

Studying Early Printed Books 1450 1800 A Practica

A full-scale historical treatment of the advent of printing and its importance as an agent of change, first published in 1980.

The first century of music printing in Germany had its own internal dynamics, affected by political and social events such as the Reformation. Yet it also had an international dimension: German printers set up shops all around Europe, taking materials and techniques with them, or exporting necessary materials such as type. For the first time, this collection brings together the different strands that define the German music printing landscape from the late fifteenth to the late sixteenth century. From the earliest developments in music printing and publishing, to printing techniques and solutions, the commerce of music printing, and intellectual history, the chapters outline broad trends in the production of different genres of printed books and examine the work of individual printers. The book draws upon the rich information gathered for the online database Catalogue of early German printed music / Verzeichnis deutscher Musikfrühdricke (vdm), the first systematic descriptive catalogue of music printed in the German-speaking lands between c. 1470 and 1540, allowing precise conclusions about the material production of these printed musical sources. The result is a highly original and varied picture of the beginnings of music printing in a geographical region that, until now, has been somewhat neglected.

"This second printing of David Pearson's English Bookbinding Styles 1450-1800 includes a new introduction and a number of additional references and relevant points that have come to light since the book was first published in 2005."--Publisher's web site.

Books, and the printed word more generally, are aspects of modern life that are all too often taken for granted. Yet the emergence of the book was a process of immense historical importance and heralded the dawning of the epoch of modernity. In this much praised history of that process, Lucien Febvre and Henri-Jean Martin mesh together economic and technological history, sociology and anthropology, as well as the study of modes of consciousness, to root the development of the printed word in the changing social relations and ideological struggles of Western Europe.

The Orbis Pictus of John Amos Comenius

Studying Early Printed Books, 1450-1800

How the Page Matters

A Handbook

The Aura of the Word in the Early Age of Print (1450-1600)

List of Books Printed at Cambridge University Press, 1521-1800

This volume provides, for the first time, a pan-European view of the development of written languages at a key time in their history: that of the 16th century. The major cultural and intellectual upheavals that affected Europe at the time – Humanism, the Reformation and the emergence of modern nation-states – were not isolated phenomena, and the evolution of the orthographical systems of European languages shows a large number of convergences, due to the mobility of scholars, ideas and technological innovations throughout the period.

From the early Sumerian clay tablet through to the emergence of the electronic text, this Companion provides a continuous and coherent account of the history of the book. Makes use of illustrative examples and case studies of well-known texts Written by a group of expert contributors Covers topical debates, such as the nature of censorship and the future of the book

Literature has not always been written in the same ways, nor has it been received or read in the same ways over the course of Western civilization. Cavallo (Greek palaeography, U. of Rome La Sapienza), Chartier (Ecole des Hautes Etudes en Sciences Sociales, Paris) and a number of other international contributors, address themes that highlight the transformation of reading methods and materials over the ages, such as the way texts in the Middle Ages were often written with the voice in mind, as they would have been read aloud, or even sung. Articles explore the innovations in the physical evolution of the book, as well as the growth and development of a broad-based reading public.

Studying printed books as physical objects can reveal not only how books were produced, but also how their design and layout features emerged and came to convey meanings. This concise and accessible introduction to analytical bibliography in its historical context explains in clear, non-specialist language how to find and analyze clues about a book's manufacture and how to examine the significance of a book's design. Written by one of the most eminent bibliographical and textual scholars working today, the book is both a practical guide to bibliographical research and a history of bibliography as a developing field of study. For all who use books, this is an ideal starting point for learning how to read the object along with the words.

Illustration and Ornamentation in the Iberian Book World, 1450-1800

The Coming of the Book

Juvenilia

Rare Book Librarianship

Prognostication and Media Change 1450-1550

The Doctrina Breve

From handwritten texts to online books, the page has been a standard interface for transmitting knowledge for over two millennia. It is also a dynamic device, readily transformed to suit the needs of contemporary readers. In How the Page Matters, Bonnie Mak explores how changing technology has affected the reception of visual and written information. Mak examines the fifteenth-century Latin text Controversia de nobilitate in three forms: as a manuscript, a printed work, and a digital edition. Transcending boundaries of time and language, How the Page Matters connects technology with tradition using innovative new media theories. While historicizing contemporary digital culture and asking how on-screen combinations of image and text affect the way conveyed information is understood, Mak's elegant analysis proves both the timeliness of studying interface design and the persistence of the page as a communication mechanism.

Home to the so-called big five publishers as well as hundreds of smaller presses, renowned literary agents, a vigorous arts scene, and an uncountable number of aspiring and established writers alike, New York City is widely perceived as the publishing capital of the United States and the world. This book traces the origins and early evolution of the city 's rise to literary preeminence. Through five case studies, Steven Carl Smith examines publishing in New York from the post-Revolutionary War period through the Jacksonian era. He discusses the gradual development of local, regional, and national distribution networks, assesses the economic relationships and shared social and cultural practices that connected printers, booksellers, and their customers, and explores the uncharacteristically modern approaches taken by the city 's preindustrial printers and distributors. If the cultural matrix of printed texts served as the primary legitimating vehicle for political debate and literary expression, Smith argues, then deeper understanding of the economic interests and political affiliations of the people who produced these texts gives necessary insight into the emergence of a major American industry. Those involved in New York 's book trade imagined for themselves, like their counterparts in other major seaport cities, a robust business that could satisfy the new nation 's desire for print, and many fulfilled their ambition by cultivating networks that crossed regional boundaries, delivering books to the masses. A fresh interpretation of the market economy in early America, An Empire of Print reveals how New York started on the road to becoming the publishing powerhouse it is today.

In The Nature of the Book, a tour de force of cultural history, Adrian Johns constructs an entirely original and vivid picture of print culture and its many arenas—commercial, intellectual, political, and individual. "A compelling exposition of how authors, printers, booksellers and readers competed for power over the printed page. . . . The richness of Mr. Johns's book lies in the splendid detail he has collected to describe the world of books in the first two centuries after the printing press arrived in England."—Alberto Manguel, Washington Times "[A] mammoth and stimulating account of the place of print in the history of knowledge. . . . Johns has written a tremendously learned primer."—D. Graham Burnett, New Republic "A detailed, engrossing, and genuinely eye-opening account of the formative stages of the print culture. . . . This is scholarship at its best."—Merle Rubin, Christian Science Monitor "The most lucid and persuasive account of the new kind of knowledge produced by print. . . . A work to rank alongside McLuhan."—John Sutherland, The Independent "Entertainingly written. . . . The most comprehensive account available . . . well documented and engaging."—Ian Maclean, Times Literary Supplement

Explores a new approach to the history of writing, and a guide to writing in the history of Russia.

Early Music Printing in German-Speaking Lands

An Empire of Print

The Printing Press as an Agent of Change

The Russian Graphosphere, 1450-1850

A Study of Books Privately Owned in England, 1300-1450

A New Introduction to Bibliography

The book as object, as content, as idea, as interface. What is the book in a digital age? Is it a physical object containing pages encased in covers? Is it a portable device that gives us access to entire libraries? The codex, the book as bound paper sheets, emerged around 150 CE. It was preceded by clay tablets and papyrus scrolls. Are those books? In this volume in the MIT Press Essential Knowledge series, Amaranth Borsuk considers the history of the book, the future of the book, and the idea of the book. Tracing the interrelationship of form and content in the book's development, she bridges book history, book arts, and electronic literature to expand our definition of an object we thought we knew intimately. Contrary to the many reports of its death (which has been blamed at various times on newspapers, television, and e-readers), the book is alive. Despite nostalgic paeans to the codex and its printed pages, Borsuk reminds us, the term "book" commonly refers to both medium and content. And the medium has proved to be malleable. Rather than pinning our notion of the book to a single form, Borsuk argues, we should remember its long history of transformation. Considering the book as object, content, idea, and interface, she shows that the physical form of the book has always been the site of experimentation and play. Rather than creating a false dichotomy between print and digital media, we should appreciate their continuities.

After re-examining fundamental aspects of the printing revolution of the early modern period, David McKitterick argues that many changes associated with printing were only gradually absorbed over almost 400 years, a much longer period than usually suggested. From the 1450s onwards, the printed word and image became familiar in most of Europe. Manuscript and print formats began to be considered as complements to each other, rather than alternatives for authors, makers of books, and readers. With examples from across Europe, this work will be of great value to all readers studying this period, whether in the humanities or the sciences.

"Everybody who has ever read a book will benefit from the way Keith Houston explores the most powerful object of our time. And everybody who has read it will agree that reports of the book's death have been greatly exaggerated."—Erik Spiekermann, typographer We may love books, but do we know what lies behind them? In The Book, Keith Houston reveals that the paper, ink, thread, glue, and board from which a book is made tell as rich a story as the words on its pages—of civilizations, empires, human ingenuity, and madness. In an invitingly tactile history of this 2,000-year-old medium, Houston follows the development of writing, printing, the art of illustrations, and binding to show how we have moved from cuneiform tablets and papyrus scrolls to the hardcovers and paperbacks of today. Sure to delight book lovers of all stripes with its lush, full-color illustrations, The Book gives us the momentous and surprising history behind humanity's most important—and universal—information technology.

"In the early modern Iberian book world, as in the European book world more broadly, most works issuing from the presses contained some form of ornamentation. The nineteen contributions presented here cast light on these visual elements on the production and ownership of printers' materials, and on the frequency with which these materials were exchanged and shared. A third of all items printed in the early modern Iberian world carried no imprint at all; for these items, woodblocks and engravings can assist scholars seeking to identify their place of origin or their date of publication. As importantly, decoration and illustration in early print can also reveal much about the history of the graphic arts and evolving forms of cultural representation"--

A Global History

Inky Fingers

Printing and Prophecy

A History of Reading in the West

The Book

The Broadview Introduction to Book History

This book surveys a neglected set of sources, German plague prints and treatises published between 1473 and 1573, in order to explore the intertwined histories of plague, print, medicine and religion during the Reformation era. It argues that a particularly German reform of healing flourished in printed texts during the Renaissance and Reformation as physicians and clerics devised innovative responses to the era's persistent epidemics. These reforms are "German" since they reflect the innovative trends that originated in or were particularly strong within German-speaking lands, including the rapid growth of vernacular print, Protestantism, and new interest in alchemy and the native plants of Northern Europe that were unknown to the ancients. Their reforms are also "German" in the sense that they unfolded mainly in vernacular print, which encouraged physicians to produce local knowledge, grounded in personal experience and local observations as much as universal theories. This book contributes to the history of medicine and science by tracing the growth of more empirical forms of medical knowledge. It also contributes to the history of the Renaissance and Reformation by uncovering the innovative contributions of various forgotten physicians. This book presents the broadest study of German plague treatises in any language.

Book history has emerged in the last twenty years as one of the most important new fields of interdisciplinary study. It has produced new interpretations of major historical events, has made possible new approaches to history, literature, media, and culture, and presents a distinctive historical perspective on current debates about the future of the book. The Broadview Introduction to Book History provides the most comprehensive and up-to-date introduction to this field. Written in a lively, accessible style, chapters on materiality, textuality, printing and reading, intermediality, and remediation guide readers through numerous key concepts, illustrated with examples from literary texts and historical documents produced across a wide historical range. An ideal text for undergraduate and graduate courses in book history, it offers a road map to this dynamic inter-disciplinary field.

The author of The Footnote reflects on scribes, scholars, and the work of publishing during the golden age of the book. From Francis Bacon to Barack Obama, thinkers and political leaders have denounced humanists as obsessively bookish and allergic to labor. In this celebration of bookmaking in all its messy and intricate detail, renowned historian Anthony Grafton invites us to see the scholars of early modern Europe as diligent workers. Meticulously illuminating the physical and mental labors that fostered the golden age of the book—the compiling of notebooks, copying and correction of texts and proofs, preparation of copy—he shows us how the exertions of scholars shaped influential books, treatises, and forgeries. Inky Fingers ranges widely, tracing the transformation of humanistic approaches to texts in the seventeenth and eighteenth centuries and examining the simultaneously sustaining and constraining effects of theological polemics on sixteenth-century scholars. Grafton draws new connections between humanistic traditions and intellectual innovations, textual learning and craft knowledge, manuscript and print. Above all, Grafton makes clear that the nitty-gritty of bookmaking has had a profound impact on the history of ideas—that the life of the mind depends on the work of the hands.

The definitive translation by Dick Davis of the great national epic of Iran—now newly revised and expanded to be the most complete English-language edition A Penguin Classic Dick Davis—“our pre-eminent translator from the Persian” (The Washington Post)—has revised and expanded his acclaimed translation of Ferdowsi’s masterpiece, adding more than 100 pages of newly translated text. Davis’s elegant combination of prose and verse allows the poetry of the Shahnameh to sing its own tales directly, interspersed sparingly with clearly marked explanations to ease along modern readers. Originally composed for the Samanid princes of Khorasan in the tenth century, the Shahnameh is among the greatest works of world literature. This prodigious narrative tells the story of pre-Islamic Persia, from the mythical creation of the world and the dawn of Persian civilization through the seventh-century Arab conquest. The stories of the Shahnameh are deeply embedded in Persian culture and beyond, as attested by their appearance in such works as The Kite Runner and the love poems of Rumi and Hafez. For more than sixty-five years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,500 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The Persian Book of Kings

English Bookbinding Styles, 1450-1800

Cheap Print and Popular Piety, 1550-1640

A Historical Introduction

Bibliographical Analysis

Orthographies in Early Modern Europe

Among other issues, Dane addresses such basic questions as: How do students, bibliographers, and collectors discuss these things? And when is it legitimate to generalize on the basis of particular examples? Dane considers each issue in terms of a practical example or question a reader might confront: How do you identify books on the basis of typography? What is the status of paper evidence? How are the various elements on the page defined? What are the implications of the images available in an online database? And, significantly, how does a scholar's personal experience with books challenge or conform to the standard language of book history and bibliography? Dane's accessible and lively tour of the field is a useful guide for all students of book history, from the beginner to the specialist. "Written with wit and acuity, Joseph A. Dane's What Is a Book? extends his project of teaching aspects of book history to the specialist and nonspecialist reader alike.

Successfully managing rare book collections requires very specific knowledge and skills. This handbook provides that essential information in a single volume. * Provides a bibliography of reference resources for rare book librarians * Includes sidebars with examples drawn from real-life experience

This book looks at popular belief through a detailed study of the cheapest printed wares in London in the century after the Reformation.

Did the invention of movable type change the way that the word was perceived in the early modern period? In his groundbreaking essay "The Work of Art in the Age of Mechanical Reproduction," the cultural critic Walter Benjamin argued that reproduction drains the image of its aura, by which he means the authority that a work of art obtains from its singularity and its embeddedness in a particular context. The central question in The Aura of the Word in the Early Age of Print (1450-1600) is whether the dissemination of text through print had a similar effect on the status of the word in the early modern period. In this volume, contributors from a variety of fields look at manifestations of the early modern word (in English, French, Latin, Dutch, German and Yiddish) as entities whose significance derived not simply from their semantic meaning but also from their relationship to their material support, to the physical context in which they are located and to the act of writing itself. Rather than viewing printed text as functional and lacking in materiality, contributors focus on how the placement of a text could affect its meaning and significance. The essays also consider the continued vitality of pre-printing-press kinds of text such as the illuminated manuscript; and how new practices, such as the veneration of handwriting, sprung up in the wake of the invention of movable type.

In Fac-simile

Or, The Doctrine of Handyworks Applied to the Art of Printing : a Literal Reprint in Two Volumes of the First Edition Published in the Year 1683

A Companion to the History of the Book

The Study of Early Printed Books

The German Reform of Healing, 1473-1573

An Introduction and Guide

This edited collection presents new research on the development of printing and bookselling throughout Europe during the sixteenth and seventeenth centuries, addressing themes such as the Reformation, the transmission of texts and the production and sale of printed books.

A comprehensive resource to understanding the hand-press printing of early books Studying Early Printed Books, 1450 - 1800 offers a guide to the fascinating process of how books were printed in the first centuries of the press and shows how the mechanics of making books shapes how we read

and understand them. The author offers an insightful overview of how books were made in the hand-press period and then includes an in-depth review of the specific aspects of the printing process. She addresses questions such as: How was paper made? What were different book formats? How did the press work? In addition, the text is filled with illustrative examples that demonstrate how understanding the early processes can be helpful to today's researchers. Studying Early Printed Books shows the connections between the material form of a book (what it looks like and how it was made), how a book conveys its meaning and how it is used by readers. The author helps readers navigate books by explaining how to tell which parts of a book are the result of early printing practices and which are a result of later changes. The text also offers guidance on: how to approach a book; how to read a catalog record; the difference between using digital facsimiles and books in-hand. This important guide: Reveals how books were made with the advent of the printing press and how they are understood today Offers information on how to use digital reproductions of early printed books as well as how to work in a rare books library Contains a useful glossary and a detailed list of recommended readings Includes a companion website for further research Written for students of book history, materiality of text and history of information, Studying Early Printed Books explores the many aspects of the early printing process of books and explains how their form is understood today.

Examining possible connections between prophecy and changes in media in the century after Gutenberg

What would an anatomy of the book look like? There is the main text, of course, the file that the author proudly submits to their publisher. But around this, hemming it in on the page or enclosing it at the front and back of the book, there are dozens of other texts—page numbers and running heads, copyright statements and errata lists—each possessed of particular conventions, each with their own lively histories. To consider these paratexts—recalling them from the margins, letting them take centre stage—is to be reminded that no book is the sole work of the author whose name appears on the cover; rather, every book is the sum of a series of collaborations. It is to be reminded, also, that not everything is intended for us, the readers. There are sections that are solely directed at others—binders, librarians, lawyers—parts of the book that, if they are working well, are working discreetly, like a theatrical prompt, whispering out of the audience's ear-shot Book Parts is a bold and imaginative intervention in the fast growing field of book history: it pulls the book apart. Over twenty-two chapters, Book Parts tells the story of the components of the book: from title pages to endleaves; from dust jackets to indexes—and just about everything in between. Book Parts covers a broad historical range that runs from the pre-print era to the digital, bringing together the expertise of some of the most exciting scholars working on book history today in order to shine a new light on these elements hiding in plain sight in the books we all read.

Shahnameh

The Oxford Illustrated History of the Book

Book Parts

Literary Forgery in Early Modern Europe, 1450 – 1800

A Practical Guide

What is the History of the Book?

Havens, Jack Lynch, Shana D. O'Connell, Ingrid Rowland, Walter Stephens, Elly Truitt, Kate Tunstall

James Raven, a leading historian of the book, offers a fresh and accessible guide to the global study of the production, dissemination and reception of written and printed texts across all societies and in all ages. Students, teachers, researchers and general readers will benefit from the book's investigation of the subject's origins, scope and future direction. Based on original research and a wide range of sources, What is the History of the Book? shows how book history crosses disciplinary boundaries and intersects with literary, historical, media, library, conservation and communications studies. Raven uses examples from around the world to explore different traditions in bibliography, palaeography and manuscript studies. He analyses book history's growing global ambition and demonstrates how the study of reading practices opens up new horizons in social history and the history of knowledge. He shows how book history is contributing to debates about intellectual and popular culture, colonialism and the communication of ideas. The first global, accessible introduction to the field of book history from ancient to modern times, What is the History of the Book? is essential reading for all those interested in one of society's most important cultural artefacts.

In 14 original essays, The Oxford Illustrated History of the Book reveals the history of books in all their various forms, from the ancient world to the digital present. Leading international scholars offer an original and richly illustrated narrative that is global in scope. The history of the book is the history of millions of written, printed, and illustrated texts, their manufacture, distribution, and reception. Here are different types of production, from clay tablets to scrolls, from inscribed codices to printed books, pamphlets, magazines, and newspapers, from written parchment to digital texts. The history of the book is a history of different methods of circulation and dissemination, all dependent on innovations in transport, from coastal and transoceanic shipping to roads, trains, planes and the internet. It is a history of different modes of reading and reception, from learned debate and individual study to public instruction and entertainment. It is a history of manufacture, craftsmanship, dissemination, reading and debate. Yet the history of books is not simply a question of material form, nor indeed of the history of reading and reception. The larger question is of the effect of textual production, distribution and reception - of how books themselves made history. To this end, each chapter of this volume, succinctly bounded by period and geography, offers incisive and stimulating insights into the relationship between books and the story of their times.

A concise edition of the highly acclaimed Oxford Companion to the Book, this book features the 51 articles from the Companion plus 3 brand new chapters in one affordable volume. The 54 chapters introduce readers to the fascinating world of book history. Including 21 thematic studies on topics such as writing systems, the ancient and the medieval book, and the economics of print, as well as 33 regional and national histories of 'the book', offering a truly global survey of the book around the world, the Oxford History of the Book is the most comprehensive work of its kind. The three new articles, specially commissioned for this spin-off, cover censorship, copyright and intellectual property, and book history in the Caribbean and Bermuda. All essays are illustrated throughout with reproductions, diagrams, and examples of various typographical features. Beautifully produced and hugely informative, this is a must-have for anyone with an interest in book history and the written word.

Moxon's Mechanick Exercises

Print and Knowledge in the Making

Print in Transition in the Sixteenth and Seventeenth Centuries

The Nature of the Book

Plague, Print, and the Reformation

Print, Manuscript and the Search for Order, 1450-1830