

tabat mater dolorosa  
 iuxta cruce lacrimosa  
 Dum pendebat filius  
 cuius animam gementem  
 Cofestantem et dolentem  
 Pertransiuit gladius. &  
 Quia tristis & afflicta  
 fuit illa benedicta  
 mater humilenti  
 Que merebat & dolebat  
 & tremebat dum uidebat

et sibi complacitam  
 Quia mater istud agas  
 Et ceteri fieri plagas  
 Cordi meo ualide  
 Qui nati vulnereati  
 Jam dignatus pro me pati  
 Penas pro me diuide  
 Et ac me uere tecum flere  
 Crucifixo condolere  
 Donec ego uiscero



some of these Suggestums that are made like those on Medals, with only this difference, that they seem built of Brick or Free-Stone. At Twelve Miles distance from Rimini stands the little Republick of St. Marino, which I could not forbear visiting, tho' it lyes out of the common Tour of Travelers, and has excessively bad Ways to it. I shall here give a particular Account of it, because I know no Body else that has done it. One may, at least, have the Pleasure of seeing

only an hour's ride by omnibus or carriage from her home in Brookley, she was not familiar with this particular neighborhood.



## HL3036: THE HISTORY OF THE BOOK

Katherine Hindley  
khindley@ntu.edu.sg  
HSS 03-77

Seminar: Thursdays, 1430-1730, LHS-TR+41



In *The History of the Book* you will explore the impact of the book as an object and a technology, from medieval manuscripts to e-readers. You will examine examples of books from different periods, both to understand how book production changed over time and to explore broader questions about the nature of texts, their reception, and their associated communities and contexts.

By learning how books were made and used, you will gain a clearer appreciation of how culture was shaped by the

development of books, and how it shaped the development of books in turn. The archival and research skills you learn during this course will serve you in future research projects.

This course explores the influence of the book as a force in history and literature from the medieval period to the present. It will include hands-on examination of books and manuscript fragments as well as discussion of books as objects, social forces, and vehicles for text.

### **Course Text:**

We will refer to James Raven's readable survey *What is the History of the Book?* (Oxford: Polity Press, 2018) several times: if you find the subject matter interesting you might want to purchase a copy. Other readings will be available online.

**Assessment:**

Essay (2,500-3,000 words) (19 April)	40%
In-class presentation (10 April)	15%
Exhibition contributions (27 March):	
Item identification and short essay	30%
Group introduction to exhibit case	15%

The research paper can deal with any book historical topic, broadly defined. You might choose to work on a specific book or to compare two books (digital collections will give you 'access' to a wider range of materials than we have in the library at NTU). Alternatively, you might choose a broader topic that engages more with historical and sociological questions than with the physical object itself. If you have trouble picking a topic, try thinking of two things that you've found interesting from the course, or two (physical) books you particularly like. How do they relate to one another? How might that connection be expanded into a more general question, or narrowed to a specific area of focus?

The paper should be substantial, polished, and fully referenced, examining both primary and secondary sources and engaging critically with relevant scholarly debates. It should make a clear and well-argued claim. All paragraphs should be related to this topic and follow a coherent, persuasive structure. Points should be fully developed and supported with specific evidence. Your essay should demonstrate the significance of your chosen topic.

You will present on your research papers in progress, situating them within the broader academic field. As presenters you will gain experience in synthesising and presenting academic research. Non-presenting students develop their critical listening skills. The presentations will give you a chance to receive and incorporate feedback on your research projects before submission. Presentations should be accompanied by a powerpoint or other visual aid.

Over the course of the semester, we will work together to produce an exhibition (physical when possible; virtual when not) exploring the history of the book as represented in NTU's collections. You will create an identifying label for your item and prepare a short essay drawing attention to the item's significant features, including photographs where relevant. The essay will place your chosen object within its social and historical context, explaining its relevance to a general audience. Your object will be displayed in an exhibit case along with other thematically-related items from the class. You will work with your group to produce an introduction to the case, explaining why your theme is important and how each item relates to the theme.

## **Course Policies:**

**Attendance and Participation:** The success of any seminar depends on the active participation of all its members. Barring illness or emergencies, you must attend every seminar. You must arrive on time, having done the required readings and any assigned work, and be ready to participate in the class discussion. Failure to do so will reduce your participation grade significantly. If you need to miss a class you must get in touch with me *before* that week's meeting.

**Late Work and Extensions:** if your essay is late, it will be marked down by one third of a letter grade for each day that it is overdue (i.e. a paper that would have received a B will receive a B-). No work will be accepted more than seven days late. Extensions will be granted only in exceptional circumstances, including documented illness or genuine emergency.

**Seeking Help Outside Class:** you are encouraged to use any form of legitimate aid to help you write papers and research topics that interest you. Obvious sources of legitimate assistance include me, the coaches at the LCC Communication Cube, and the subject librarians at the library.

**Plagiarism and Academic Dishonesty:** Don't do it! If I find that you have misrepresented someone else's work or wording as your own you will fail the assignment and possibly the course. If you are unsure of how or when to cite a source, please ask me or refer to the university's academic integrity resources online.

**Group Work:** To do well on the team component, it is necessary for you to demonstrate positive interdependence and teamwork. In principle, you will receive the same marks as your group. However, your individual score may vary based on feedback about your contributions to the group project.

**Generative AI:** generative AI (such as ChatGPT) is not designed for research and is inclined to make things up. If you intend to use generative AI for your work in *any* capacity, you must get written permission from me first. You must follow the university's prevailing policies about how to acknowledge the use of generative AI in your work. Although it can be a useful tool, you must not use it to replace your own thinking or learning.

## **Questions?**

Feel free to come to me if you have any questions! Most importantly, if you feel that you're falling behind in the course for any reason, please talk to me. The sooner we discuss any obstacles to your success in this class, the more likely it is that we will be able to fix them.

## COURSE SCHEDULE



### 1. What is Book History? (16 January)

James Raven, *What is the History of the Book?* (Oxford: Polity Press, 2018), 1-16 (introduction and 'Redefining the Book' from the chapter 'The Scope of Book History').

Thomas R. Adams and Nicholas Barker, 'A New Model for the Study of the Book', in Nicholas Barker, ed., *A Potencie of Life: Books in Society: The Clark Lectures, 1986-1987* (London: British Library, 2001), 5-43.

### 2. Format: Clay Tablets to the Kindle (23 January)

James Raven, *What is the History of the Book?* (Oxford: Polity Press, 2018), 16-31 ('First Books First' from the chapter 'The Scope of Book History').

Peter Stallybrass, 'Books and Scrolls: Navigating the Bible', in Jennifer Anderson and Elizabeth Sauer, eds, *Books and Readers in Early Modern England: Material Studies* (Philadelphia: University of Pennsylvania Press, 2011), 42-79.

Paul Duguid, 'Material Matters: Aspects of the Past and the Futurology of

the Book', in Geoffrey Nunberg, ed., *The Future of the Book* (Berkeley and Los Angeles: University of California Press, 1996).

We will also discuss some terminology for talking about manuscripts and printed books. For your reference, there are glossaries [here](#) (manuscript) and [here](#) (pre-industrial print).

### **3. No class: Chinese New Year (30 January)**

### **4. Process: Manuscript (6 February)**

Extracts from Raymond Clemens and Timothy Graham, *Introduction to Manuscript Studies* (Ithaca: Cornell University Press, 2007).

- Paper, pp. 6-9
- Parchment, pp.9-12
- Preparations Prior to Writing, pp. 14-17
- Stages of Copying, pp. 20-22
- Copying Text from an Exemplar, pp. 22-30
- Preparing the Manuscript for Binding, pp. 49-50
- Binding the Manuscript, pp. 50-53

If you find manuscripts interesting (or are working on a manuscript for your exhibition project), you might like the manuscript resources of [MEMSLib](#).

### **5. Process: Print (13 February)**

Sarah Werner, 'Introduction', in *Studying Early Printed Books, 1450-1800: A Practical Guide* (Wiley Blackwell, 2019).

For more information, see Philip Gaskell, 'Book Production: The Hand-Press Period, 1500-1800', in *A New Introduction to Bibliography* (Winchester: St Paul's Bibliographies, 1995).

Watch [this video](#) explaining how hand press printing works. [This video](#) gives more detail, including an explanation of how metal type was made.

### **6. The Impact of Print (20 February)**

Elizabeth Eisenstein, 'The Unacknowledged Revolution', in *The Printing Press as an Agent of Change* (Cambridge: Cambridge University Press, 1979): 3-42.

Adrian Johns, 'Introduction: The Book of Nature and the Nature of the Book', in *The Nature of the Book: Print Knowledge in the Making* (Chicago: University of Chicago Press, 1998): 1-57.

You will have time in class this week to examine your item for the **exhibition**.



## 7. Book Economics (27 February)

James Raven, *What is the History of the Book?* (Oxford: Polity Press, 2018), 90-99 ('Economics' and 'Wider Horizons' from the chapter 'Who, What, and How').

Martha Woodmansee, 'The Genius and the Copyright: Economic and Legal Conditions of the Emergence of the 'Author'', *Eighteenth Century Studies* 17(4): 425-448.

## RECESS WEEK

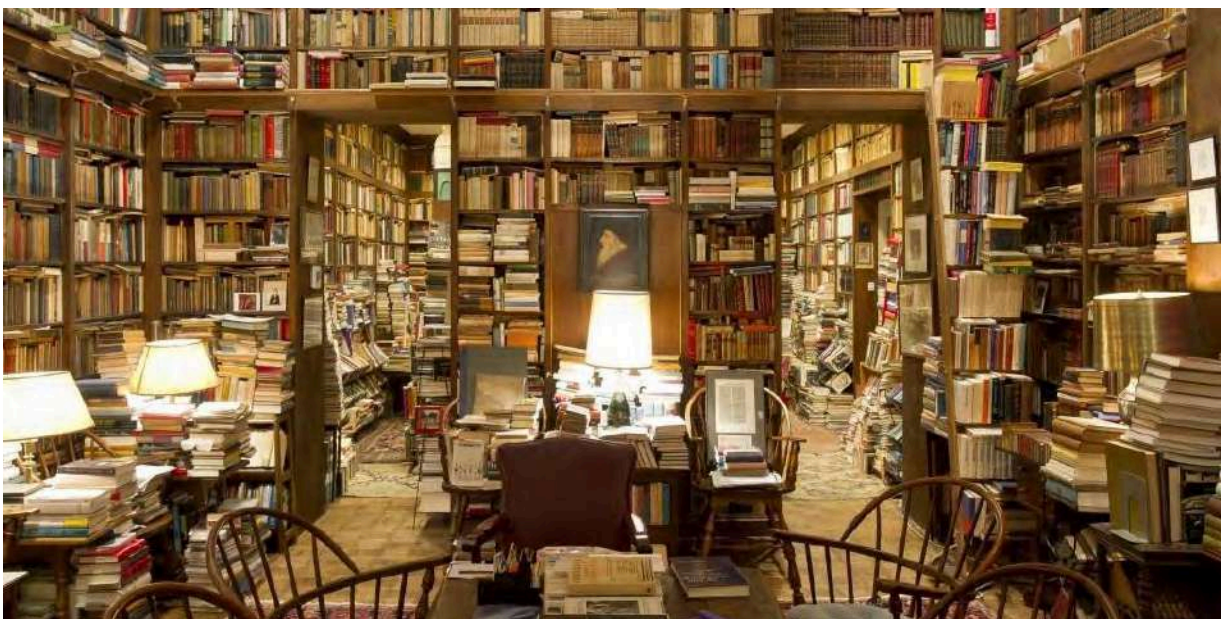
## 8. The History of Reading (13 March)

James Raven, *What is the History of the Book?* (Oxford: Polity Press, 2018), 115-135 ('Reading').

Jack Goody and Ian Watt, 'The Consequences of Literacy', in Jack Goody, ed., *Literacy in Traditional Societies* (Cambridge: Cambridge University Press, 1968): 27-68.

John Halverson, 'Goody and the Implosion of the Literacy Thesis', *Man* 27(2): 301-317.

You will have time in class to work on your **exhibition items**.



## 9. Owning Books (20 March)

Chapters 4, 6, and 7 from Gabriel Naudé, 'Instructions Concerning Erecting of a Library'.

Hugh Amory, 'Virtual Readers: The Subscribers to Fielding's *Miscellanies* (1743), *Studies in Bibliography* 48 (1995): 94-112.

Sean Lee, 'Digitisation of the National Collection: Challenges and Opportunities', *The Digital in Cultural Spaces* (2016): 67-77.

## 10. The Electronic Age (27 March)

Matthew G. Kirschenbaum, 'Editing the Interface: Textual Studies and First Generation Electronic Objects', *Text* 14: 15-51.

Anthony Grafton, 'Future Reading: Digitization and its Discontents', *The New Yorker*, 5 November 1997.

## 11. Censorship and Circulation (3 April)

Extracts from John Milton, *Areopagitica* (1644). Read the extracts in the *Norton Anthology of English Literature*.

Alberto Manguel, 'Forbidden Reading', in *A History of Reading* (London: Penguin, 1997).

Matthew Day, 'Deceit, Self-Interest, and Censorship: Problems at the Bookbinders in Early Modern England', *The Papers of the Bibliographical Society of America* 112(1): 1-25.

Submit your work for the **exhibition**: the label and short essay on your individual item, plus your group's text introducing your exhibition case. Please also submit your proposed topic for your **research project** - a few sentences is enough!

## 12. Presentations (10 April)

## 13. Conclusions (17 April)

Research paper due: 19 April