

**THE UNIVERSITY OF MANITOBA, DEPARTMENT OF ENGLISH**  
**ENGL7600: BIBLIOGRAPHY. FALL TERM 2006 (3 CREDIT HOURS)**  
**ROMANCING THE TOME; OR, BIBLIOGRAPHY FOR BIBLIOPHILES**

**GENERAL INFORMATION**

Course Number: **ENGL 7600**

Time: **Th 1300-1600**

Location: **335 Isbister**

Instructor: **Dr D. Watt**

Telephone: **474-8945** Email: **David\_Watt@UManitoba.ca**

Office: **629 Fletcher Argue Bldg.**

Office Hours: **M 1430-1530, W 1130-1300 or by appointment**

**COURSE DESCRIPTION**

A. S. Byatt's *Possession: A Romance* opens with a passage that can only be classified as bibliographical: "the book was thick and black and covered with dust. Its boards were bowed and creaking; it had been maltreated in its own time. Its spine was missing, or, rather, protruded from amongst the leaves like a bulky marker. It was bandaged about and about with dirty white tape, tied in a neat bow" (1). Although bibliography might not seem particularly romantic, this narrative's opening lines suggest that a love of books—even a particular book—can lead to other kinds of passion. The passage also reminds us that the shape and structure of a book are integral to how we imagine literature. Nonetheless, we often ignore variations in book production that would have made reading and writing a fundamentally different experience historically. This course offers the opportunity to contemplate changes in how books have been produced, circulated, preserved, and, consequently, imagined through time. We will take a bibliographic approach to our study of key texts from the Middle Ages to the present day, including Jane Austen's *Northanger Abbey*, A. S. Byatt's *Possession: A Romance*, Umberto Eco's *In the Name of the Rose*, Thomas Hoccleve's *Series*, John Leland's *The Laborious Journey*, and Bram Stoker's *Dracula*. As we proceed, we will interpret the evidence these books provide by learning to work critically with printed material, facsimiles, on-line resources, and the remarkable Dysart Collection at the University of Manitoba's Elizabeth Dafoe Library. The course aims to help you refine your bibliographic skills while remaining aware of the way in which such work itself has a tendency to "romance the tome."

**REQUIRED TEXTS**

Austen, Jane. *Northanger Abbey*. New York: W. W. Peterborough: Broadview, 2002.

Stoker, Bram, *Dracula*. Peterborough: Broadview, 1998.

Byatt, A. S. *Possession: A Romance*. Toronto: Vintage, 1991.

Eco, Umberto. *The Name of the Rose*. New York: Harcourt, 2001.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6<sup>th</sup> ed. New York: MLA, 2003.

Greetham, D. C. *Textual Scholarship: An Introduction*. New York: Garland, 1994.

Hoccleve, Thomas. *My Compleinte' and Other Poems*. Ed. Roger Ellis. Exeter Medieval Texts and Studies. Exeter: Exeter University Press, 2001.

Leland, John. *The Laborious Journey*. From Early English Books Online.

**RECOMMENDED TEXTS**

Brown, Michelle. *The British Library Guide to Writing and Scripts*. Toronto: U of T P, 1998.

—. *A Guide to Western Historical Scripts from Antiquity to 1600*. Toronto: U of T, 1993.

de Hamel, Christopher. *The British Library Guide to Manuscript Illumination*. Toronto: U of T P, 2001.

Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins UP, 1976.

Finklestein, David and Alistair McCleery, eds. *The Book History Reader*. New York: Routledge, 2006.

Harner, James L. *Literary Research Guide*, 4<sup>th</sup> edn. New York: MLA, 2002.

Marks, P J M. *The British Library Guide to Bookbinding: History and Techniques*. Toronto: U of T P, 1998.

Stoicheff, Peter and Andrew Taylor, ed. *The Future of the Page*. Toronto: U of T Press, 2004. 37-70.

Twyman, Michael. *The British Library Guide to Printing: History and Techniques*. Toronto: U of T P, 1998.

Williams, William Proctor and Craig S. Abbott. *An Introduction to Bibliographical and Textual Studies*. New York: MLA, 1999.

**ADMINISTRATIVE POLICIES**

1. **Attendance:** Please make yourself familiar with the University's policy on attendance in the General Calendar (p. 26, Section 6.1). I hope you will want to come to class. If you do need to miss a class for any reason, please try to let me know ahead of time so that we can make alternative arrangements.

2. **Late Assignments:** I hope not to deduct marks for late papers. I expect you to organize your time in order to submit papers on time. You may set a new date for the research paper by writing to me—and having me confirm it with you **in writing**—up to one week before its due date. Papers handed up to a week late will be assessed a half-grade penalty (e. g. B + becomes B); papers handed in from one to two weeks late will be assessed a further half-grade penalty (e. g. B + becomes C +) and will receive limited comments. No paper may be submitted more than two weeks late. Penalties may be adjusted or waived in the case of emergencies, but you must provide appropriate documentation in such cases (e. g., from a doctor).

3. **Plagiarism:** Please make yourself familiar with the University's policy on plagiarism and cheating in the General Calendar (pp. 26-27, Section 7). The common penalty in Arts for plagiarism in a written assignment, test, or examination is F on the paper and F for the course. For the most serious acts of plagiarism, such as the purchase of an essay or cheating on a test or examination, the penalty can also include suspension for a period of up to five years from registration in courses taught in a particular department in Arts or from all courses taught in this Faculty. The Faculty also reserves the right to submit student work that is suspected of being plagiarized to Internet sites designed to detect plagiarism.

4. **Grades:** Please see the description of Letter Grades in the General Calendar (p. 23, Section 3.1)

**METHOD OF EVALUATION** (There is no Final Examination)

Type of Work	Value (/100%)	Date Due
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**A. Contribution to Intellectual Community 25 %**

1. Critical Responses (3 x 4 %)	12 %	Scheduled on first day of Class
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These three (3) short (2-3 pp.) pieces of writing will provide you with a chance to ponder, digest, and respond to the material we are considering in class. Your responses will provide the starting point for our seminar discussions each week. I will not expect those who respond in each class to read responses verbatim, but rather to start us out with ideas and help to shape the conversation or ask questions. Your critical responses should provide you with a rich resource for developing your research assignment. I will provide comments on them, but will not grade them for style or content. You will receive full credit (4 % of your final grade) for each response prepared, presented, and submitted on time.

2. Seminar and Conference Participation	13 %	Ongoing
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Active participation is vital to the success of our class. I expect you to be prepared by having read and thought about the primary texts as well as some of the secondary ones. This aspect of your mark considers not only how you contribute to discussions, but also your ability to listen actively. I encourage you to learn from your colleagues and to act in a way that enables others to learn. I include in this mark your role in the class as well as in the conference setting in addition to your active participation in the organization of the conference.

**B. Research Assignment 75 %**

1. Proposal & Annotated Bibliography	5 %	9 November
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As a first stage of your research assignment, I expect you to propose your topic or question, explain your methodology, and suggest its significance. You will need to support your proposal with an annotated bibliography. You will receive full credit for completing this aspect of the assignment on time and to a reasonable standard.

2. Conference Presentation (9-11 pp.)	25 %	8, 9, or 11 December
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3. Research Paper (12-15 pp.)	45 %	15 December
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**SCHEDULE OF REQUIRED AND RECOMMENDED READING**

Required reading is indicated on the reading schedule beside the day it is assigned. I expect all students to read and reflect upon all primary texts before coming to class. Recommended reading is listed below the primary reading. I do not expect you to read all of the recommended material, but you should use it as a useful starting point for your research.

**Introduction: Stacks in the City...of Winnipeg**

- 7 September Jorge Luis Borges. "The Library of Babylon." *The Mirror of Ink*. London: Penguin, 2005. pp. 17-28. (Handout)  
 —. "The Book of Sand." *The Art of Short Fiction. Brief Edition*. Ed. Garry Geddes. Don Mills, ON: Addison Wesley Longman, 1999. pp. 42-45. (Handout)  
*Romancing the Stone*. Dir. Robert Zemeckis and Lewis Teague. Perf. Michael Douglas, Danny DeVito and Kathleen Turner. Twentieth Century Fox, 1984.  
*Indiana Jones and the Last Crusade*. Dir. Steven Spielberg. Perf. Harrison Ford, Sean Connery, 1989.

**Secondary Reading:** D. C. Greetham. "Introduction." pp. 1-12.

D. F. McKenzie. "The Sociology of a Text: Orality, literacy and print in early New Zealand." Finklestein and McCleery, pp. 189-191. (Handout).

*PMLA* 121 (January 2006) Special Topic: The History of the Book and the Idea of Literature. Ed. Seth Lerer and Leah Price.

**Topics:** What is a book? How do we see/read/interpret books?

**I. Text and Transmission**

- 14 September Umberto Eco, *The Name of the Rose*

**Secondary Reading:** D. C. Greetham. "Finding the Text: Enumerative and Systematic Bibliography." pp. 13-46.

James L. Harner. *Literary Research Guide: An Annotated Listing of Reference Sources in English Literary Studies*. 4<sup>th</sup> ed. New York: MLA, 2002.

William Proctor Williams, and Craig S. Abbott. *An Introduction to Bibliographical and Textual Studies*. New York: MLA, 1999.

**Topics:** Great Libraries and Scriptoria; Images of the Library; Using Bibliographies and Catalogues.

- 21 September Umberto Eco, *The Name of the Rose*

**Secondary Reading:** D. C. Greetham. "Making the Text: Bibliography of Manuscript Books." pp. 47-75.

Roger Chartier. "Labourers and Voyagers: From the text to the reader." Finklestein and McCleery, pp. 47-58.

de Hamel, Christopher. *The British Library Guide to Manuscript Illumination*. Toronto: U of T Press, 2001.

M. B. Parkes. "The Influence of the Concepts of Ordinatio and Compilatio on the Development of the Book." *Scribes, Scripts and Readers: Studies in the Communication, Presentation and Dissemination of Medieval Texts*. London: Hambledon, 1991. 35-69.

**Topics:** Psalter Commentary (Dysart 3) and Antiphony (Dysart 1); Manuscript Illumination; Order of thought and the order of books; Layout.

**II. Paleography and Codicology**

- 28 September Thomas Hoccleve, *The Series*

**Secondary Reading:** D. C. Greetham. "Reading the Text: Paleography." pp. 169-224.

Michelle Brown. *The British Library Guide to Writing and Scripts*. Toronto: U of T Press, 1998.

—. *A Guide to Western Historical Scripts from Antiquity to 1600*. Toronto: U of T Press, 1993. Repr. 2002.

Jacques Derrida. "Writing Before the Letter." *Of Grammatology*. pp. 3-73.

Walter Ong. "Orality and Literacy: Writing Restructures Consciousness." Finklestein and McLeery, pp. 105-117.

Paul Saenger. "Silent Reading: Its Impact on Late Medieval Script and Society." *Viator* 13 (1982), 367-414.

**Topics:** What is writing? What does writing do? Using Facsimiles (Hoccleve, Chaucer, *Pearl* poet, etc.).

5 October Thomas Hoccleve, *The Series*

**Secondary Reading:** D. C. Greetham. "Describing the Text: Descriptive Bibliography." pp. 153-155.

John Dagenais. "Decolonizing the Medieval Page." *The Future of the Page*. Eds. Peter Stoicheff and Andrew Taylor. Toronto: U of T Press, 2004. 37-70.

Jerome McGann. "The Socialization of Texts." Finklestein and McLeery, pp. 39-46.

David Watt. "'I this book shal make': Thomas Hoccleve's Self-Publication and Book Production." *Leeds Studies in English* 34 (2003): 133-160.

**Topics:** Books in use; Compilation; Books of Hours; Saints' Lives.

### III. From Manuscript to Print

12 October John Leland, *The Laborious Journey*

**Secondary Reading:** D. C. Greetham. "Making the Text: Bibliography of Printed Books." pp. 77-151.

D. C. Greetham. "Describing the Text: Descriptive Bibliography." pp. 154-168.

Elizabeth Eisenstein. "Defining the Initial Shift: Some features of print culture." Finklestein and McLeery, pp. 151-173.

Jan-Dirk Müller. "The Body of the Book: The media transition from manuscript to print." Finklestein and McLeery, pp. 143-150.

William W.E. Slights. "Back to the Future—Littorally: Annotating the Historical Page." *The Future of the Page*. Eds. Peter Stoicheff and Andrew Taylor. Toronto: U of T Press, 2004. 71-89.

**Topics:** Early Bibliography, The Dissolution of the Monasteries, Early Printing Techniques; Using Early English Books Online

19 October John Leland, *The Laborious Journey*

**Secondary Reading:** D. C. Greetham. "Reading the Text: Typography." *Textual Scholarship: An Introduction*. New York: Garland, 1994. 225-270.

David R. Carlson. "Nicholas Jenson and the Form of the Renaissance Printed Page." *The Future of the Page*. Eds. Peter Stoicheff and Andrew Taylor. Toronto: U of T Press, 2004. 90-110.

James Simpson. "The Melancholy of John Leland and the Beginnings of English Literary History." *The Oxford English Literary History, Volume 2. 1340-1547: Reform and Cultural Revolution*. Oxford: Oxford UP, 2004., pp. 7-33.

David Wallace. "Dante in Somerset: Ghosts, Historiography, Periodization." *New Medieval Literatures* 3 (1999), pp. 9-38, esp. pp. 9-26.

**Topics:** Periodization; *Endymion Spring*; *The Rule of Four*; *The Ninth Gate*.

### IV. Circulation and Readership

26 October Jane Austen, *Northanger Abbey*

**Secondary Reading:** D. C. Greetham. "Evaluating the Text: Textual Bibliography." *Textual Scholarship: An Introduction*. New York: Garland, 1994. 271-294.

John Brewer. "Authors, Publishers and the Making of Literary Culture." Finklestein and McLeery, pp. 241-249

Robert Darnton. "What Is the History of Books?" Finklestein and McLeery, pp. 9-26.

Appendices A and B in Broadview Edition.

**Topics:** Who makes books? How do books circulate? What is Gothic about Gothic?

2 November Jane Austen, *Northanger Abbey*

**Secondary Reading:** Roger Chartier. "The Practical Impact of Writing." Finklestein and McLeery, pp. 118-142.

Kate Flint. "Reading Practices." Finklestein and McLeery, pp. 316-323.

Wolfgang Iser. "Interaction between Text and Reader." Finklestein and McLeery, pp. 291-296.

E. Jennifer Monaghan. "Literacy Instruction and Gender In Colonial New England." Finklestein and McLeery, pp. 296-315.

Appendices C, D, and E in Broadview Edition.

**Topics:** Reading and its effects; Reading practices represented.

## V. Determining Access: From Textual Criticism to Censorship

9 November Bram Stoker, *Dracula*. **Research proposals and Annotated Bibliographies due.**

**Secondary Reading:** D. C. Greetham, "Criticizing the Text: Textual Criticism." *Textual Scholarship: An Introduction*. New York: Garland, 1994. 295-346.

Appendix A in Broadview Edition: "Dracula's Guest."

**Topics:** Other "bibliographic" objects; Textual Scholarship and the World's Fate; *The Historian*.

16 November Bram Stoker, *Dracula*

**Secondary Reading:** Roland Barthes. "The Death of the Author." Finklestein and McLeery, pp. 221-224.

Michel Foucault. "What is an Author?" Finklestein and McLeery, pp. 225-230.

Mark Rose. "Literary Property Determined." Finklestein and McLeery, pp. 231-240.

Appendices B and H in Broadview Edition: Bram Stoker, "The Censorship of Fiction" (1908); Reviews and Interviews.

**Topics:** Responsibility for Text and Interpretation; Censorship.

## VI. Archival Work and Professional Development

23 November A. S. Byatt, *Possession: A Romance*

**Secondary Reading:** D. C. Greetham. "Editing the Text: Scholarly Editing." *Textual Scholarship: An Introduction*. New York: Garland, 1994. 347-372.

W. W. Greg. "The Rationale of Copy-Text." *Studies in Bibliography*, 3 (1950-51), 20-37.

Jerome J. McGann. "What is Critical Editing?" *Text* 5 (1991): 15-30.

—. "The Rationale of Hypertext." *Electronic Text: Investigations in Method and Theory*. Ed. Kathryn Sutherland. Oxford: Clarendon Press, 1997: 19-46.

**Topics:** Editing; Publication Permission; Research Ethics

30 November A. S. Byatt, *Possession: A Romance*

**Secondary Reading:** Terry Eagleton, "What is Literature?" *Literary Theory: An Introduction*.

—. "The Rise of English." *Falling Into Theory: Conflicting Views on Reading Literature*.

Gauri Viswanathan. "The Beginnings of English Literary Study." *The Masks of Conquest*.

**Topics:** English in the Academy; Professional Issues (Conferences, Publications, CVs, etc.).

**8, 9 or 11 December (Friday, Saturday, or Monday) Day Conference**

**15 December Final Paper Due**

**SCHEDULE OF CRITICAL RESPONSE PAPERS**

<b>Date</b>	<b>Critical Response 1</b>	<b>Critical Response 2</b>	<b>Critical Response 3</b>
14 September			
21 September			
28 September			
5 October			
12 October			
19 October			
26 October			
2 November			
9 November			
16 November			
23 November			
30 November			

