

LIBA 497: The Book
University of Southern Indiana
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“I cannot live without books.” - Thomas Jefferson

Course Content

This course examines the history of the book in Western Civilization, with “books” being broadly defined as longer written works intended for a reading public, whether the works are inscribed on clay tablets, painted on vellum, or created in a computer. This is a vast topic, including thousands of years of the written word, and it is an interdisciplinary topic, one that includes (at a minimum) art, history, technology, education, literature and economics. Yet despite the scope and variety of the topic, the basic significance of the written word remains relatively constant – manuscripts, books, newspapers, and other forms of writing are not only material objects, but they are agents within their individual social contexts, often functioning as instruments of intellectual and social change. While this course will be a broad overview of book history, the class will take particular notice of the Middle Ages, the Renaissance and the early modern periods – not only did the modern book emerge from these eras, but, like the modern world, they were undergoing great social, political and technological change that dramatically affected the dissemination and even the form of the written word. This course fulfills the “Synthesis” requirement of the University Core Curriculum.

Course Objectives

After successfully completing this course, you should be able to do the following:

1. Explain current scholarly approaches to the history of the book.
2. Critically and analytically discuss the book as a social object within a specified historical era.
3. Explain the point of view, approach, and emphasis in the assigned readings.
4. Critically evaluate the validity of the sources used in the assigned readings to support a thesis, and identify value conflicts and logical fallacies.
5. Identify, explain, and critically assess shared ideas, events, or individuals between the monographs assigned in this class
6. Identify, locate, and critically evaluate appropriate scholarly sources on a specific aspect of book history and utilize them as the basis for an original paper.

Required Texts

Finkelstein, David, and Alistair McCleery, *An Introduction to Book History*. New York: Routledge, 2005.

Finkelstein, David, and Alistair McCleery. *The Book History Reader*. 2nd ed. New York: Routledge, 2006.

Finkelstein, David, and Alistair McCleery. *The Book History Reader*. 2nd ed. New York: Routledge, 2006.

NOTE: There will be additional required readings available through the library databases or posted on the class Blackboard site or e-reserve. You will also be asked to view online exhibits and be prepared to discuss them.

Course Requirements

All writing assignments will be assessed on the following criteria:

- (1) Accuracy and extent of factual information; explanations of events and ideologies and identifications of individuals must sufficiently provide the reader/listener with enough information to understand the role and significance of the events/ideologies/individuals in the question under consideration.
- (2) Ability to develop and explain a viable thesis based on your research that is convincingly supported using scholarly secondary sources and reliable and credible primary sources.
- (3) Ability to critically examine and explain sources; this must consider such facets as their point of view/frame of reference, assumptions, factual accuracy, and/or soundness of inferences or interpretations.
- (4) Ability to synthesize appropriate evidence from different sources that goes beyond simply summarizing them.

- (4) Judgment in separating the important from the trivial, keeping on the subject, critically evaluating all assumptions (including your own).
- (5) Use of effective expression--organization, choice of words, basic grammar, etc. These are the essentials; imagination and true originality are based on them, not a substitute for them.

Assignments:

Discussion Questions: By 5 pm on Friday, each student will post a thoughtful and timely response to the questions posed on the readings. You may respond to the issues I raise in the initial question, or you may respond to an issue raised by one of your classmates. Because I will post the questions on Friday, you have a week to post your response, but you don't have to wait to post. If you post your response early, you don't have to worry about meeting the deadline! Here are the criteria for the postings:

- It contains well-reasoned ideas propounded in a paragraph that has logical structure; it is easy to follow your reasoning and to understand the major point you are trying to make. It is written in Standard English with no grammatical or typographical errors.
- It specifically incorporates references to the assigned readings; those references reflect an accurate understanding of the materials and contain a citation to the page(s) to which you refer.
- If you didn't fully understand the assigned reading, you can raise questions about them in your responses. However, your questions must specifically identify the points that you did not understand, and they must clearly explain what it was that you did not understand in the readings. See the following examples:
 - Unacceptable question: "I didn't know what Darnton meant by 'communications circuits'."
 - Better question: "Darton's diagram of the 'communications circuit' (*Reader*, page 12) shows elements such as 'Economic and Social conjuncture' in the center of his circuit but they don't seem to be directly connected to it. I'm not sure that I understand how these seemingly unconnected factors influence a book's path from author to reader. Is he saying that economics and social issues might influence the steps by which a book progresses through publication? Or are these issues that will always affect the circuit, but in varying ways?"
- Each response is a minimum of 150 words (that's about twice the length of the "better question" example given above).
- Each response is submitted by the weekly deadline; ***no late postings allowed***. I will use only your top 10 postings, so if you miss a week or do poorly on a posting, that should not affect your grade.

Each posting is worth 15 points, for a total of 150 points.

NOTE: While there is no "attendance and participation" grade *per se*, a senior-level synthesis class presumes that the students will be prepared to discuss intelligently the assigned material. Raising and discussing these questions is a significant element of the learning process. It promotes the exchange of information, ideas, and opinions, which raises the level of discourse and encourages the expansion of one's mental horizons.

Homework Assignments: In order to develop the analytical and research skills necessary to complete the research paper, you will have homework assignments. Sometimes these will take the form of research "quests" where you will identify certain types of information. In other cases, you will complete activities that encourage development of analytical, research and writing skills. While I will provide you with an assessment of your work, individual assignments will not be "graded" *per se*. As this grading scale indicates, it is important that you show consistently good work throughout the semester. However, it also rewards improvement over the course of the semester, and it allows you to have a couple of assignments where you don't do quite as well. However, **you must complete a minimum of 10 assignments to receive a grade**. Here is the grading scale:

- Superior (90% and above) on 8 out of 10 assignments: 135- 150 points
- Good or superior (80 – 100%) on 8 out of 10 assignment, with at least 4 assignments rated superior: 130 points

- Good or superior (80 – 100%) on 8 out of 10 assignment, with fewer than 4 assignments rated superior: 120 points
- Competent, good or superior (70 – 100%) on 8 out of 10 assignments with at least 4 assignments rated good or superior: 110 points
- Competent, good or superior (70 – 100%) on 8 out of 10 assignments, with fewer than 4 assignments rated good or superior: 110 points

As with all other assignments, you will be assessed on accuracy, completeness of your answer, and writing and reasoning ability. These assignments will remain “open” throughout the semester and you will be able to complete them at your own pace. I recommend you do them sooner rather than later – work piles up at the end of the semester!

Research Paper

Important dates:

- If you want me to read and comment on a first draft, submit it by the end of the seventh week of class.
- **Final version of your paper is due by the end of the 12th week of class.**

The author’s intention, the process by which it was converted into a text, the form in which the text was published, its reception, dissemination, the anatomy of its survival – all this can be related to books, vast but not infinite in number, and the supporting evidence that explains their existence and movements.

--Thomas R. Adams and Nicolas Barker, “A New Model for the Study of the Book,” in *The Book History Reader*, ed. David Finkelstein and Alistair McCleery (New York: Routledge, 2006), 50.

The quote above summarizes your research assignment. You will choose ONE book (books being defined in their broadest sense as written texts intended to convey meaning) originally published before 1950 and trace its life from its creation to the present. I recommend that you choose a book that has not only endured but which is recognized as having an impact on modern culture and society. A list of such books is below:

<i>The Epic of Gilgamesh</i>	Swift, <i>Gulliver’s Travels</i>	Sun Tzu, <i>The Art of War</i>
Plato, <i>The Iliad</i>	Milton, <i>Paradise Lost</i>	Ibsen, <i>A Doll’s House</i>
Plato, <i>The Odyssey</i>	Shakespeare, <i>Hamlet</i>	Mill, <i>On Liberty</i>
Sophocles, <i>Antigone</i>	Shakespeare, <i>Romeo and Juliet</i>	Darwin, <i>On the Origin of Species</i>
Sophocles, <i>The Oedipus Trilogy</i>	Rousseau, <i>Emile</i>	Smith, <i>Wealth of Nations</i>
St. Augustine, <i>Confessions</i>	Voltaire, <i>Candide</i>	C. Bronte, <i>Jane Eyre</i>
Goethe, <i>Faust</i>	E. Bronte, <i>Wuthering Heights</i>	Machiavelli, <i>The Prince</i>
Hugo, <i>Les Miserables</i>	Thackeray, <i>Vanity Fair</i>	Cervantes, <i>Don Quixote</i>
<i>Beowulf</i>	Paine, <i>Common Sense</i>	Gilbert & Sullivan, <i>H. M. S. Pinafore</i>
St. Augustine, <i>Confessions</i>	Austen, <i>Pride and Prejudice</i>	Wilde, <i>Picture of Dorian Gray</i>
Chaucer, <i>The Canterbury Tales</i>	Dickens, <i>David Copperfield</i>	Stevenson, <i>Dr. Jekyll & Mr. Hyde</i>
Dante, <i>The Divine Comedy</i>	Dickens, <i>Great Expectations</i>	Stoker, <i>Dracula</i>
Defoe, <i>Robinson Crusoe</i>	Dickens, <i>A Christmas Carol</i>	

You will research the book and your written paper will (not necessarily in this order):

- Contain an introductory statement that summarizes the ways in which the book is a “survivor” and has had an impact on modern culture.
- Present a brief summary of the contents of the book.
- Provide a brief biography of the book’s author that includes an analysis of the motivations/goals of the author in writing this book.

- Describes the process by which the book was disseminated (if you cannot find material that is directly related to the dissemination of this particular work, you must provide a “best evidence” analysis that shows how materials like this in this time period were disseminated).
- Provide some indication of the work’s impact on other authors, other genres, or popular culture. That is, did imitations or pirated editions appear? Did subsequent authors utilize motifs, language or characters introduced in the original work into their own productions?
- Provide an overview of the work’s survival into the present. In this case, you will want to research such things as publication information on various editions, variations in texts or production (e.g. a book that becomes a play or a film), etc.
- Be typed in 12-point font and double-spaced, have page numbers on every page, and be written in Standard English. It should be free from grammatical and typographical errors.
- Have a descriptive title centered at the top of the first page; your name and the class name and number should be in the upper left corner of the first page.
- It will include citations in the text and a list of works cited; the format of these should be in the accepted format for your discipline and should be consistent throughout the paper.
- The paper should be a minimum of 20 pages of text (if you can accomplish all of the above skillfully and fully in less than 20 pages, you won’t be penalized).

This paper is worth 200 points.

Grading Scale: The following scale shows the total maximum points total for each assignment. Pluses are given at the discretion of the instructor.

Discussion questions (10 @ 15 points each)	150 points	A = 450 – 500 points
“History of a Book” paper:	200 points	B = 400 – 449 points
Précis of monographs (3 @ 25)	150 points	C = 350 – 399 points
Total possible points:	500 points	D = 300 – 349 points
		F = Below 300 points

IMPORTANT CLASS POLICIES

Late assignments: Stop right here – don’t even consider turning your work in late as an option. However, because emergencies do occur (and I mean real emergencies that prevent you from completing your assignments – your computer breaking down, losing the text on your disc or hard drive, having a printer out of ink, or a having Vietnamese pot-bellied pig eat your paper are not emergencies). If, however, you have an honest-to-goodness emergency that causes you to submit an assignment (excluding discussion board responses) late, contact me as soon as possible. If you have a non-emergency situation that keeps you from handing in your written work on time, you will be penalized 5 points per 24-hour day that the paper is late; the clock starts at the beginning of the class when the paper was due. **Do not assume that you will have time to complete the assignment right before the deadline!** This “last-minute” thinking is the primary cause of late papers. Do your work early!

Academic Dishonesty: USI considers academic dishonesty (defined by the Dean of Students as cheating, fabrication, plagiarism, interference with another student’s work, or facilitating academic dishonesty) to be a serious misconduct and subject to disciplinary measures up to and including expulsion from the university. These infractions and the penalties are explained further at the Dean of Students’ website: http://www.usi.edu/stl/section_changes.asp. It is your responsibility to read this site and comply with its requirements. Any assignment that contains evidence of academic dishonesty will result in a zero for the assignment and may result in a failing grade for the class. Particularly blatant cases of academic dishonesty will be submitted to the Dean of Students for further action, up to and including dismissal from the University.

Withdrawal from the course: If you complete the procedure for a Withdrawal from this class beginning with the first day of the term through the ninth week of the term, you will receive a ‘W’ for the course. If you complete the procedure for a Withdrawal during the tenth week of class through the last day of classes before the final exam, you will receive the grade ‘W’ if you are passing with a D or above at the time you drop the course. However, if you are

failing at the time you drop the course, you will receive a grade of 'F.' **It is in keeping with University policy that students who withdraw after the ninth week and have a failing grade in the class at time of withdrawal must receive an F, not a W.**

AMERICANS WITH DISABILITITES ACT COMPLIANCE: If you have a disability, you are encouraged to register for disability support services in the Counseling Center [Room 1051, Orr Center, (812) 464-1867]. If you require an accommodation, please advise the instructor by the end of the first week of class. You may be required to provide written documentation to support these accommodations. The instructor will work with you to provide reasonable accommodations to ensure that you have a fair opportunity to perform and participate in class.

Select Additional Reading

- Barber, Giles. *Studies in the Booktrade of the European Enlightenment*. London: Pindar Press, 1994.
- Bennett, H. S. *English Books and Readers*. Cambridge: Cambridge University Press, 1989.
- Cavallo, G. and Chartier, R., ed. *A History of Reading in the West*. Trans. Lydia Cochrane. Oxford: Polity Press, 1999.
- Calvo, H. "The Politics of Print: The State of the Discipline." *Book History* 6 (2003): 277-305.
- Chartier, Roger, ed. *The Culture of Print: Power and the Uses of Print in Early Modern Europe*. Trans. Lydia G. Cochrane. Princeton, NJ: Princeton University Press, 1989.
- . *The Order of Books: Readers, Authors and Libraries in Europe between the Fourteenth and the Eighteenth Centuries*. Trans. Lydia G. Cochrane. Stanford, CA: Stanford University Press, 1994.
- Eisenstein, Elizabeth. *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe*. Cambridge: Cambridge University Press, 1979.
- . "An Unacknowledged Revolution Revisited." *American Historical Review* 107 (2002): 87-105.
- Erikson, Lee. *The Economy of Literary Form: English Literature and the Industrialization of Publishing, 1800-1850*. Baltimore: Johns Hopkins University Press, 1996.
- Ezell, Margaret. *Social Authorship and the Advent of Print*. Baltimore: Johns Hopkins University Press, 1999.
- Feather, John. *A History of British Publishing*. New York: Croom Helm, 1988.
- . *Publishing, Piracy and Politics: An Historical Study of Copyright in Britain*. New York: Mansell, 1994.
- Gunaratne, S. A. "Paper, Printing and the Printing Press." *International Journal of Communication Studies* 63 (2001): 459-480.
- Hakapää, Jyrki. "Internationalizing Book Distribution in the Early Nineteenth Century: The Origins of Finnish Bookstores." *Book History* 5 (2002): 39-66.
- Hofmeyr, I. "The Globe in the Text. Towards a Transnational History of the Book." *African Studies* 64 (2005): 87 – 103.
- Isaac, Peter and Barry McKay, eds. *Mighty Engine: The Printing Press and Its Impact*. New Castle, DE: Oak Knoll Press, 2000.
- Jackson, I. "Approaches to the History of Readers and Reading in Eighteenth-Century Britain." *Historical Journal* 47 (2004): 1041-1054.
- Jensen, K., ed. *Incunabula and their Readers: Printing, Selling and Using Books in the Fifteenth Century*. London: British Library, 2003.
- Johns, Adrian. *The Nature of the Book: Print and Knowledge in the Making*. Chicago: University of Chicago Press, 1999.
- Kilgour, Frederick. *The Evolution of the Book*. New York: Oxford University Press, 1998.
- Loewenstein, Joseph. *The Author's Due: Printing and the Prehistory of Copyright*. Chicago: University of Chicago Press, 2002.
- Manion, Margaret and Bernard Muir, ed. *The Art of the Book: Its Place in Medieval Worship*. Exeter: University of Exeter Press, 1998.
- Mann, Jill and Maura Nolan, ed. *The Text in the Community: Essays on Medieval Works, Manuscripts, Authors and Readers*. Notre Dame, IN: University of Notre Dame Press, 2006.
- Martin, Henri-Jean. *The French Book: Religion, Absolutism, and Readership, 1585-1715*. Trans. Paul Saenger and Nadine Saenger. Baltimore: Johns Hopkins University Press, 1996.
- . *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*. Cambridge: Cambridge University Press, 1999.
- Myers, Robin, et. al., ed. *The London Book Trade : Topographies of Print in the Metropolis since the Sixteenth Century*. New Castle, DE: Oak Knoll Press, 2003.
- Myers, Robin and Michael Harris, ed. *Author/Publisher Relations in the Eighteenth and Nineteenth Centuries*. Oxford: Oxford Polytechnic Press, 1983.
- Olmert, Michael. *The Smithsonian Book of Books*. Reprint. Washington, DC, 2003.
- Ong, Walter. *Orality and Literacy: Technologizing the Word*. New York: Methuen, 1982.
- Raven, James, ed. *Free and Non-Commercial Publishing since 1700*. Aldershot, Hants: Ashgate, 2000.
- Rose, Mark. *Authors and Owners: The Invention of Copyright*. Cambridge, MA: Harvard University Press, 1993.
- Rubin, J. S. "What is the History of the History of Books?" *Journal of American History* 90 (2003): 555-576.
- Salman, J. "Peddling in the Past: Dutch Itinerant Bookselling in a European Perspective." *Publishing History* 53 (2003): 5-21.