

From Printing Type to Blackboard™: Teaching the History of the Early Modern Book To  
Literary Undergraduates in a 'New' UK University

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Coursepack

The version provided here is 1, 2003-04; the selection of texts was slightly reduced and reordered for the second run of the course.

*Primary texts*

Thomas More's *Utopia* (extract);

Francis Bacon's *Novum Organon* (extracts);

Thomas Nashe's 'Pierce Penniless' (extract);

Ben Jonson's 'Epigrams' (selections);

Robert Herrick's 'To the Sour Reader';

Anne Bradstreet's 'The Author to Her Book';

Samuel Pepys's diary (extracts);

Extracts from *A Transcript of the Registers of the Company of Stationers 1554-1640 AD*  
and *Records of the Court of the Stationers' Company 1602 to 1640*;

George Wither, *The Schollers Purgatory* (1624);

*A decree of Starre-Chamber concerning Printing* (1637);

[Henry Parker], *The humble remonstrance of the Company of Stationers, London* (1643);

Licensing Order of 14 June 1643;

John Milton, *Areopagitica* (1644)

*Part One: The Printed Book*

Week 1:

Greetham, 'Introduction'; Robert Darnton, 'What Is the History of Books' (1982);  
Anthony Grafton, Elizabeth L. Eisenstein and Adrian Johns, 'AHR Forum: How  
revolutionary was the print revolution?', *American Historical Review*, 107 (2002): 84-  
128.

Week 2:

Greetham, chapter 3 ('Making the text') and chapter 6 ('Typography');  
Lotte Hellinga, 'Printing', *The Cambridge History of the Book in Britain 1400-1557*  
(1999): 65-108.

Week 3:

Philip Gaskell, *A New Introduction to Bibliography*, (1972): 15, 43-49, 84-85;  
Joseph Moxon, *Mechanick Exercises* (1677-78), section on composition

Week 4:

Greetham, chapter 4 ('Describing the text') and chapter 7 ('Textual criticism');  
D.F. McKenzie, 'Speech-Manuscript-Print', *Library Chronicle of the University of Texas*,  
20 (1990): 87-109;  
Adam Fox, 'Introduction', *Oral and literate culture in England 1500-1700* (2000): 1-50

*Part Two: The English Book Trade*

Week 5-6:

D.F. McKenzie, 'Printing in England from Caxton to Milton', in *The Age of Shakespeare*  
(1982): 207-26; John Barnard, 'Introduction', in *The Cambridge History of the Book in*

*Britain 1557-1695* (2002): 1-25; David McKitterick, 'Perspectives' in *A History of Cambridge University Press*, 1 (1992): 1-21; Maureen Bell, 'Women in the English Book Trades 1557-1700', *Leipziger Jahrbuch zur Buchgeschichte*, 6 (1996): 13-45.

Week 7:

Thomas R. Adams and Nicolas Barker, 'A new model for the study of the book', in *A potencie of life: books in society* (1993): 5-43; John Sutherland, 'Publishing History: A Hole at the Centre of Literary Sociology', *Critical Inquiry*, 14 (1988): 574-89

### *Part Three: Print and Early Modern Literature*

Week 8-9:

Greetham, chapter 8 ('Textual criticism'); D.F. McKenzie, 'The book as an expressive form', in *Bibliography and the Sociology of Texts* (1999): 9-29; Margreta de Grazia and Peter Stallybrass, 'The materiality of the Shakespearean text', *Shakespeare Quarterly*, 44 (1993): 255-83; David Scott Kastan, 'From quarto to folio', in *Shakespeare and the book* (2001): 50-78; Stephen B. Dobranski, 'Fair Milton's counterfeit', in *Milton, Authorship, and the Book Trade* (1999): 82-103; D.F. McKenzie, 'Typography and Meaning: The Case of William Congreve', in *Making Meaning: "Printers of the Mind" and other essays* (2002): 198-236; Peter W.M. Blayney, 'The Publication of Playbooks', in *A New History of Early English Drama* (1997): 383-422

Week 10:

Annabel Patterson, 'Censorship and the 1587 "Holinshed's" Chronicles', in *Writing and censorship in Britain* (1992): 23-35; Sheila Lambert, 'State control of the press in theory

and practice: the role of the Stationers' Company before 1640', in *Censorship & the Control of Print in England and France 1600-1910* (1992): 1-32

Week 11:

Heidi Brayman Hackel, 'The 'Great Variety' of Readers and Early Modern Reading Practices', in *A Companion to Shakespeare* (1999): 139-57

Week 12:

Greetham, chapter 9 ('Scholarly Editing'); Stephen Orgel, 'What is a Text?', *Research Opportunities in Renaissance Drama*, 24 (1981): 3-6; Stephen Orgel, 'What is an editor?', *Shakespeare Studies*, 24 (1996): 23-9