Course Outline and Supplemental Readings

Required Books:


Philip Gaskell, *A New Introduction to Bibliography*, 2nd edn. (New Castle, DE: Oak Knoll, 1995). In this case, the first (hardcover) edition is NOT suitable, for reasons that will be discussed in class.

Stan Knight, *Historical Types: From Gutenberg to Ashendene* (New Castle, DE: Oak Knoll, 2012). Spend more time with the illustrations than with the text.


Optional but very useful: John Carter & Nicolas Barker, *ABC for Book Collectors*, 9th ed. (New Castle, DE: Oak Knoll Press, 2016). The 8th edition is available as a free PDF download from the International League of Antiquarian Booksellers, and is good to keep around, but there are no required readings from it. Older editions are suitable as well.

All of the required books SHOULD be available through the University Bookstore as well as other (online) sources.

Lecture Schedule:

1/28: Lecture 1: Introductions; The Book before Printing
Optional Reading: Browse through Carter if available

2/4: Lecture 2: Incunabula
Reading: Gaskell, 5-77; Knight, 7-34; Steinberg, 3-70
2/11: Lecture 3: The 16th Century  
Reading: Gaskell, 78-153; Knight, 35-59; Steinberg, 74-135. This reading covers Lectures 3 & 4.

2/18: Lecture 4: The 17th Century

2/25: Lecture 5: The 18th Century  
Reading: Gaskell, 160-188; Knight, 60-81.

3/4: Field Trip 1: Details TBA.

3/11: Lecture 6: Book Illustration before 1850  
Reading: Gascoigne, sections 1-31; Gaskell, 154-160. Bring Gascoigne to class.

Reading: Gaskell, 189-265, 274-310; Knight, 82-88; Steinberg, 137-174.

4/1: Lecture 8: Book Illustration after 1850  
Reading: Gascoigne sections 32-46; Gaskell, 266-273. Bring Gascoigne to class.

4/8: Lecture 9: Photography and the Book  
No required reading.

4/15: Lecture 10: Type Re-considered  
Bring Knight to Class.

Reading: Knight, 89-93; Steinberg, 175-216.

4/29: Field Trip 2: Details TBA.

5/6: Special Assignment: TBD

5/13: Lecture 12 – The Post-Modern Book

Assignments:

1. Students will watch the YouTube video at:

   https://www.youtube.com/watch?v=uv0qXpNy7ng

   You will then be expected to write a brief (250-500 words) essay covering three questions:
a. Have you ever had a "real book moment?"
b. The lecture in the video was delivered in 2008. What would you say has changed since then?
c. How do you choose format when YOU buy a book?

Bring your essay to class on 2/25, and be prepared to discuss it. This assignment will be worth 20% of the final grade.

2. Students will select two monographs or four articles (or some similar combination) from the supplemental reading list and write a 10-15 page paper exploring a particular topic in detail. Students may suggest or request additional readings. Topics must be approved by 3/11; the paper is due at the last class meeting. This assignment is worth 60% of the course grade.

3. All topic proposals and written assignments may be submitted electronically. I will acknowledge receipt of any electronic submission within 24 hours. If no acknowledgement is received, contact me ASAP. Deadline for electronic submission is 6pm (ie - when class is scheduled to begin, NOT end).

4. 20% of the course grade will be based on class participation, etc.

Attendance:

This is a concentrated semester, with a lot to cover in a limited number of LONG evenings, with the added fun of DC winter weather. Moreover, I expect all students to take an active part in classroom discussion, and your grade will reflect this. Therefore, it is important that students plan to attend ALL class sessions (brining dinner, if necessary). University attendance standards will (of course!) be observed, but long skiing weekends at WhiteTail or quick cruises to the Bahamas are NOT to be considered excused absences.

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Supplemental Reading List:

As noted, students will select two monographs or four articles (or some similar combination) from this list and write a 10-15 page paper exploring a particular topic in detail. Students may suggest or request additional readings. This is a broad subject, and this assignment can be interpreted VERY broadly, but your sanity will be less threatened if you stay within the suggested categories. The list is somewhat weighted toward classics; your selection need not be. Please note that
these are suggestions only; as the pirates say, this is less of a code, and more of a
guideline (aaargh!).

Again, topics must be approved by 3/11; the paper is due at the last class meeting.
This assignment is worth 60% of the course grade.

**Descriptive Bibliography and General Works:**


Stephen Ferguson, “History of the Book: Field Notes of a Curator.” *Rare Books and

(1911-13), 39-53. Any selection of articles or books by Greg is also suitable.

Lynette Hunter, “Adaption and/or Revision in Early Quartos of Romeo and Juliet.”


Society* 1 (1892-93), 91-102.


David Alan Richards, “Kipling and the Bibliographers.” *Papers of the Bibliographical
of America* 102:2 (2008), 221-234.

Laura Stalker and Jackie M. Dooley, “Descriptive Cataloging and Rare Books.” *Rare

G. Thomas Tanselle, *Selected Studies in Bibliography* (1979) or any selection of
articles by GTT. He is the most respected and prolific bibliographical theorist of
our era, and has written on every subject in this list.

David VanderMeulen, *Where Angels Fear to Tread: Descriptive Bibliography and

**Incunabula and Earlier:**


AND


Lotte Hellinga, *Caxton in Focus* (1982)


AND


Philip Teigen, “Concurrent Printing of the Gutenberg Bible and the Proton Milliprobe Analysis of its Ink,” *Papers of the Bibliographical Society of America* 87 (1993): 437-51. If this topic intrigues, Teigen’s footnotes will supply whatever other readings are needed.


Hand Press Printing:


Charlton Hinman, *The Printing and Proof-Reading of the First Folio of Shakespeare*, 2 vols. (1963). This counts as two books, but you must take a good look at the Norton facsimile of the First Folio to make sense of what Hinman was up to.


**Book Illustration and Photography:**


Beaumont Newhall, *The History of Photography* (many, many editions)


**Binding:**


Mirjam M. Foot (ed.) *Eloquent Witnesses: Bookbindings and Their History* (2004), or *Bookbinders at Work* (2005) Any work by Foot on any bookbinding subject is worth reading as well, and she has written a great deal.


**Type and Paper:**


Frederic W. Goudy, *Goudy's Type Designs* (1978)


Stanley Morison, *On Type Designs Past and Present* (1926, rep. 1962) or any selection of books or articles by Morison.


Walter Tracy, *Letters of Credit: A View of Type Design* (1986)


**Mechanization/Modernization:**

Sven Birkerts, *The Gutenberg Elegies: The Fate of Reading in an Electronic Age* (1994)

Jeff Gomez, *Print is Dead: Books in Our Digital Age* (2008)


Hellmut Lehman-Haupt, *The Book in America* (1939)


**Fine Press and Book Collecting:**


Nicholas Basbanes, *A Gentle Madness* (1995), or any of Basbanes’s later books


AND


Looking for a challenge?