

UICB 4930/HIST 4430 Topics in Material Analysis:
The Material Book in the Early Modern World:
Analytical and Descriptive Bibliography

Tu Th 12.30-1.45 PM
Special Collections Conference Room

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COURSE DESCRIPTION

This course considers early modern books as material artifacts, exploring how books were made during the era of the hand press and movable type (roughly, 1450-1800), with a particular (though not exclusive) focus on books produced in the British Isles. Using books in UI Special Collections, students will learn the tools of descriptive and analytical bibliography. We will learn how to decode and describe the underlying structures of books, tracing them back to practices in the places where they were made, sold, and used, including the printing shop, the bindery, the scriptorium, the stationer's shop, the study, the church, and the kitchen. We will also consider early modern illustration methods (woodcut and copper engraving); the integration of text and image on the printed page; the development of stereotype; the ways in which readers manipulated and transformed their books; forgery (both early modern and modern cases); relations between script and print; and the economic constraints that shaped printing. Throughout, we will explore how an understanding of books as material objects can make us better users of those books, whether our aims are scholarly (historical or literary analysis), curatorial (special collections librarianship), or artistic (book arts).

COURSE OBJECTIVES

When you finish this course, you should be able to:

- Apply bibliographical methods to analyzing hand press books as material artifacts.
- Understand how to discern production processes from analysis of the material book, and the challenges inherent in this approach.
- Understand and produce collation formulas.
- Identify and explain significance of copy specific features of hand press books.
- Identify illustration processes used in hand press books and discuss their significance in relation to the text.
- Use bibliographical methods to enrich your understanding of intellectual and cultural history, literature, and the book arts.
- Place bibliographical methods in critical relationship to your academic/artistic/professional area of expertise.

READINGS

The following books are required. Carter, Gaskell, and Sherman are available for purchase at Prairie Lights and many fine internet retailers. The Blayney book is available for under \$10 through the online gift shop of the Folger Shakespeare Library (but is inordinately expensive through other retailers). Copies of all books are on reserve at Main Library, as well. Interlibrary loan and UBorrow are also great, if you plan ahead.

- Peter Blayney. *The First Folio of Shakespeare*. 1991. ISBN 978-0-9629-2543-6.
- John Carter and Nicholas Barker. *The ABC for Book Collectors*. Oak Knoll Press and the British Library, 2004. ISBN 978-1584561125.
- Philip Gaskell. *A New Introduction to Bibliography*. New Castle, DE: Oak Knoll Press, 2009. ISBN 978-1884718137.
- William Sherman. *Used Books: Marking Readers in Renaissance England*. Philadelphia: University of Pennsylvania Press, 2007. ISBN 978-0812220841.

Additional readings are marked with a * in the syllabus. These are available for download.

SUPPLIES

- In addition to the above listed books, it will be necessary to have a small tape measure (metric and/or English measurements) and a supply of pencils. I may, on occasion, ask you to bring a tablet or a laptop computer to class. If this may present a problem, let me know, and we'll figure it out.

SPECIAL COLLECTIONS CONTACT

- Margaret Gamm, Special Collections Librarian, Acquisitions and Collections Management, is serving as our Special Collections contact librarian for this course. If you have any questions about researching and using Special Collections resources, you can drop her a line at ***.

REQUIREMENTS

Lab assignments: As listed in the syllabus. These will be short, weekly assignments in which we explore different features of hand press books and how we analyze and describe them. These will generally be due at the start of class on Thursdays, and will build up to the “bibliographical portfolio.” Each lab assignment should come in at 1-2 pages (roughly 300-500 words), though given the nature of the assignments, some will be shorter. Due in hard copy on Thursdays at the beginning of class. Grades for these based on completion (A = all 8, A- = 7, B+ = 6, etc.)

Bibliographical Portfolio: Extended bibliographical descriptions of one book. You'll build this up over the course of the first half of the semester (using the lab assignments), and submit it the week following spring break. This should include your lab assignments (revised in response to feedback as necessary) plus ca. 750 word (2-3 pages) analysis of the significance of your book's

material features. What do they tell us? How would you connect them to the content of the book, its historical significance, its circulation, its use, its readership? Ca. 12-15 pages total. Due Friday, March 25 by 5 pm, via ICON.

Paper Proposal: Brief description of your final paper topic + preliminary bibliography of 3-5 primary and secondary sources. What material aspect of the early modern printed book do you propose to focus on? 1-2 pages (250-500 words). Due Friday, April 1 by 5 pm, via ICON.

Final Paper: Extended exploration of a material aspect of the early modern printed book and/or book production (such as binding, type, paper, title pages, formats, labor, economic organization of the print shop). In this paper, discuss how you would apply knowledge of the material processes of early modern book making to your own academic, professional, or artistic setting. This paper should discuss one or more specific exemplars and their material features. It should also rely upon relevant secondary source scholarship (you may draw on articles and books read in class, but your bibliography should include a minimum 2-3 sources not discussed in class). 5-7 pages (undergrads). 7-10 pages (graduates). Bibliography of ca. 7 primary and secondary sources. Due Friday, May 6 at 5 pm. Submit via ICON.

Workshop Presentation: During the last two weeks of class, we'll run a workshop for the final paper project. We'll schedule these more precisely after Spring Break. You will present your final paper project in progress to the class. Each student will have approximately 25 minutes to present (about half of this should be your presentation, half questions and discussion). For your presentation, you must bring to class one or more of the material texts discussed in your paper (If the texts you are using are not held in Special Collections, let's talk—the answer is usually to present images of your text.) This is an opportunity for you to discuss your project with the class prior to submitting it, so I am not expecting a finished, polished product. Your grade will be based on your engagement with the material text and relevant secondary scholarship; the clarity of your presentation; and your engagement with other students projects (that is, showing up to the other presentations and commenting and asking questions will be part of your grade.)

Note on Notes: The paper proposal and final paper must cite references using the Notes + Bibliography format outlined in *The Chicago Manual of Style* (16th ed., Chicago: University of Chicago Press, 2010). In your lab assignments and in your bibliographical portfolio, you may use format your citations in the parenthetical or Notes + Bibliography format. For examples of the citation formats, see the *Chicago-Style Citation Quick Guide* (www.chicagomanualofstyle.org/tools_citationguide.html).

On Graduate vs. Undergraduate Requirements: This is a mixed-level course. Undergraduate and graduate students are held to slightly different standards. I expect all students to do all the reading, but not the same amount of writing. Undergraduates should aim for the lower end of the length targets (for a total of about 20 pages of writing over the course of the semester). Graduate students should aim for the upper end of the length targets (for a total of about 25 pages of writing for the semester). Length targets do not include bibliographies. Graduate level writing will be correspondingly richer and more in depth in its citation and analysis of primary and secondary sources.

PARTICIPATION/ATTENDANCE

Participation and attendance are part of your grade. I look not only to see that you've been in class on a regular basis, but that you contribute to class discussions. This includes not only commenting on readings with careful attention to the texts themselves, but also listening and responding thoughtfully and respectfully to other students' comments. Up to two absences are allowed with no questions asked (life happens), but after that absences will count against your participation grade. Missed classes cannot be made up through the submission of extra written work.

GRADES

Assignment	Weight (in percentage of final grade)
Lab Assignments	30%
Complete Bibliographical Portfolio	10%
Paper Proposal	5%
Final Paper	30%
Workshop Presentation	5%
Participation/Attendance	20%

SCHEDULE OF READINGS AND DISCUSSIONS

Week 1: Introduction: What is a Book?

Tuesday, January 19: In class Activity: What do you see when you handle a book? Introduction to course. Brief (ungraded) written assessment of goals, interest, prior knowledge.

Thursday, January 21: Incunabula. The earliest hand press books. Discussion of their features and continuity with medieval manuscripts.

Readings for Thursday: *Mary A. Rouse and Richard H. Rouse, "Backgrounds to Print: Aspects of the Manuscript Book in Northern Europe of the Fifteenth Century," in *Authentic Witnesses: Approaches to Medieval Texts and Manuscripts* (Notre Dame: University of Notre Dame Press, 1991), 449-494; *Blaise Agüera y Arcas, "Temporary Matrices and Elemental Punches in Gutenberg's DK Type," in *Incunabula and their Readers: Printing, Selling, and Using Books in the Fifteenth Century*, ed. Kristian Jensen (London: The British Library, 2003), 1-12; *Margaret M. Smith, "Printed Foliation: Forerunner to Printed Page-Numbers?" *Gutenberg-Jahrbuch* 63 (1988): 54-70.

Week 2: What happens in a Printing Shop?

Tuesday, January 26: Compositing Workshop. Meet in North Hall. Discuss historical type making and composition practices. Reading: Gaskell, pp. 9-56.

Thursday, January 28: Printing Workshop. Meet in North Hall. Discuss hand press printing practices, work structure, inputs. Reading: Gaskell, 118-141.

Lab assignment 1: Review the books on the class cart. Choose “your” book (choose carefully; you’ll be learning intimately the physical structure/content of this book over the next six weeks). Describe your book (this time, in any way you choose, whether that means focusing on content, structure, or both). Why have you chosen this book?

Week 3: How do you make a Book?

Tuesday, February 2: Study and discuss book structures, signatures, and collation formulas. Readings: Gaskell, 78-117

Thursday, February 4: In class Lab: make a stab-stitched quarto. Reading: Gaskell, 321-335.

Lab Assignment 2: Select your assigned book from our class cart. Identify the signatures and format. Do your best to describe the book using the collation formulas given in Gaskell, “Bibliographical Description.” Briefly review content (e.g. check title page, skim prefatory material). What do you think the significance of format might be in relation to content?

Week 4: What are the different ways of describing hand press books? What do they mean? What are important reference tools for understanding and identifying hand press books?

Tuesday, February 9: What are the different ways of describing a book? What is a copy? A state? An edition? How do title pages lie?

Readings: Gaskell, 160-170 and 313-320; *Mary Rhinelander McCarl, “Publishing the Words of Nicholas Culpeper, Astrological Herbalist and Translator of Latin Medical Works in Seventeenth-Century London,” *Bulletin canadien d’histoire de la médecine* 13 (1996): 225-276; F.N.L. Poynter, “Nicholas Culpeper and his Books,” *Journal of the History of Medicine and Allied Sciences* (1962): 152-167.

Thursday, February 11: Discuss the descriptions. Explore reference sources for identifying hand press books.

Lab assignment 3: Locate three different descriptions of your book (use sellers’ catalogues, library catalogues, and bibliographical reference works.) What are the differences and similarities between each of these descriptions? What does each description do? Is it the same “book” in each description?

Week 5: Authors, Printers, and Paratexts: How do the people involved in book production identify themselves? How and why do people take credit for their work? How is authorship evolving, and how can bibliographical methods help us understand that question?

Tuesday, February 16: Study and discuss paratexts, especially title pages, colophons, and dedications. Introduce reference resources for studying them. Readings: Gaskell, 171-85; *RBMS online resource on printing terms.

Thursday, February 18: Emergence of author/patron across early modern Europe. Reading: *Gerard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997), excerpts.

Lab Assignment 4: For assigned book, make a full transcription of the title page. Read the dedication: to whom is the book dedicated, and why? Choose three other books printed in different countries and centuries (15th-18th). Locate the name of the author, the printer, and the place and date of publication on each. Write this information down for submission on Thursday. What do you learn from it?

Week 6: Typography and Composition. How can we use the material book to peer inside to work flow processes inside the print shop? What can the type and the running heads tell us about how the book was made?

Tuesday, February 23: *D.F. MacKenzie, "Typography and Meaning: The Case of William Congreve," in *Making Meaning: 'Printers of the Mind' and Other Essays*, ed. Peter D. McDonald and Michael F. Suarez, SJ (Amherst: University of Massachusetts Press, 2002), 198-236; Peter Blayney, *The First Folio of Shakespeare*, 1-24

Thursday, February 25: Peter Blayney, *The First Folio of Shakespeare*, 25-46.

Lab Assignment 5: Download the EEBO copy of one of your lab books (Instructions will be given in class for how to do this). Print out 5 pages of the EEBO copy. Compare and contrast these five pages with the same pages of your physical lab book. Do you see any typographical differences? Study the running heads in both your lab copy and in the EEBO copy. Do you see patterns in the running heads? What are these patterns, and what do they tell you about how the book was printed? Are there differences between the copies?

Week 7: Printing House Operations: The Challenge from the Archives

Tuesday, March 1: *D.F. McKenzie, "Printers of the Mind: Some Notes on Bibliographical Theories and Printing-House Practices," in *Making Meaning: 'Printers of the Mind' and Other Essays*, ed. Peter D. McDonald and Michael F. Suarez, SJ (Amherst: University of Massachusetts Press, 2002), 13-85.

Thursday, March 3: *Joseph Dane, *Blind Impression: Methods and Mythologies in Book History* (Philadelphia: University of Pennsylvania Press, 2013), chapters 1-3.

Lab Assignment 6: Reflect on and summarize the arguments that McKenzie and Dane make in this week's readings. How might these arguments impact your assessment and analysis of your book?

Week 8: Bindings and Conservation

Tuesday, March 8: Field Trip to Conservation Lab. Reading: Gaskell, 146-153; *Graham Pollard, "Changes in the Style of Bookbinding, 1550-1830," *The Library* 5th Series, 11 (1956): 71-94.

Thursday, March 10: Discuss binding and conservation. What meaning can we draw from binding styles? Reading: *Needham, *The Printer and the Pardoner* (<http://catalog.hathitrust.org/Record/000556529>)

Lab Assignment 7: Identify binding style and materials of your book. Describe and identify conservation work that has been done to the book (or, if the book has not been conserved, describe work that *needs* to be done). What does the binding and conservation of this book suggest about its history?

Week 9: SPRING BREAK

Week 10: Illustration Processes: Woodcuts and Engravings

Tuesday, March 22: Meet in John Martin Reading Room, Hardin Library, to discuss and view examples of books with woodcut and engraved illustrations. How do we distinguish different illustration technologies? How and why were they employed? Reading: *Antony Griffiths, *Prints and Printmaking: An Introduction to History and Techniques* (Berkeley: UC Press, 1996), excerpt.

Thursday, March 24: Meet in John Martin Reading Room, Hardin Library, to discuss and view examples of books with woodcut and engraved illustrations. How can we trace histories of blocks and plates through their use across texts? What are the implications of this movement for the communication of knowledge in books? Reading: *Roger Gaskell, "Printing House and Engraving Shop: A Mysterious Collaboration" *The Book Collector* 53 (2004): 213-51; *S. Blair Hedges, "Image Analysis of Renaissance Copperplate Prints," *Computer Image Analysis in the Study of Art*, ed. David G. Stork and Jim Coddington, *Proceedings of SPIE-IS&T*, SPIE vol. 6810 (2008).

Lab assignment 8: Examine the illustrations in your book. How many are there? How are they positioned in relation to the text? How were they made? What are their function? Do they support the communication of information in the text, do they stand in contradiction to it, or do they bear some other relationship to the text?

Week 11: Reflections, Discussion, and Applications: Using Material Evidence in Literary and Historical Argument

Tuesday, March 29: *Margaret Spufford, "Elementary Education and the Acquisition of Reading Skills," in *Small Books and Pleasant Histories: Popular Fiction and its Readership in*

Seventeenth-Century England; *Robert W. Scribner, *For the Sake of Simple Folk* (Cambridge: Cambridge University Press, 1981), excerpt.

Thursday, March 31: *Hugh Amory, "The Trout and the Milk: An Ethnobiographical Essay," in Amory, *Bibliography and the Book Trades: Studies in the Print Culture of Early New England* ed. David D. Hall (Philadelphia: University of Pennsylvania Press, 2005), 11-33; *Aaron Pratt, "Stab-Stitching and the Status of Early English Playbooks as Literature," *The Library* 16 (2015).

Submit Bibliographical Portfolio on Friday, March 25 by 5 pm, via ICON.

Week 12: Reflections, Discussion, and Applications: Provenance, Marginalia, and the History of Reading

Tuesday, April 5: Sherman, *Used Books*, Parts 1 and 2. View and discuss annotated books.

Thursday, April 7: Sherman, *Used Books*, Parts 3 and 4. View and discuss annotated books.

Submit Final Paper Proposal, Friday, April 1 at 5 pm via ICON.

Week 13: Reflections, Discussion, and Applications: Using Digital Resources to Study Early Modern Printed Books

Tuesday, April 12: How do systems of electronic reproduction remediate a text? What should we look out for when using digitally remediated texts? Readings: *Whitney Trettien, "A Deep History of Electronic Textuality: The Case of *English Reprints Jhon Milton Areopagitica*," *Digital Humanities Quarterly* 7.1 OR *James Mussell, "Doing and Making: History as Digital Practice," *History in the Digital Age*, ed. Toni Weller (London: Routledge, 2013), 79-94; *Matthew Kirschenbaum and Sarah Werner, "Digital Scholarship and Digital Studies: The State of the Discipline," *Book History* 17 (2014): 406-458; *Geoff Nunberg, "Google Books: A Metadata Train Wreck," *Language Log*, August 29, 2009 (<http://languagelog ldc.upenn.edu/nll/?p=1701>).

Thursday, April 14: What kinds of scholarship does digital remediation make possible? *Sarah Werner, "Where Material Book Culture Meets Digital Humanities," *Journal of Digital Humanities* 1 (2012); *Sarah Werner, "Digitization Examples," <http://sarahwerner.net/blog/digitization-examples/>

Week 14: Reflections, Discussions, and Applications: Forgeries and Sophisticated Copies

Tuesday, April 19: *Nicholas Schmidle, "A Very Rare Book: The Mystery Surrounding a Copy of Galileo's Pivotal Treatise," *New Yorker*, 16 Dec 2013; *Horst Bredekamp, Irene Brückle, and Paul Needham. *A Galileo Forgery: Unmasking the New York Sidereus Nuncius* (Walter de Gruyter, 2014), introduction, sections 1-3

Thursday, April 21: *Horst Bredekamp, Irene Brückle, and Paul Needham. *A Galileo Forgery: Unmasking the New York Sidereus Nuncius* (Walter de Gruyter, 2014), sections 4-8; *Nick Wilding, Review of *A Galileo Forgery* in *Renaissance Quarterly* 67 (2014): 1337-1340.

Week 15:

Tuesday, April 26: Final Paper Workshop

Thursday, April 28: Final Paper Workshop

Week 16:

Tuesday, May 3: Final Paper Workshop

Thursday, May 5: Final Class. Party time.

Final Paper due Friday, May 6 at 5 pm. Submit on ICON.