing an essay/report and presenting it as your own
- Copying graphs, images, charts etc. without proper citation
- Paraphrasing — putting another person's ideas and judgements into your own words without acknowledgement of the origin
- Submitting the same piece of your own assessed work (or a significant part thereof) more than once (credit can only be given once)

Students should feel free to discuss these issues with their personal tutors or other members of staff at any time, but they should also recognise that they must take personal responsibility for the integrity of their academic writing, which includes learning what is expected of them by those responsible for marking their work.

If it is found that you have plagiarised, this may result in:

- Expulsion from the School
- A mark of zero
- A record on your student file
- Becoming the subject of an investigation
- Cancellation of your examinations
- Not being allowed to re-enter an examination
- Loss of reputation

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When plagiarised material is included in your assignments tutors are likely to notice the shift in style and are more than likely to recognise the source.

#### *Referencing*

There are a number of different referencing style guides. You should check with your Institute if it requires a specific style to be adopted. These will be explained in your Student Handbook and at induction.

#### *Paraphrasing*

That is, where you restate information/ideas in your own words. However, just changing a few words here and there does not make them your own and you must still cite your source. Always check your paraphrasing against the original text to ensure that you haven't copied the same phrases.

#### *Web sources*

Treat information found on the web in exactly the same as printed material but also make sure that you write the complete URL address and date accessed.

#### *Agencies*

Students should note that the use of, or contribution to, online essay banks, ghost-writing agencies, or agencies who offer to edit essays in order to improve grades is strictly forbidden.

### ***What to do if you are suspected of plagiarism***

Cooperate fully with the investigation. It is your interests to be open and honest.

Get some help. Registry staff can direct those accused of plagiarism to sources of advice.

#### *Web advice*

How not to plagiarise: <http://www.utoronto.ca/writing/plagsep.html>

#### *School responsibilities*

The School recognises its responsibility for managing plagiarism and will undertake to:

Ensure that all its students are provided with information about plagiarism in the Handbooks and at induction. This will include what constitutes plagiarism, how to avoid it, and an idea of the penalties associated with it.

Ensure that students are given information on the correct referencing methods for the discipline.

Minimum mark %	Maximum mark %	Grade	Mark	Description
85	100	Distinction	A+	Outstanding performance above a distinction level. Work is of exceptional quality. The highest level of knowledge and understanding is demonstrated by independence and originality in conception, the highest level of critical skill, synthesis and analysis. The work contains analysis of sufficient originality and importance to change the conventional way of approaching the subject, and its presentation is of the highest standard. The work will be well-argued, well-organised and impeccably documented, and be of publishable or near-publishable quality.
75	84	Distinction	A to A+	Excellent work, demonstrating a consistently very high level of knowledge and understanding. It shows clear evidence of originality and/or independent critical evaluation, high levels of skill in synthesis and analysis. Propositions are analysed with sufficient originality to challenge received ideas, and in a clear, sustained, relevant and focussed manner. Presentation standards will be excellent.
70	74	Distinction	A- to A	Very good to excellent work, demonstrating a very good level of knowledge and understanding. Work shows strong evidence of originality and/or independent critical evaluation, high levels of skill in synthesis and analysis. Arguments are well-organised and lucid. Presentation standards are very good, with very good documentation.
65	69	Merit	B+	Good to very good work, showing a good level of knowledge and understanding, demonstrated by evidence of originality of in conception, a good level of critical skill, synthesis and analysis. It demonstrates use of a wide range of relevant material. Work will be well-organised, clearly argued, coherent, and well- and appropriately referenced. Presentation will be of a high standard.
60	64	Pass	B	The work is of satisfactory to good standard, showing clear knowledge and understanding of relevant material, and signs of independence and originality of conception. The work exhibits sound synthesis and analysis skills, is well-structured and coherent. Presentation will be to a good standard and well-referenced.
50	59	Pass	C	The work is of an acceptable standard, demonstrating an adequate level of knowledge and understanding, some evidence of competence in synthesis and analysis, and adequate levels of presentation.
47	49	Fail	D+	Unsatisfactory work, showing a basic but incomplete level of knowledge and understanding. Important elements may be lacking, and the argument may be persistently obscure, and lacking in coherence and focus.
35	46	Fail	D	Poor or very poor work, below or well below the standard required at the current stage. Work that is very or seriously flawed, displaying a lack of research and a lack of engagement with the question; incoherence or a grave misunderstanding of the topic; no signs of independence and originality in conception, little or no critical skill or ability to synthesise and analyse; very poor standards of presentation including inadequate or extremely poor referencing; short work.
25	34	Fail	E	Extremely poor work, demonstrating all the flaws outlined above.
0	24	Fail	F	Unacceptable or not submitted.

**School Grade Descriptors**

Minimum mark %	Maximum mark %	Grade	Mark	Description
85	100	Distinction	A+	Outstanding performance above a distinction level. Work is of exceptional quality. The highest level of knowledge and understanding is demonstrated by independence and originality in conception, the highest level of critical skill, synthesis and analysis. The work contains analysis of sufficient originality and importance to change the conventional way of approaching the subject, and its presentation is of the highest standard. The work will be well-argued, well-organised and impeccably documented, and be of publishable or near-publishable quality.
75	84	Distinction	A to A+	Excellent work, demonstrating a consistently very high level of knowledge and understanding. It shows clear evidence of originality and/or independent critical evaluation, high levels of skill in synthesis and analysis. Propositions are analysed with sufficient originality to challenge received ideas, and in a clear, sustained, relevant and focused manner. Presentation standards will be excellent.
70	74	Distinction	A- to A	Very good to excellent work, demonstrating a very good level of knowledge and understanding. Work shows strong evidence of originality and/or independent critical evaluation, high levels of skill in synthesis and analysis. Arguments are well-organised and lucid. Presentation standards together with accompanying documentation are very good.
60	69	Merit	B	Good to very good work, showing a good level of knowledge and understanding of relevant material, demonstrated by evidence of originality of thought with signs of independence, a good level of critical skill, synthesis and analysis. Work will be well-organised, clearly argued, coherent and appropriately referenced. Presentation will be of a good standard.
50	59	Pass	C	The work is of an acceptable standard, demonstrating an adequate level of knowledge and understanding, some evidence of competence in synthesis and analysis, and adequate levels of presentation.
47	49	Fail	D+	Unsatisfactory work, showing a basic but incomplete level of knowledge and understanding. Important elements may be lacking, and the argument may be persistently obscure and lacking in coherence and focus.
35	46	Fail	D	Poor or very poor work, below or well below the standard required at the current stage. Work that is very or seriously flawed, displaying a lack of research and a lack of engagement with the question; incoherence or a grave misunderstanding of the topic; no signs of independence and originality in conception, little or no critical skill or ability to synthesise and analyse; very poor standards of presentation including inadequate or extremely poor referencing; short work.
25	34	Fail	E	Extremely poor work, demonstrating all the flaws outlined above.
0	24	Fail	F	Unacceptable or not submitted.

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