

NEH Application Cover sheet (AA-284529)

Humanities Initiatives: Colleges and Universities

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INSTITUTION

University of Iowa
Iowa City, IA 52242-1320

APPLICATION INFORMATION

Title: *Global Book Cultures and the Student Laboratory: Undergraduate Education at the UI Center for the Book*

Grant period: From 2022-06-01 to 2025-05-31

Project field(s): Cultural History; Interdisciplinary Studies, Other; Literature, Other

Description of project: We seek to establish a dedicated undergraduate laboratory space anchored in the world-leading University of Iowa Center for the Book. Further, we propose to develop an undergraduate curriculum that will flourish in the envisioned workspace. The heart of the curricular proposal is a new introductory course in global print cultures, paired with an existing course on global manuscript cultures. Our goals are threefold: 1) to create and sustain spaces where students learn how material texts from diverse cultural traditions were made; 2) by integrating hands-on making into students' education, to deepen their understanding of key humanities themes, such as the interpretation of texts and how humans transform, reinterpret, and sustain artifacts and ideas over time and across cultures; & 3) to strengthen the humanities at Iowa by building collaborative connections between faculty, curators, book artists, engineers, scientists, and librarians teaching with material texts across the university.

BUDGET

Outright Request	150,000.00	Cost Sharing	0.00
Matching Request	0.00	Total Budget	150,000.00
Total NEH	150,000.00		

GRANT ADMINISTRATOR

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Global Book Cultures and the Student Laboratory:**Undergraduate Education at the UI Center for the Book**

Intellectual rationale. Our students are game. They recreate the place-based storytelling of Navajo ritual and they read the English explorer Thomas Hariot's colonial writing, thereby investigating the presence and absence of the bound book as a Western technology in the contact zone. They gain a sense of the book's diversity across time and space by analyzing historical models of Coptic, Ethiopian, Arabic, and European book bindings held in the UI Libraries Preservation and Conservation Department. Our students explore the role of artists in the making of scientific knowledge when they study early modern European natural history in the university's collection of medical rare books and carve and print their own scientific images based on these historical exemplars. They compose poetry, following Emily Dickinson's verse form and private format, writing it in booklets they have made from folded stationery. A trip to the UI Center for the Book printing studios permits a radically different experience, where they set their poems in letterpress type. These snapshots from our teaching dramatize the liveliness of book-based inquiry. Such moments convince us of the power of hands-on learning.

But, as snapshots, as moments, they also show us what is missing and necessary for an embedded, sustained learning experience for undergraduate students. Field trips and class visits excite our students; we plan to make that excitement ongoing. In proposing this project on Global Book Cultures and the Student Laboratory, our overall goals are as follows: 1) to create and sustain spaces where students can learn, in a hands-on way, how material texts from diverse cultural traditions were made; 2) to deepen students' understanding of key humanities themes, such as the interpretation of texts and how humans transform, reinterpret, and sustain artifacts and ideas over time and across cultures, by integrating hands-on making into their education; and

3) to strengthen the humanities at Iowa by building collaborative connections between faculty, curators, book artists, engineers, scientists, and librarians across the university who teach with material texts and digital representations of them.

With NEH funding, we seek to establish a dedicated undergraduate laboratory space (the Book Studies Lab) anchored in the world-leading facilities of the UI Center for the Book (UICB). Further, we propose to develop a curriculum for undergraduates built in tandem with the envisioned workspace. The heart of the curricular proposal is a new introductory course in global print cultures incorporating the Book Studies Lab. The course complements an equally innovative undergraduate course in global manuscript cultures newly in the catalogue and taught at the UICB by Classics, Religious Studies, and Japanese Studies professors. Together, these two courses will serve as a gateway to more specialized offerings in book history and book arts. The dedicated Book Studies Lab will serve the two globalized courses, as well as an existing set of upper-division undergraduate book history classes. These classes are taught by faculty, curators, and librarians across the departments of English, History, Art History, Classics, and Religious Studies; in the School of Library and Information Sciences and the Center for the Book; and in Special Collections repositories across campus. With NEH grant funds, we will be able to bring together faculty, curators, and librarians engaged in this teaching to share best practices for teaching with material texts and envision together how we can incorporate the undergraduate Book Studies Lab into our courses. Through summer seminars and academic year reading groups, we will share and develop best practices for faculty, curators, and teaching assistants toggling between the traditional classroom and the lab-based and library-based spaces. During the academic years, we will also offer lectures and workshops by visiting scholars and practitioners to engage our students and the university community at large in the study of

material textual traditions and their transmission across human cultures. Drawing on the diversity of expertise at the University of Iowa, this programming will emphasize a book history that is multinational and multicultural in scope. Ultimately, we will use the three year program as a springboard to an undergraduate book studies certificate, a credential—based on inclusive content and practices—that prepares students for further training and work in professional and educational fields.

By empowering undergraduate learning with the longstanding strengths of the UICB—an internationally recognized graduate program in the book arts and book technologies, offering an MFA degree and humanities-oriented cross-disciplinary graduate certificates—our project draws on key insights from media history and book studies. Ideally, book history places students in the round of any single product and any one event of communication. A sophomore might travel the circuit of a book's published existence (Darnton 1982; Smith 2012). A junior perhaps looks at a book's legacy over time through curation and provenance (Adams and Barker 2001). A senior may understand a book within a supply chain of production (Johns 1998; Kirschenbaum 2020) or explore how multi-spectral and x-ray imaging technologies can help to read illegible text in a manuscript and better determine the manuscript's structure and composition (Easton and Noel 2010). Students consider material texts as they travel through different media formats, social milieu, and cultures, exploring how enslaved scribes drew up documents on papyrus in ancient Roman Egypt (Frampton 2019); how Nahuatl cartographers created colonial-era Mexican maps using indigenous inks and European rag paper (Hidalgo 2019); or how women in seventeenth-century England composed and shared news, poems, and recipes in manuscript with family and friends (Smith 2012). In this socio-material model of inquiry, social, cultural, and intellectual meanings are communicated through the physical properties and human choices of

text design. Book studies equally incorporates a history of technology, showing means by which humans build, create, and interact through machines and with objects, themselves bound up in complex social and legal systems. Moreover, book studies folds in the book arts, wherein UICB craftspeople and artists bring students to the intersection of technology and art. Finally, our approach incorporates the “book sciences,” which employ scientific and engineering tools to trace books' histories through their chemistry and biology. An in-the-round education based on methods drawn from the humanities, sciences, and art both widens the lens and sharpens the focus of the budding humanist, learning how material properties, affordances, and constraints shape and are shaped by human decisions.

The proposal is equally driven by the need to decolonize and diversify the history of books as a field of study. To this end, the new course partners with the Global Manuscript Cultures course, which covers pre-modern Asia, Iran, the Mediterranean, and North Africa, in two principal ways. First, these courses decenter Western voices, especially insofar as book history can default to a triumphalist narrative whose pivot point is Johannes Gutenberg’s use of movable type in Europe in the 1450s CE. Instead, we focus on stories of technological and social development criss-crossing cultural boundaries over centuries. In global history, the book, and its associated technologies, are objects in transit, transformed as they are adapted by cultures in contact with each other. Second, and relatedly, these courses are structured according to medium rather than periodization. Without the false narrative of print “replacing” manuscript, students will see, between the two courses, ongoing media ecosystems, where scribal cultures and handmade letterforms thrive past Gutenberg and where Asian woodblocks and Nahuatl screenfold codices predate and influence printed communication in early modern Europe. Media compete and coexist and the course design’s sequence will deliberately focus on areas rather than

chronology to make this point. Finally, these courses decenter the traditional modern paper codex by considering a variety of other historical text formats (such as scrolls, tablets, accordion books, and the South Asian pothi, whose shape derives from the palm leaves from which these books were originally made) and materials (including papyrus, parchment, palm leaf, silk, and bamboo), further opening students eyes to historical variation and diversity in communications practices.

Intended audience. The Book Studies Lab will be coordinated with the existing and proposed courses of the funding request. Offered to start on an alternating, yearly basis, the parallel courses in Global Manuscript Cultures and Global Print Cultures will serve 36 students per year. Global Manuscript Cultures (CLSA:2127/JPNS:2127) was piloted Spring 2019 and will be offered again Spring 2022, prior to the start of the project (see syllabus in attachment 9). During the grant period, Global Print Cultures will run on the off year with this partner course. The two courses will anchor the envisioned undergraduate book studies certificate.

The book laboratory and studio will act also as a node for a set of undergraduate book history courses regularly offered and robustly enrolled. Special topics courses under our general rubrics (Literature and the Book; Topics in Book History; Introduction to Book Studies) have been magnets for majors and minors in the English, History, and Art History departments. An overview of undergraduates served since 2017 averages 77 students per academic year, with growth reflected in the peak of 119 taught in the 2020-2021 school year. The specialized courses include “Race, Media, and Edgar Allan Poe,” “The American Comic Book,” “Making Shakespeare,” “Editing, Scholarly Editing, and Literary Meaning,” “Print, Pirate, Plagiarize: The Antebellum Publishing Revolution,” “The History of the Book in the Early Modern World,” “Benjamin Franklin’s Old Media,” “Breaking Form/Making Books: Literary Experimentalism in

the United States After 1800,” “The Book in the Middle Ages,” “American Print Culture,” “The Paperback Revolution,” and “How to Read a Renaissance Book.” (Sample syllabi are included in attachment 9 for Elizabeth Yale’s “The History of the Book in the Early Modern World” and Matthew Brown’s “Benjamin Franklin’s Old Media.”) Two new courses are in development for Spring 2022: “African-American Book History” and “Benjamin Franklin and the Black Public Sphere.” Preceding both the core introductory courses and these specialized courses, a first-year seminar, “What is a Book?,” will be offered in Fall 2021 by Eric Ensley and Elizabeth Riordan (University of Iowa Special Collections), creating another gateway for the new undergraduate credential.

The requested funding will thus benefit on average 113 undergraduate students per year in an ongoing fashion, with the expectation that the two new introductory courses on global print and manuscript cultures will expand the population of students who go on to more specialized book studies courses. Through the eventual development of the undergraduate certificate (described in “Content and Activities” and our work plan), the two foundational courses in global book cultures will ground the of specialized courses, creating a focused, two-tier credential for undergraduates.

The project unites the humanities with the making disciplines, foregrounding a craft sensibility that has animated recent thinking on labor and learning, evident in scholarship by Richard Sennett as well as pedagogical emphases on project-based assignments. “Global Book Cultures and the Student Laboratory” equally rhymes with various moves in cultural theory, such as the New Materialism, actor-network theory, and object-oriented ontology—and gives students a concrete way into those avenues of thought.

Content and activities. Our project will begin in summer 2022 with a four-week summer seminar convening the key faculty and curators engaged in teaching the two core courses on global print and manuscript cultures proposed as part of this project. We will meet in person or remotely for two to four hours each week so that participants can read and reflect between meetings. In this summer seminar, we will read together key recent scholarship on transnational approaches to book history; finalize plans for equipping the undergraduate Book Studies Lab; revise and develop the syllabi for our courses; develop assignments and activities for incorporating the Book Studies Lab into our courses; and study together Special Collections resources, as well as digital resources, that will be linked into the courses, as well. During this first summer, we will also hire the Graduate Assistant who will work with us on designing courses, equipping the Book Studies Lab, and coordinating student visits and work in this space. We will continue the conversations begun during the summer seminar through academic year 2022-23 with regular reading group meetings and pedagogical workshops.

Equipping the undergraduate Book Studies Lab is a cornerstone of our proposed project. As described in “Institutional Context,” the University of Iowa Center for the Book has a rich tradition of hands-on education in book arts and the craft of book making at the graduate level, but does not yet have facilities in which we can regularly offer these kinds of hands-on experiences to undergraduates. In partnership with UICB faculty and staff colleagues, we have an agreement to create dedicated space for an undergraduate Book Studies Lab. The room would be outfitted with experiential learning stations dedicated to different aspects of book production: a contained wet work area to create handmade paper; a calligraphy station for scribal activity; cases that would let students practice hand-setting type; a Chandler & Price press where students would print small jobs; and a binding nook for transforming paper stacks into bound books. We

also plan to purchase a GlowForge laser router, with which students will be able to reproduce usable replicas from all eras of the book trades. For example, in Global Print Cultures, students would use the laser router to make historical replicas of Asian and European woodblocks for printing texts and images, using as their starting points printed historical exemplars in UI Special Collections. Open work tables would provide spaces where students can set out their tools and supplies and work independently and collaboratively on any given lab day as they explore and assemble books in a variety of historical formats and materials. Each student in Global Print Cultures and Global Manuscript Cultures will be equipped with a kit of consumable supplies and personal tools. During the grant period, we will experiment with the content of these kits to minimize their cost; subsequently, the costs of supply kits would be covered by student course fees. We would also equip this space with a basic library of historical text models and materials, created as part of the 2016-17 Mellon-Sawyer seminar, “Cultural and Textual Exchanges: The Manuscript Across Pre-Modern Eurasia,” and expanded for the Global Manuscript Cultures course. With NEH funding, during the first year of the project, we will equip this space for student work, as described in our work plan and in our budget and budget justification.

Global Print Cultures will be offered for the first time in the first academic year of the project; Global Manuscript Cultures will be offered in Spring 2022, prior to the project start date, and again in the second year of the project, revised to incorporate activities in the Book Studies Lab. We would offer Global Print Cultures again in Spring 2025, using the second and third summer seminars in part to assess and revise the course as necessary. During each semester in which these courses are offered, we will invite a visiting scholar and practitioner to campus for workshops and lectures that will be incorporated into course activities but also open to the broader university community. These visits would also serve as outreach to faculty who might

incorporate the Book Studies Lab into their courses or participate in summer seminars or academic year reading groups.

In Global Print Cultures, we would focus on different temporal and geographical moments in the history of the book, introducing students to how text technologies have been used in different cultures at different times, and how they have shaped intellectual, political, and cultural history in those times and places. For example, an early unit will look at the invention of paper and woodblock printing in China and Korea in the first millennium and the spread of paper in the medieval Arabic and Christian worlds as a global technology. A unit on the impact of printing in early modern Europe would offer a comparative case, exploring the role of printed texts, their makers, and readers in the development of European colonial empires, the Scientific Revolution, and early modern religious reformations. A third potential unit would examine the diversity of indigenous and European textual technologies in the Spanish Americas, showing how their use shaped colonial interactions and confrontations from Columbian contact through the independence movements of the nineteenth century. Each unit would interweave lectures and discussions with practical exercises in the Book Studies Lab and visits to study original materials in University of Iowa Special Collections. Student projects and assessments would reflect this hands-on pedagogy, giving them space to draw connections between the processes of making and the transmission and interpretation of texts.

The Global Manuscript Cultures syllabus (included in attachment 9) approaches hand-written books from a similarly comparative, interdisciplinary perspective. Students explore the diverse material supports, physical formats, and written layouts of manuscripts made in the first two millennia of the Common Era, and the social and cultural contexts in which they were produced. Historical sources in English translation combine with hands-on work with manuscript

facsimiles and originals through field trips. A unit on description begins the course, presenting an overview of manuscript studies, an introduction to an object-based treatment of manuscripts, and sessions on theorizing manuscript culture. The second unit historically surveys the Eurasian settings of the course, examining first Mediterranean manuscript culture in antiquity, then exploring South and Central Asian context, and concluding with East Asian contexts. The final third of the course concentrates on special topics emerging from the first two units, with attention to transitions and dispersions, cultural comparisons, and digital tools, the latter robustly integrated to analyze past manuscript expression.

In summer 2023, we will reconvene the summer seminar in order to evaluate our efforts, expand the reach of the program, and pilot a course for the future. Faculty, graduate assistants, curators, and librarians who participated in the first year of the project will more deeply integrate making knowledge into their humanities pedagogy. Furthermore, we will invite additional faculty members who are interested in incorporating the Book Studies Lab and Special Collections resources into their humanities courses to participate in the summer 2023 seminar and collaborative workshops during the 2023-24 academic year. We would leverage the wealth of knowledge across the University of Iowa when it comes to teaching with material texts, sharing insights into what has worked in courses across different disciplines, eras, and geographies. Participants will be invited to revise existing courses or create new ones that will be taught in the second year of the grant. In summer 2024, the summer seminar will be convened for the final time, again for a four-week period. In this iteration, we will have two goals. First, we will assess our Global Print and Global Manuscripts Cultures courses and revise the syllabi and course activities as necessary. Secondly, we will collaboratively craft a proposal for an undergraduate book studies certificate program for submission for college and university

approval the following academic year. In Spring 2025, we will teach a revised version of Global Print Cultures, focusing in particular on steps we can take to embed the course in the curriculum and secure its continuation in the future, such as applying to the College of Liberal Arts and Sciences to designate it as an undergraduate General Education course (see also our letter of commitment from Dean Cornelia Lang). Additionally, during the project's second and third years, we will develop collaborations through which to share what we have learned about book studies pedagogy, as described under "Impact and Dissemination" and in our work plan.

Project Personnel. Matthew Brown (Assoc. Prof., English/UICB; Director, UICB) and Elizabeth Yale (Lecturer, History) will serve as Principal Investigators and Project Directors, teaching the Global Print Cultures course, implementing the faculty development efforts associated with the summer seminars and academic year workshops, and leading the effort to craft a proposal for an undergraduate book studies certificate. As the instructors for the Global Manuscript Cultures course, Paul Dilley (Assoc. Prof., Classics/Religious Studies) and Kendra Strand (Asst. Prof., Asian and Slavic Languages and Literatures) will serve as key members of the leadership team and participate in the summer seminars. Our leadership team is rounded out by Margaret Gamm (Head of UI Special Collections); and Eric Ensley (Curator of Books and Maps, UI Special Collections). As librarians who work with faculty and students across the humanities, and whose primary mission is aiding student success, Gamm and Ensley bring to the team a capacious knowledge-base in teaching with material texts. They will collaborate with faculty on pedagogical resources and course development and participate in the summer seminars. In collaboration with Sara Langworthy (Assoc. Prof., UICB), Brown and Yale will oversee the equipping of the undergraduate Book Studies Lab. For each of the three years, grant funds would support a quarter-time (10 hours per week) graduate student research assistant who

would play a key role in building out the Book Studies Lab and serve as a lab coordinator and undergraduate student mentor for courses using the lab. This student would be drawn from those pursuing degrees and certificates through the UICB. As indicated in our Letter of Support, the UI Graduate College has agreed to support two years of tuition remission for this student. The UICB, committed to sustaining this program into the future, will cover the third year. Kathleen Tandy and Craig Kelchen, respectively the UICB's Program Administrator and Studios Coordinator, will provide logistical support for the project.

We have also reached out informally to additional faculty and curators who will participate in the summer seminars; incorporate hands-on learning in the Book Studies Lab in their courses; collaborate on teaching with material texts in Special Collections; or contribute to designing the undergraduate certificate program proposal. These include Adam Hooks (Assoc. Prof., English), Jennifer Burek-Pierce (Assoc. Prof., Library and Information Science), Sarah Bond (Assoc. Prof., History), Colleen Theisen (Lecturer, Library and Information Science), and Elizabeth Riordan (Outreach and Engagement Librarian, Special Collections). As detailed in our work plan, we will enrich humanities graduate training at Iowa by inviting additional students from the School of Library and Information Science, the College of Liberal Arts and Sciences, and the UICB to participate in summer seminars, academic-year workshops, and talks by visiting scholars and to incorporate object-based instruction in their courses.

Institutional context. The University of Iowa has long been recognized for its pioneering work in the humanities. The humanities have been profoundly interdisciplinary at Iowa, with vital programs in History; English; the Division of World Languages, Literatures, and Cultures, Classics, Religious Studies; Communications; Cinema Studies; hemispheric American Studies; and the Rhetoric of Inquiry. Specialized graduate and undergraduate courses in the

history of the book, book arts, and media studies are taught across these different departments and programs. Special Collections is under new leadership at Iowa, including curators with multi-disciplinary knowledge exactly suited to the project's goals. Finally, the humanities at Iowa are enriched by crossover engagement with creative writing and the arts. The Writer's Workshop, the School of Art and Art History, the International Writing Program, and the newly created Translation MFA and Spanish Creative Writing MFA degrees speak to these strengths.

Recent developments in book-based learning here illustrate the forward-thinking humanities work at Iowa. In Fall 2019, the English department began offering a Ph.D. track that specializes in book studies, combining studio and history courses in the UICB with courses in literary culture within the doctoral program. Also in Fall 2019, the School of Library and Information Sciences (SLIS) started a Certificate program in Special Collections librarianship for their MLIS students. For Summer 2020, Rare Book School at the University of Virginia selected the UICB for an on-site course in hand papermaking (it was sidelined by COVID-19). SLIS is developing a BA-to-MLIS program to nurture undergraduate librarians. In Spring 2021, the UI Libraries were authorized to hire a specialist in object-based teaching and learning, who will work between the Special Collections department and the UI's Stanley Museum of Art. This momentum highlights the UI's book-driven focus on graduate and undergraduate training.

The UI Center for the Book is a convergence point for these energies, reflected in the many cross-listed courses described above (see "Intended audience"). The UICB has a deep tradition of interdisciplinary, hands-on education at the graduate level, with an MFA program that is distinctive for how it bridges artistic training with humanistic inquiry into the history of books across eras and geographies. The UICB's recent grant success, such as a 2015 National Endowment for the Humanities Summer Seminar on "The Materiality of Medieval Manuscripts:

Interpretation through Production”; a 2016-17 Mellon-Sawyer Seminar “Cultural and Textual Exchanges: The Manuscript across Premodern Eurasia”; and the 2020 “More than Meets the Eye Conference,” on the use of enhanced imaging technologies to read books, co-organized by faculty affiliated with the UICB, including Paul Dilley, likewise represents this vitality. As indicated in our letters of support, Special Collections, English, History, Classics, Asian Studies, and the UICB are stakeholders in the project’s success, committed to its global and experiential emphases. Our key project personnel include central figures in book studies, evidenced by their publications, awards, and service to the field, as documented in the attached resumes.

Impact and Dissemination. Following the summer seminars, selected faculty, curators, and librarians will propose to present on the development of the Book Studies Lab and its application in their courses at their respective professional societies’ conferences. These include the Society for the History of Authorship, Reading, and Publishing, the Society of Fellows in Critical Bibliography, the History of Science Society, the Society for Classical Studies, and the Modern Language Association. We will also offer our experiences as a model to faculty and curators at other institutions via co-authored, peer-reviewed publications in journals on humanities and library pedagogy, such as *The History Teacher*, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage*, and *Pedagogy*. As noted in Attachment 4, Dr. Brown and Dr. Yale have been recognized for their innovative work in hands-on material texts pedagogy, contributing articles to *Objects of Study*, an edited volume that is currently in progress, stemming from the 2017 Andrew W. Mellon-sponsored conference Bibliography Among the Disciplines.

Evaluation. We will assess our program on a regular basis throughout the grant period. During the summer seminars, the instructors for Global Manuscripts Cultures and Global Print Cultures will evaluate student feedback and key student assignments, including student

reflections on learning, student-made historical book models, and research papers and presentations, to see 1) how their knowledge of hands-on making practices deepen; 2) how this knowledge supports and expands their interpretations of texts, artifacts, ideas, and historical transformations; and 3) how knowledge of diverse material textual traditions enhances student understanding of the human experience as a product of historical and cross-cultural interconnections. Approaching our “teaching as a site of intellectual inquiry” (Hughes and Mendoza 2019), we will examine how we can revise Global Manuscript Cultures and Global Print Cultures in subsequent iterations. When the courses are underway, we will also use formative assessments, such as reflection papers and lab exercises, to evaluate student progress and adjust as we go. In the grant period’s third summer (2024), we will undertake a comprehensive evaluation of our efforts and develop the proposal for an undergraduate certificate program in Book Studies. At this stage, we will incorporate quantitative assessment measures, such as student enrollments in the Global Print and Manuscript Cultures courses; how many students from these courses take more specialized courses in book studies; and how many undertake senior capstone projects, such as honors theses, with a book studies component. We will evaluate faculty development by tracking faculty and graduate student participation in summer seminars and academic year reading groups; the number of courses instructors develop or revise to integrate hands-on work in the Book Studies Lab; and conference presentations and publications that develop from the summer seminars and teaching with the Book Studies Lab. Faculty and curators participating in the summer seminars or making use of the Book Studies Lab will complete brief qualitative surveys exploring how the integration of hands-on learning changes their pedagogy. We will also measure engagement from the broader university community in terms of participation in public events, such as the visiting scholar lectures.

Goal 1: Create and sustain spaces where students can learn, in a hands-on way, how material texts from diverse cultural traditions were made.	
Key Personnel: Matthew Brown and Elizabeth Yale (Project Directors); Paul Dilley (Associate Professor, Classics and Religious Studies); Kendra Strand (Assistant Professor, Asian and Slavic Languages and Literatures); Margaret Gamm (Head of Special Collections); Eric Ensley (Curator of Books and Maps, Special Collections); Sara Langworthy (Associate Professor, UICB); Kathleen Tandy (Program Administrator, UICB); Craig Kelchen (Studios Coordinator, UICB); the Graduate Assistant.	
Outcomes	
<ul style="list-style-type: none"> ● Managing and equipping dedicated space to serve as Book Studies Laboratory. ● Professionalizing Graduate Assistant as emergent leader of Book Studies Laboratory. ● Optimizing faculty, librarians, and curators as facilitators of three learning spaces: the Book Studies Laboratory, the Special Collections reading room, and the online world of current digital resources. 	
Implementation	Timeline
Purchasing items for and installing equipment in Book Studies Lab.	Year 1: May-August 2022
Hire and orient Graduate Assistant.	Year 1: June-July 2022
Brown and Yale organize the first four week summer seminar, meeting 2-4 hours each week. Brown, Yale, Dilley, Strand, Gamm, Ensley, and Graduate Assistant plan use of Book Studies Lab, Special Collections, and digital resources in Global Manuscript Cultures and Global Print Cultures. Brown and Yale confirm activities, readings, and dates.	Year 1: June-July 2022
Following the first iteration of Global Print Cultures and Global Manuscript Cultures with Book Studies Lab integration, Brown, Yale, Dilley, Strand, Langworthy, Tandy, Kelchen, and Graduate Assistant evaluate student use of Book Studies Lab. Adjust plan for stocking, managing, and welcoming students as necessary.	Years 2 and 3: June-July 2023 and June-July 2024
Yale, Brown, Langworthy, Tandy, Kelchen, and Graduate Student administer Book Studies Lab class use for specialized book history courses.	Years 2 and 3: August 2023-May 2025

Goal 2: Deepen students' understanding of key humanities themes, such as the interpretation of texts and how humans transform, reinterpret, and sustain artifacts and ideas over time and across cultures, by integrating hands-on making into their education.	
Key Personnel: Matthew Brown and Elizabeth Yale (Project Directors); Paul Dilley (Associate Professor, Classics and Religious Studies); Kendra Strand (Assistant Professor, Asian and Slavic Languages and Literatures); Margaret Gamm (Head of Special Collections); Eric Ensley (Curator of Books and Maps, Special Collections); Sara Langworthy (Associate Professor, UICB); Kathleen Tandy (Program Administrator, UICB); Craig Kelchen (Studios Coordinator, UICB); the Graduate Assistant; up to four additional faculty, curators, and librarians invited to participate in the second and third summer seminars.	
Outcomes	
<ul style="list-style-type: none"> ● Students develop hands-on knowledge in experiential learning contexts in the Book Studies Lab and in Special Collections settings. ● Students integrate classroom knowledge with making disciplines, by way of innovative assignments and exercises. ● Students demonstrate knowledge of cross-cultural practices and technologies in the making and transmission of texts. ● Students prepare for deeper learning in later book studies offerings. 	
Implementation	Timeline
Prior to start of grant period, Dilley and Strand offer Global Manuscript Cultures without Book Studies Lab Integration.	January-May 2022
In first summer seminar, Dilley, Strand, Gamm, Ensley, and Graduate Assistant refine and elaborate pedagogical goals. In addition to activities outlined under Goal 1, share and discuss readings on Global Book Cultures. Experiment with making activities and study resources in Special Collections repositories on campus. Brown and Yale develop Global Print Cultures syllabus. Brown and Yale confirm activities, readings, and dates.	Year 1: June-July 2022
Brown, Yale, Langworthy, Tandy, and Kelchen train Graduate Assistant to use lab effectively with students.	Year 1: August 2022-May 2023
Brown and Yale publicize Global Print Cultures during registration for spring classes.	Year 1: September 2022
Brown and Yale offer Global Print Cultures in first iteration, with Book Studies Lab. Work with Gamm, Ensley, and Special Collections staff to integrate student experiences with Special Collections materials.	Year 1: January-May 2023
Brown and Yale organize the second four week summer seminar, meeting 2-4 hours each week. Brown, Yale, Dilley, and Strand	Year 2: June-July 2023

<p>assess student outcomes in Global Print Cultures and Global Manuscripts Cultures. Revise Global Print Cultures as necessary. Plan for Book Studies Lab integration into Global Manuscripts Cultures. Include up to four additional faculty and curatorial participants beyond key personnel who are interested in using the Book Studies Lab in their courses. Share and discuss readings on Global Book Cultures. Seminar participants experiment with making activities and study resources in Special Collections repositories on campus. Brown and Yale confirm activities, readings, and dates.</p>	
<p>Dilley and Strand offer Global Manuscripts Cultures, first time with Book Studies Lab integration. Work with Gamm, Ensley, and Special Collections staff to integrate student experiences with Special Collections materials.</p>	<p>Year 2: January-May 2024</p>
<p>Visiting scholars and practitioners offer lectures and workshops with students and faculty. Brown and Yale confirm speakers, dates, and activities.</p>	<p>Years 1-3: January-May 2023, 2024, and 2025</p>
<p>Up to four additional participating faculty, graduate students, curators, and librarians design or redesign courses incorporating Book Studies Lab and material texts and offer these courses for the first time. Gamm, Ensley, and Special Collections staff work with faculty on integrating Special Collections experiences into courses.</p>	<p>Year 2-3: August-May 2023-25</p>
<p>Participating faculty complete post-course surveys describing how Book Studies Lab and material texts changed their pedagogy.</p>	<p>Years 2-3: 2023-24 and 2024-25, at the end of semester in which these new or revised courses are taught.</p>
<p>Brown and Yale apply for UI College of Liberal Arts and Sciences General Education program inclusion for Global Print Cultures.</p>	<p>Year 3: September 2024</p>
<p>Brown and Yale offer Global Print Cultures in second iteration.</p>	<p>Year 3: January-May 2025</p>

Goal 3: Strengthen the humanities at Iowa by building collaborative connections between faculty, curators, and librarians across the university who teach with material texts.	
Key Personnel: Matthew Brown and Elizabeth Yale (Project Directors); Paul Dilley (Associate Professor, Classics and Religious Studies); Kendra Strand (Assistant Professor, Asian and Slavic Languages and Literatures); Margaret Gamm (Head of Special Collections); Eric Ensley (Curator of Books and Maps, Special Collections); the Graduate Assistant; Kathleen Tandy (Program Administrator, UICB); up to four additional faculty, curators, and librarians invited to develop courses in the second and third summer seminars.	
Outcomes	
<ul style="list-style-type: none"> ● Connect specialists from multiple disciplines who work with material texts in their teaching. ● Root global studies in the making and craft traditions of diverse world cultures. ● Anchor cultural history in the material practices of individuals and communities in the past. ● Disseminate lessons learned from the project through collaboratively-authored, peer reviewed publications in humanities and library pedagogy journals and presentations at disciplinary conferences. 	
Implementation	Timeline
Invite additional faculty, librarians, curators, and graduate students to Book Studies Lab, public talks by visiting scholars, and Summer Seminars Years 2 and 3.	Academic Years 1-3: August 2022-May 2025
Faculty and curatorial reading group/pedagogy workshops meet.	Academic Years 1-3: August 2022-May 2025
Brown and Yale organize third 4 week summer seminar, meeting 2-4 hours each week. Participants assess project and develop proposal for Undergraduate Certificate Program in Book Studies. Include up to four additional faculty and curatorial participants beyond key personnel who are interested in using the Book Studies Lab in their courses.	Year 3: June-July 2024
In summer seminars years 2 and 3, participating faculty, graduate students, curators, and librarians develop collaborations for publications and conference presentations.	Year 2-3: June-July 2023 and June-July 2024
Participants submit proposals for conference presentations.	Year 2: August 2023-May 2024
Working with the College of Liberal Arts and Sciences, Brown and Yale submit proposal for Undergraduate Certificate Program in Book Studies for consideration.	Year 3, August 2024-May 2025
Participating faculty, graduate students, curators, and librarians present at conferences and submit publications for peer review.	Year 3: August 2024-May 2025

Reading and References for Summer Symposia

- Brokaw, Cynthia J. and Kai-Wing Chow, eds. *Printing and Book Culture in Late Imperial China*. Berkeley: University of California Press, 2005.
- Burns, Kathryn. *Into the Archive: Writing and Power in Colonial Peru*. Chapel Hill, NC: Duke University Press, 2010.
- Berry, Mary Elizabeth. *Japan in Print: Information and Nation in the Early Modern Period*. Berkeley: University of California Press, 2006.
- Charpin, Dominique. *Reading and Writing in Babylon*. Cambridge, MA: Harvard University Press, 2011.
- Cho, Hwisang. *The Power of the Brush: Epistolary Practices in Chosŏn Korea*. Seattle: University of Washington Press, 2020.
- Chow, Kai-Wing. "Reinventing Gutenberg: Woodblock and Movable Type Printing in Europe and China." In *Agent of Change: Print Culture Studies After Elizabeth L. Eisenstein*, edited by Sabrina Alcorn Baron, Eric N. Lindquist, and Eleanor F. Shevlin, 169-192. Amherst: University of Massachusetts Press, 2007.
- Easton, Roger L. and William Noel. "Infinite Possibilities: Ten Years of Study of the Archimedes Palimpsest." *Proceedings of the American Philosophical Society* 154 (2010): 50-76.
- Fowler, Caroline. *The Art of Paper: From the Holy Land to the Americas*. New Haven: Yale University Press, 2019.
- Hidalgo, Alex. *Trail of Footprints: A History of Indigenous Maps from Viceregal Mexico*. Austin: University of Texas Press, 2019.
- Hughes, Richard and Natalie Mendoza. "Assessment in the History Classroom." *Teaching History: A Journal of Methods* 44 (2019): 51-56.
- Manley, Elizabeth S., Rien Fertel, Jenny Schwartzberg, and Robert Ticknor. "Teaching in the Archives: Engaging Students and Inverting Historical Methods Classes at The Historic New Orleans Collection." *The History Teacher*. 53 (2019): 67-105.
- Muhanna, Elias. *The World in a Book: Al-Nuwayri and the Islamic Encyclopedic Tradition*. Princeton: Princeton University Press, 2018.
- Price, Leah. *How to Do Things With Books in Victorian Britain*. Princeton: Princeton University Press, 2012.
- Quenzer, Jörg. et al. *Manuscript Cultures: Mapping the Field*. Berlin: DeGruyter, 2014.
- Sennett, Richard. *The Craftsman*. New Haven: Yale University Press, 2008.
- Smith, Pamela H. ed. *Entangled Itineraries of Materials, Practices, and Knowledges Across Eurasia*. Pittsburgh: University of Pittsburgh Press, 2019.
- Suarez, Michael F., S.J. and H. R. Woudhuysen, eds. *The Book: A Global History*. Oxford: Oxford University Press, 2013
- Taape, Tillmann, Pamela Smith, Tianna Uchacz. "Schooling the Eye and Hand: Performative Methods of Research and Pedagogy in the Making and Knowing Project." *Berichte zur Wissenschaftsgeschichte*, Volume 43, Issue 3 (2020).

Readings and References for Global Manuscript Cultures and Global Print Cultures

- Adams, Thomas R. and Nicholas Barker. "A New Model for the Study of the Book." In *A Potencie of Life: Books in Society*, edited by Nicholas Barker, 5-44. London: The British Library and Oak Knoll Press, 2001.
- Blair, Ann. "Reading Strategies for Coping with Information Overload, ca. 1550-1700." *Journal of the History of Ideas* 64 (2003): 11-28.
- Brokaw, Cynthia Joanne, and Peter Kornicki. *The History of the Book in East Asia*. New York: Routledge, 2013.
- Berkwitz, Stephen C., Juliane Schober, and Claudia Brown. *Buddhist Manuscript Cultures: Knowledge, Ritual, and Art*. London: Routledge, 2010.
- Darnton, Robert. "What is the History of Books?" *Daedalus* 11 (1982): 65-83.
- Frampton, Stephanie. *Empire of Letters: Writing in Roman Literature and Thought from Lucretius to Ovid*. Oxford: Oxford University Press, 2019.
- Gruendler, Beatrice. *The Rise of the Arabic Book*. Cambridge, MA: Harvard University Press, 2020.
- Kim, Jinah. *Receptacle of the Sacred: Illustrated Manuscripts and the Buddhist Book Cult in South Asia*. Berkeley: University of California Press, 2013.
- Kirschenbaum, Matthew. "Bibliogistics: the Nature of the Book Now, or a Memorable Fancy." *Ecologies of Neoliberal Publishing*, editor Jeremy Rosen. Post 45. April 2020. <https://post45.org/2020/04/bibliogistics-the-nature-of-books-now-or-a-memorable-fancy/>
- Kornicki, Peter. *Languages, Scripts, and Chinese Texts in East Asia*. Oxford: Oxford University Press, 2018.
- Krätli, Graziano. "Between Quandary and Squander: A Brief and Biased Inquiry into the Preservation of West African Arabic Manuscripts." *Book History* 19 (2016): 399-431.
- Kwakkel, Erik. *Books before Print*. Amsterdam: ARC Humanities Press, 2018.
- Johns, Adrian. *The Nature of the Book*. Chicago: University of Chicago Press, 1998.
- Mundy, Barbara and Dana Leibsohn. "History from Things: Indigenous Objects and Colonial Latin America." *World History Connected* 9 (June 2012).
- Ovenden, Richard. *Burning the Books: A History of the Deliberate Destruction of Knowledge*. Cambridge: Harvard University Press, 2020.
- Smith, Helen. *Grossly Material Things: Women and Book Production in Early Modern England*. Oxford: Oxford University Press, 2012.
- Schwartz, Kathryn A. "Did Ottoman Sultans Ban Print?" *Book History* 20 (2017): 1-39.
- Werner, Sarah. *Studying Early Printed Books, 1450-1800: A Practical Guide*. Chichester, West Sussex: Wiley Blackwell, 2019.

MATTHEW P. BROWN

Center for the Book/English Department 308 EPB, University of Iowa Iowa City, IA 52242
(319) 335-0454 matthew-p-brown@uiowa.edu May 2021

EDUCATION:

1996 Ph.D., University of Virginia, English and American Literature.
1986 B.A., Oberlin College, English. Magna Cum Laude.

PROFESSIONAL AND ACADEMIC POSITIONS:

Associate Professor, English Department/Center for the Book, University of Iowa, 2007-present. Assistant Professor, 2001-2007.
Director, UI Center for the Book, 2006- 2012, 2020- .
Assistant Professor, English Department, Northern Illinois University, 1999-2001.
Visiting Assistant Professor, Coe College, 1996-97, 1998-99.
Distinguished Post-Doctoral Fellow and Instructor, Louisiana State University, 1997-98.

SELECTED ACADEMIC HONORS AND AWARDS:

Gerber Teaching Award, English Department, University of Iowa, 2011.
Mellon Seminar Leader, "Early American Literature and Material Texts," Philadelphia, July 12-July 16, 2010.
National Endowment for the Humanities Research Fellow, Library Company of Philadelphia, January-June 2009.
Mellon Seminar Leader, "Early American Literature and Material Texts," Philadelphia, July 20-July 24, 2009.
Member, American Antiquarian Society. Elected April 2009.

PUBLICATIONS:

Book

The Pilgrim and the Bee: Reading Rituals and Book Culture in Early New England (University of Pennsylvania Press, June 2007). Award: MLA Prize for Best First Book, Honorable Mention, December 2008.

The Novel and the Blank: Thinking with the Print Shop in British America (work in progress).

Selected Articles

"The Mood of the Room." Material Religion (Summer 2021). Forthcoming.
"Pace, Scale, Touch: On Artists' Books as Learning Environments." Co-authored with Katharine DeLamater and Andrew King. *Objects of Study: Teaching Critical Bibliography and Material Texts*. Eds. Barbara Heritage and Donna Sy. Forthcoming.
"Ritual." *New Histories of Puritan American Literature*. Ed. Kristina Bross and Abram Van Engen. Oxford: Oxford UP, 2020. 147-166.
"Document." Special issue: "Keywords in Early American Literature and Material Texts." Early American Studies 16.4 (Fall 2018): 643-47.
"Blanks: Data, Method, and the British American Print Shop." American Literary History (Spring 2017): 228-247.
"Shelf Life," Early American Literature 47.2 (2012): 421-431.
"Hand Piety; or, Operating a Book in Early New England." *Cultural Narratives*. Ed. Sandra Gustafson. Notre Dame: U of Notre Dame P, 2010. 14-33.
"The Tiger's Leap and the Dog's Paw." Review-essay of *The Republic in Print and Learning to Read and Write in Colonial America*. Early American Literature 44.3 (2009): 657-675.

- “The Thick Style: Steady Sellers, Textual Aesthetics, and Early Modern Devotional Reading.” PMLA 121:1 (January 2006): 67-86.
- “Book History, Sexy Knowledge, and the Challenge of the New Boredom.” American Literary History 16:4 (Winter 2004): 688-706.
- “‘BOSTON/SOB NOT’: Elegiac Performance in Early New England and Materialist Studies of the Book,” American Quarterly 50:2 (1998): 306-39.
- “Funk Music as Genre: Black Aesthetics, Apocalyptic Thinking and Urban Protest in Post-1965 African-American Pop,” Cultural Studies 8:3 (1994): 484-508.

Online publications

- “Audio Companions.” *Public Books*. May 8, 2017.
- “Undisciplined Reading.” *Common-place*. Fall 2007.
- “Two Cheers for Jeff Tweedy.” *Pop Matters*. October 8, 2002.

INVITED TALKS:

- “A Poetics of Colportage,” History of Material Texts Workshop, University of Pennsylvania. March 2019.
- “Writing Keimer.” Protestantism and the Materiality of Texts. Princeton University. April 2017.
- “A Phenomenology of the Reading Room.” University of Mississippi. April 2016.
- “On ‘Reading.’” The Digital Antiquarian. American Antiquarian Society. May 2015.
- “Robert Bell as Editor: Variants and Early American Literary Publishing.” Loyola University of Chicago. October 12, 2013.
- “‘A Form hereof in short, yet full, is here’: The Blank of American Literary History.” Keynote address for Into the Void, the Craft, Critique, Culture Graduate Student Conference, University of Iowa. March 2013.
- “Competition, Cooperation, and Knowledge Production in Early 18th-Century British America: The Case of Franklin,” Early Modern Cities in Comparative Perspective. The Folger Institute, September 2012.
- “Bell’s Liberties.” Rare Book School Lecture Series, University of Virginia, July 4, 2012.
- “Reading, Craft, and Reading Craft in the Age of Facebook.” Keynote address for The Past, Present, and Future of the Book. Associated Colleges of the Midwest conference, Cornell College. February 2, 2012.
- “Using the King James Bible in Colonial and Early National America,” The King James Bible, 1611-2011, Princeton University. October 2011.
- “Early Modern Surfing?: Enlightenment and Devotional Attitudes to Discontinuous Reading,” University of Pennsylvania. February 2009.
- “‘But to Return’: Mary Rowlandson, Ruminative Reading, and the Book Object,” Israel Science Foundation, Ben Gurion University of the Negev, Israel. July 2008.
- “Books, Things, Mary Rowlandson, Us,” Book History Seminar, Harvard University. November 2007.
- “On ‘the History of the Book and the Idea of Literature’,” American Cultures Colloquium and Early Modern Colloquium, Northwestern University. March 2006.

SELECTED SERVICE:

- Panelist, National Endowment for the Humanities. Review of Postdoctoral Fellowship Applications. Library Company of Philadelphia. December 2016.
- Panelist, National Endowment for the Humanities. Review of Humanities Collections and Reference Resources Applications. Major institutional awards for preservation and access. October 2015.
- 2014-15 Hensch Postdoctoral Fellowship Committee, American Antiquarian Society. Oct. 2013 - January 2014.
- Editor, *Impressions: Studies in the Art, Culture, and Future of Books*, Univ. of Iowa Press book series, 2012- .
- Editorial Boards, *Book History*, 2018-28; *Textual Cultures*, 2018-23; *Early American Literature*, 2007-2015.

ELIZABETH E. YALE

EDUCATION

- Ph.D., History of Science, Harvard University (2008)
- A.M., History of Science, Harvard University (2004)
- B.S., Astronomy and Physics, Yale University. Cum laude and with distinction in the major (2002)

ACADEMIC POSITIONS

- Lecturer, Department of History, University of Iowa (2017-present)
- Visiting Scholar, Max Planck Institute for the History of Science, Berlin, Germany (Fall 2016)
- Adjunct Assistant Professor, The University of Iowa Center for the Book (2014-16)
- Assistant Professor, Department of History, Western Carolina University (2010-13)
- Harvard College Fellow, Department of the History of Science, Harvard University (2009-10)
- Cabot Postdoctoral Fellow, Derek Bok Center for Teaching and Learning, Harvard University (2008-09)

HONORS AND AWARDS (SELECTED)

- Western Carolina University Visiting Scholar Award (2020; public lecture cancelled due to COVID)
- Arts and Humanities Initiative Standard Grant, The University of Iowa (2018)
- Andrew W. Mellon Fellowship in Critical Bibliography at Rare Book School (2014-17)
- Huntington Library Travel Grant to the United Kingdom (2012)
- *Book History* Graduate Student Essay Prize (2009)
- ACLS/Mellon Dissertation Completion Fellowship (2007-08)
- Richard Maass Memorial Research Grant, Manuscript Society (2006-07)
- Donald Annis Prize in German and English, Yale University (2000)
- Silicon Valley Scholarship for Math, Science, and Engineering (1996-02)

PUBLICATIONS

Monograph:

- *Sociable Knowledge: Natural History and the Nation in Early Modern Britain*. Philadelphia: University of Pennsylvania Press, 2016.

Edited Volume:

With Vera Keller and Anna Marie Roos. *Archival Afterlives: Life, Death, and Knowledge-Making in Early Modern British Scientific and Medical Archives*. Stemming from June 2015 day conference at Royal Society, London. (Leiden: Brill, 2018). Equal Contribution.

Edition:

(b) (4)

Articles (Peer-Reviewed):

- "Introduction: Consider the Archive," *Isis* 107 (2016): 74-76.
- "The Book and the Archive in the History of Science," *Isis* 107 (2016): 106-115.
- "Marginalia, Commonplaces, and Correspondence: The Scribal Culture of Early Modern Science." *Studies in History and Philosophy of Biological and Biomedical Sciences* 42 (2011): 193-202.

- “With Slips and Scraps: How Early Modern Naturalists Invented the Archive.” *Book History*, 12 (2009): 1-36. Awarded Book History Graduate Student Essay Prize, 2009.
- J.D.P. Kenney and E.E. Yale. “Hubble Space Telescope Imaging of Bipolar Nuclear Shells in the Disturbed Virgo Cluster Galaxy NGC 4438.” *The Astrophysical Journal* 67.2 (2002): 865-874.
- J.D.P. Kenney and E.E. Yale. “HST Imaging of Bipolar Nuclear Shells in the Disturbed Virgo Cluster Galaxy NGC 4438.” *American Astronomical Society Meeting* 196, 16.05 (2000): 695.

Book and Themed Journal Issue Contributions (Invited, Peer Reviewed):

- (b) (4)
- “A Letter is a Paper House: Home, Family, and Natural Knowledge.” In *Working with Paper: Gendered Practices in the History of Knowledge*, ed. Carla Bittel, Elaine Leong, Christine von Oertzen. University of Pittsburgh Press, 2019.
- “The Perfect True Copy: Manuscript as Evidence in Seventeenth-Century Vernacular English Medical Books.” *Word and Image* 35 (2019): 243-255.
- “Making Lists: Social and Material Technologies for Seventeenth-Century British Natural History.” In *Ways of Making and Knowing: The Material Culture of Empirical Knowledge, 1400-1850*, ed. Pamela H. Smith, Amy Meyers, and Harold Cook. Ann Arbor: The University of Michigan Press, 2014.

Book Reviews, Essay Reviews, and Reference Articles

- “History of Archives: The State of the Discipline.” *Book History* 18 (2015): 332-359.

INVITED LECTURES (Selected)

- “Teaching History Research Methods and Material Texts in an Unexpectedly Online Environment.” As part of workshop on “Critical Bibliography the Time of COVID-19,” sponsored by the Society of Fellows in Critical Bibliography, 7 August 2020.
- “Working with Paper: Gendered Practices in the History of Knowledge,” Regional Colloquium, Consortium for the Study of the Premodern World, University of Minnesota, 6-8 February 2020.

PROFESSIONAL SERVICE (Selected)

- Vice-President (2020-21); Chair, Essay Prize Committee (2020-21); Chair, Junior Fellowship Selection Committee (2017-19), The Andrew W. Mellon Society of Fellows in Critical Bibliography.
- Manuscript Reviewer, *Renaissance Quarterly*; *Journal of the History of Ideas*; *Book History*; *British Journal for the History of Science*.

COURSES TAUGHT AT THE UNIVERSITY OF IOWA (Selected)

- Scientific Books and their Makers; The History of the Book in the Early Modern World; The Material Book in the Early Modern World; Early Modern Britain; Family, Gender, and Society in Early Modern Europe; Science, Technology, and Society in the Modern World; Introduction to the History Major.

PAUL CHANDLER DILLEY

EDUCATION

- Ph.D. Religious Studies, Yale University (2008)
- M.A. Classics, Yale University (2007)
- M.A. M.Phil. Religious Studies, Yale University (2002, 2005)
- A.B. Comparative Study of Religion, Harvard University (2000)
- Regents Diploma, Stuyvesant High School, New York City (1996)

ACADEMIC POSITIONS

- Associate Professor of Religious Studies and Classics, University of Iowa (July 2018-present)
- Assistant Professor of Religious Studies and Classics, University of Iowa (July 2011-June 2018)
- Assistant Professor of History and Religious Studies, Penn State (August 2009-July 2011)
- Assistant Professor of History, Kansas State (August 2008-May 2009)

HONORS AND AWARDS (Selected)

- ACLS Burkhardt Fellowship for Recently Tenured Scholars (2019-2021) (\$95,000).
- Member, Institute for Advanced Study, School of Historical Studies (2019-2020)
- Dumbarton Oaks Project Grant (2019-2020) (\$9,900)
- Loeb Classical Library Foundation Fellowship (2018-2019) (\$3,200)
- AHI Program Project Grant (2017-2018) (\$7,500)
- Mellon Foundation Sawyer Seminar (2016-2018) (\$175,000) Co-PI
- Senior Fellow, Mellon Society of Fellows in Critical Bibliography (2017-Present)
- Junior Fellow, Mellon Fellowship of Scholars in Critical Bibliography (2015-2017)
- Obermann Interdisciplinary Research Grant (May 2015) (\$3,000) Co-PI
- Alexander von Humboldt Foundation, Renewal Fellowship (June 2011)
- Australian Research Council Discovery Project Grant (2009-2012) (\$360,000 AUD) Co-PI
- Ken Forster Memorial Award for Excellence in Research and Teaching, Penn State (2010)
- American Philosophical Society Franklin Grant (Summer 2009) (\$5,000)
- American Research Center in Egypt (ARCE) Fellowship (2007-2008)
- Charlotte W. Newcombe Doctoral Dissertation Fellowship (2006-2007)
- Alexander von Humboldt Foundation, Renewal Fellowship (Summer 2006)
- Jacob K. Javits Fellowship in the Humanities (2002-2006)
- Alexander von Humboldt Foundation, German Chancellor Fellowship (2000-2001)
- Hoopes Prize, Harvard University (2000)

PUBLICATIONS (Selected)

Monograph:

- *Monasticism and the Care of Souls in Late Antique Christianity: Cognition and Discipline* (Cambridge: Cambridge University Press, 2017) Romanian Translation under Contract

Co-Authored Monograph:

- (With Iain Gardner and Jason BeDuhn) *Mani at the Court of the Persian Kings: Studies on the Chester Beatty Kephalaia Codex*, (Leiden: Brill, 2014)

Critical Edition, Translation, and Full Grammatical Index:

- (With Iain Gardner and Jason BeDuhn) *The Chapters of the Wisdom of my Lord Mani, Part III: Pages 343-442 (Chapters 321-347)* (Leiden: Brill, 2018).

Edited Volumes:

- (b) (4)

- (With Sarah Bond and Ryan Horne), *Linked Open Data for the Ancient Mediterranean: Structures, Practices, Prospects*, ISAW Papers 20: <http://dlib.nyu.edu/awdl/isaw/isaw-papers/20/>
- (With Claire Clivaz and David Hamidovic) *Ancient Worlds in Digital Culture*, (Leiden: Brill, 2016)

Articles (Peer-Reviewed):

- “*Christus Saltans* as Dionysos and David: The *Dance of the Savior* in its Late- Antique Cultural Context,” *Apocrypha* 24 (2013): 237-254.
- “Religious Intercrossing in Late Antique Eurasia: Fragmentation, Corruption, and Written Canons,” in *Journal of World History* 24.1 (March 2013): 25-70.
- “The Invention of Christian Tradition: Apocrypha, Imperial Policy, and Anti-Jewish Propaganda,” in *Greek, Roman, and Byzantine Studies* 50.4 (2010): 586-614.
- “Christian Icon Practice in Apocryphal Literature: Consecration and the Conversion of Synagogues into Churches,” in *Journal of Roman Archaeology* 23 (2010): 285-302.
- “*Dipinti* in Late Antiquity and Shenoute’s Monastic Federation: Text and Image in the Paintings of the Red Monastery,” in *Zeitschrift für Papyrologie und Epigraphik* 165 (2008): 1-18.

Book Contributions (Invited, Peer-Reviewed):

- “Along the Nile: From Alexandria to Aksum,” in Nicholas Baker-Brian and Josef-Lossl, eds., *Blackwell Companion to Late Antique Religion* (Malden, MA: Blackwell, 2018), 181-205.
- “From Textual to Ritual Practice: Written Media and Authority in Shenoute’s *Canons*,” in Malcolm Choat and Mariachiara Giorda, eds., *Writing and Communication in Early Egyptian Monasticism* (Leiden: Brill, 2017), 73-107.
- “Textual Aesthetics: *Dipinti* and the Early Byzantine Epigraphic Habit,” in Elizabeth Bolman, ed., *The Red Monastery Church: Beauty and Asceticism in Upper Egypt* (New Haven: Yale University Press, 2016), 175-182.
- “Inscribed Identities: Prosopography of the Red and White Monasteries in the Early Byzantine and Medieval Periods,” in Elizabeth Bolman, ed., *The Red Monastery Church: Beauty and Asceticism in Upper Egypt* (New Haven: Yale University Press, 2016), 217-230.

INVITED LECTURES (Selected)

- “Also Schrieb Zarathustra? New Manichaean Sources for the ‘Law of Zarades’ and His Otherworldly Journeys,” UCLA (March 2021, via Zoom)
- “Experiments in Digital Editing with the *Life of Eupraxia*,” Princeton University Textuality, Materiality and Reading Practices Work Group (December 2020, via Zoom)
- “Digital Philology and Enhanced Manuscript Images: Prospects and Problems,” Universität Hamburg, Centre for the Study of Manuscript Cultures (May 2018)
- Constitution of the “Archaeology of Writing” Research Alliance, Accademia Nazionale dei Lincei, Rome (February 2018)

PROFESSIONAL SERVICE (Selected)

- Editorial Board, Brill’s Digital Biblical Studies monograph series (2015-present)
- Steering Committee Co-Chair, Society of Biblical Literature/American Academy of Religion (2018-present)

MEDIA/OUTREACH (Selected)

- Co-Curator, “The Mystery of Mani,” Special Exhibition, The Chester Beatty Library, Dublin, June 21, 2019-January 19, 2020. <https://chesterbeatty.ie/exhibitions/the-mystery-of-mani/>. Virtual Exhibit: <https://my.matterport.com/show/?m=nadzJ3xkx4S>.
- Research (with Brent Seales) featured in *New York Times* article, “Scanning an Ancient Biblical Text that Humans Fear to Open,” 1/4/2018: <https://www.nytimes.com/2018/01/05/science/biblical-codes-morgan-library.html>

Curriculum Vitae for Kendra Strand, Ph.D.

Academic Employment

- 2016 –Present Assistant Professor of Premodern Japanese Literature and Visual Culture
Department of Asian and Slavic Languages and Literatures
Division of World Languages, Literatures, and Cultures, University of Iowa
- 2015-2016 Visiting Professor of Japanese
Department of Asian Studies, St. Olaf College, Northfield, MN

Education

- 2015 Ph.D., Asian Languages and Cultures, University of Michigan, Ann Arbor
- 2010-11 Inter-University Center for Japanese Language Study, Yokohama
- 2008 M.A., Asian Languages and Cultures, University of Michigan, Ann Arbor
- 2004 B.A., Japanese, Modern and Classical Languages and Literatures
with Honors, University of Montana, Missoula

Honors and Awards (selected)

- 2021 Provost Investment in Strategic Priorities Award, University of Iowa (\$2,114).
- 2020 Faculty Conference Travel and Research Awards, Center for Asian and Pacific Studies, University of Iowa (\$2,500). *Postponed due to COVID-related cancellations.*
- 2019 Japan Foundation Institutional Project Support, with additional funding by International Programs and Center for Asian and Pacific Studies, University of Iowa (\$4,400).
- 2019 Obermann Fellows-in-Residence Program, Obermann Center for Advanced Studies, University of Iowa. (\$1,000).
- 2018 Research Award, Japan Foundation Institutional Project Support, Center for Asian and Pacific Studies, University of Iowa (\$3,500).
- 2017 Short-term Library Research Grant, Center for Japanese Studies, University of Michigan (\$700).
- 2012 Graduate Student Research Grant, Rackham Graduate School, University of Michigan (\$3,000).
- 2011 International Research Award, Rackham Graduate School, University of Michigan (\$7,500).
- 2010 Endowment Fellowship, Center for Japanese Studies, University of Michigan (\$21,500).
- 2007 Murphy Sun Fellowship for the Study of Chinese, Center for Japanese Studies, University of Michigan (\$6,800).

Publications (selected)

Monograph:

- In progress *An Unfamiliar Place: Landscape, Poetry, and Power in Medieval Japanese Travel Writing* (proposal under review with University Hawai'i Press).

Articles (Peer-Reviewed) and Book Contributions (Invited, Peer-Reviewed):

- In progress (b) (4)
- Revisions in progress (b) (4)
- Revisions accepted "Waka, Geography, and Travel." In Christina Laffin, Gian-Piero Persiani, and Gustav Heldt, eds., *Exploring Waka Culture* (under review with Brill's Asian Studies).
- 2021 "Hashihime: Bridging Text and Image in the *Tale of Genji Scrolls*." In Dennis Washburn, ed., *The Tale of Genji* (Norton Critical Edition, 2021), p. 1267-1281.
- 2017 "Jingū: Narratives of Motherhood and Imperial Rule in Early Japan." In Claire Phelan and

Dana Cooper, eds., *Motherhood in the Ancient/Classical World* (Palgrave Macmillan, 2017), p. 123-142.

Translations (Peer-Reviewed):

- 2018 Translation with commentary of "Identity" by Fujino Kaori. *U.S.-Japan Women's Journal*, No. 53 (November 2018) p. 114-128.
- 2017 "Souvenirs for the Capital: A Travel Journal by Sōkyū." *Asiatische Studien – Études Asiatiques*, 71.2 (June 2017), p. 453-475.
- 2015 "Excerpt from Ashikaga Yoshiakira's *A Pilgrimage to Sumiyoshi*: Translation with Commentary." *Transference*. Vol. 3, Fall 2015. (Kalamazoo, MI: Western Michigan University Department of World Languages and Literatures, Fall 2015), p. 27-30.

Outreach and Creative Works:

- 2017 *a diary from Fukushima* (2017). Toko Shiiki (Director, animator, editor), Erik Santos (Music), Afran (Author), Kendra Strand (Translator). <https://vimeo.com/199705679>
- 2017 *The Medium is the Messenger: Fifty Years of Japanese Writers at the International Writing Program* (2017). Toko Shiiki (Director, animator, editor), Erik Santos (Music), Kendra Strand (Production assistant). <https://vimeo.com/240081259>

Peer-Reviewed Conference Papers and Invited Workshop Presentations (Selected):

- 2021 "Fabricating Space: Clothing, Appearance, and Visibility in Yoshimoto's *Solace of Words at Ojima*." Association for Asian Studies, Seattle, WA (March 21-26). International.
- 2020 "An Unfamiliar Road: Allusions and Erasure on Basho's Narrow Road to Oku." Midwest Conference of Asian Affairs, Indiana University, Bloomington, IN (October 16-19). International.
- 2019 "Waka, Geography, and Travel." *Waka Workshop XI: Exploring Waka Culture*, University of Virginia, Charlottesville, VA (November 22-23). International.
- 2019 Roundtable Discussant. *Classical Japanese Special Interest Group 2019*. Association for Asian Studies, Denver, CO (March 20-22). International.
- 2018 "Performing the Journey through the Provinces: Representations of Travel in Early Modern Print Culture." *Visualizing Texts, Reading Images*, Dartmouth College, Hanover, NH. National.
- 2018 "Revisiting Old Souvenirs: Genroku Travel Anthologies, Basho's Narrow Road, and the Construction of a Genre." Association of Japanese Literary Studies, University of California, Berkeley, CA (September 6-8). International.
- 2016 "Ruling from the Periphery: Constructing Imperial Authority in Medieval Japan." Asian Studies Conference Japan, International Christian University, Tokyo, Japan (July 2-3). International.
- 2016 "Under Trees and Over Rocks: Travel Writing in Medieval Japan." Speaker series on Travel Writing of Japan and Canada. Japan Foundation Toronto (March 21-22).

Service to the Field (Selected):

- 2022-24 Member. Council of Conferences (COC) for the Association for Asian Studies (AAS). Representative from the Midwest Conference on Asian Affairs (MCAA).
- 2021 Panel Organizer and Co-Chair. *Textiles as Texts in Medieval and Early Modern Japanese Literature*. Association for Asian Studies (AAS), Seattle, WA (March 21-26).
- 2019 Conference Organizer. *Travel is Home: Travel and Landscape in Japanese Literature, Art, and Culture*. Sponsored by The Japan Foundation, and the University of Iowa International Programs, Center for Asian and Pacific Studies, DWLLC, and the Obermann Center for Advanced Studies. University of Iowa, Iowa City (April 4-6). International.
- 2017-18 Organizer. *Noh Today* (2018) and *Voices of Fukushima: Art, Community, and Information after 3-11* (2017), Japan Foundation and UI Center for Asian and Pacific Studies.

Margaret Hagerty Gamm

(319)335-6247 | margaret-gamm@uiowa.edu

Education

MSLS, MAY 2013

UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Concentration in Archives and Records Management

BA, DECEMBER 2010

UNIVERSITY OF GEORGIA

English and History, Cum Laude, Honors Program

Experience

UNIVERSITY OF IOWA

HEAD, SPECIAL COLLECTIONS & ARCHIVES | 2018-PRESENT

Lead the Special Collections & Archives department, including Special Collections, University Archives, and Iowa Women's Archives curatorial, operational, and outreach components -- Align departmental goals with Libraries' strategic plan, refocusing on serving the student population, and standardizing workflows and missions across units -- Directly supervise 10 librarians, and generally oversee the activities of 20+ additional librarians, library assistants, and student employees -- Manage annual collections budget and gift funds for Special Collections -- Represent the department on Libraries and University committees, teams, and projects -- Build relationships with donors and offer support to donor cultivation efforts -- Organize and participate in special events and tours

ASSISTANT HEAD OF SPECIAL COLLECTIONS & CURATOR OF RARE BOOKS | 2017-2018

Supervised 4 FTEs, including three Librarians and one Library Assistant -- (Since 2015) Represented the Head of Special Collections in his absence, including assigning projects and tasks to department members, leading interdepartmental projects, attending meetings on behalf of Special Collections & University Archives, and more -- All duties listed under previous position

SPECIAL COLLECTIONS LIBRARIAN, ACQUISITIONS AND COLLECTION MGMT | 2014-2017

Managed annual collections budget and most gift funds for Special Collections -- Collaborated with faculty, subject liaisons, Special Collections staff, and more to ensure collection alignment with users' research and instruction needs -- Built relationships with donors and offered support to donor cultivation efforts -- Worked with staff across the Libraries, including Acquisitions, Cataloging & Metadata, Access Services, Preservation, and the Digital Studio, to ensure materials were purchased, cataloged, described, and cared for according to best practices and the Libraries' standards -- Curated rare book collection—focusing especially on the history of the book, Medieval manuscripts, incunabula, the history of cartography, and artists' books—manuscript collections, and map collection

SPECIAL COLLECTIONS LIBRARIAN, MAP COLLECTION | 2013-2014

Managed Map Collection materials, space, and budget -- Curated map collections, focusing on historic maps in collection development in keeping with evolving uses and Government Publishing Office practices -- Taught classes in the use of Map Collection materials and the history of cartography, provided tours for University and community members, and taught classes focusing on Special Collections material

RARE BOOK COLLECTION, UNC-CHAPEL HILL
RESEARCH ASSISTANT | 2012-2013

Prepared for multiple exhibits, receptions, and smaller events -- Worked with donors during donation process -- Trained graduate and undergraduate student workers for special projects in book assessment -- Collated incoming acquisitions and updated records in Aeon

SMITHSONIAN INSTITUTION LIBRARIES
LIBRARIES INTERN | 2011

A foundational internship involving transfers between work in special collections, archives, preservation, and research

Professional Involvement

SELECTED COMMITTEE WORK

National

- *RBM: A Journal of Rare Books, Manuscripts & Cultural Heritage* Editorial Board, Publications Coordination Committee, Member, July 2021-July 2024
- Rare Book and Manuscript Section of the ACRL (RBMS) Security Committee, *Co-Chair*, 2019-2022, *Member*, 2017-2022 – RBMS Manuscripts and Other Formats Discussion Group, *Co-Convener*, 2016-2020 – RBMS 2019 Conference Program Planning Committee, *Member*, 2018-2019 – RBMS Local Arrangements Committee, *Member*, Iowa City 2017 Conference, 2015-2017 – RBMS Diversity Committee, *Member*, 2014-2016

University of Iowa

- University Museums Internal Review Committee, *Chair*, Fall 2020
- “More than Meets the Eye: Enhanced Manuscript Imaging at the Intersection of the Natural, Computer, Humanistic & Library Science” Conference Coordinator Committee, *PI*, 2019-2020
- Stanley Museum of Art Collections Committee, *Member*, Fall 2019-present

GRANTS

- Co-author, Historical Resource Development Program (HRDP) Grant for “Digitization of the Darwin Turner Audio Collection,” 2019-2021, \$27,666: funding digitization of and accessibility to 450 audio recordings, primarily of lectures from the Institute for Afro-American Culture, given as part of the Iowa Consortium for Black Studies in 1969-1978
- PI, Arts and Humanities Initiative (AHI) Grant for “Digging Without Digging,” 2019-2020, \$10,000 + additional donations: a multispectral imaging workshop fostering collaboration between Librarians/Curators, Conservators, and Faculty, and establishing best practices for working with technologies new to the field

SELECTED PRESENTATIONS AND PANELS

- Panelist, “The Future of Museums,” WorldCanvass, February 2020
- Co-creator and facilitator on behalf of the RBMS Security Committee, “Security and Access: Conflicts and Convergences,” Participatory Session, RBMS 2018
- Presenter, “The Global Manuscript and the Digital Boutique,” *Bibliography Among the Disciplines*, Rare Book School, October 2017

CURRENT NATIONAL MEMBERSHIPS

J. Eric Ensley

(b) (6)

(b) (6)
eric-ensley@uiowa.edu

University Employment

Curator of Rare Books & Maps Department of Special Collections & Archives University of Iowa	Dec. 2020-Present Iowa City, IA
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Education

Ph.D. in English Yale University Dissertation: "Troubled Signs: Thomas Hoccleve's Objects of Absence"	2020 New Haven, CT
M.S. in Library Science, Specialization in Academic Libraries & Special Collections University of North Carolina	2013 Chapel Hill, NC
B.A. in Classics & History Columbia College, Columbia University	2007 New York, NY

Publications & Exhibitions

Exhibitions:

Curator, "Making the English Book" building-wide exhibition at the Beinecke Rare Book & Manuscript Library at Yale University with curatorial team	2016-2017
Curator, "Making the Medieval English Manuscript: the Takamiya Collection at the Beinecke Library" digital exhibition with Gina Hurley and Alex Reider	2017

Accepted Publications:

"Subalterns in the Hollers: Postcolonial Appalachia and Ron Rash's Fiction" in *Summoning the Dead: Critical Essays on Ron Rash*. eds. Randall Wilhelm and Zackary Vernon. University of South Carolina Press, 2018

Publications in Progress:

Editor. with Prof. Ian Cornelius, Loyola University. *Piers Plowman B Text, Takamiya MS 23: A Digital Edition for the Piers Plowman Electronic Archive*

Reviews:

Review of <i>Fragmentarium</i> project for <i>Digital Philology</i> 9, no. 1	2020
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Selected Academic Positions

Adjunct Assistant Professor Department of English, University of Iowa	May 2021-Present Iowa City, IA
Curatorial Assistant to Raymond Clemens, Curator of Early Books Beinecke Rare Book & Manuscript Library, Yale University	Jan. 2016-Dec. 2020 New Haven, CT
Medieval Manuscripts Cataloging Assistant Beinecke Rare Book & Manuscript Library, Yale University	June 2016-Dec. 2020 New Haven, CT

Program Director, Digital Editing & the Medieval Manuscript TEI/XML Workshop Beinecke Rare Book & Manuscript Library, Yale University	2017-2020 New Haven, CT
Editor, Piers Plowman Electronic Archive	August 2013-Present

Post-Secondary Teaching

First Year Seminar, “What is a Book?” University of Iowa, co-taught with Elizabeth Riordan	Fall 2021
English 115: To Hell & Back, Yale University, Instructor of Record	Spring 2019
English 114: What is a Book?, Yale University. Instructor of Record	Fall 2017 & Fall 2019
Instructor: Digital Editing and the Medieval Manuscript TEI/XML Workshop	2016-Present
English 101: Academic Writing and Research, NC State Univ. Instructor of Record	Fall 2014 & Spring 2015
English 101: Academic Writing and Research, NC State Univ. Co-Instructor	Spring 2014

Selected Conference Papers & Presentations

“Sweet Nothings: The Troubling Materiality of the Manuscripts Witnesses to Lydgate’s <i>Subtilties</i> ” at the New Chaucer Society meeting	July, 2022 Durham, UK
“Signed, Sealed, Delivered?: Hoccleve’s Ambiguous Seal Poetics” at the 55 th International Congress on Medieval Studies	May 7, 2021 Kalamazoo, MI
“The Lost Exemplar of Takamiya MS 23”, a joint presentation with Prof. Ian Cornelius of Loyola University at the 54 th International Congress on Medieval Studies	May 10, 2019 Kalamazoo, MI
“Remodeling Langland's Library: Yale University, Takamiya MS 23” at the Seventh International <i>Piers Plowman Conference</i>	April 5, 2019 Miami, FL
“Textuality, Latinity, and Piers Plowman’s Archival Malady” at the Sixth International <i>Piers Plowman Conference</i>	July 23, 2015 Univ. of Washington

Awards & Funding

Robert E. Darling Fellowship, Yale University	2019-2020
Chauncey Brewster Tinker Fellowship, Yale University	2018-2019
William Lyon Phelps Fellowship in English, Yale University	2016-2018
Yale University Graduate Fellowship	2015-2021
Invited member of Phi Kappa Phi National Honor Society	2015
University Graduate Teaching Award, North Carolina State University	2014-2015
William T. Buice III Scholarship, Virginia Rare Book School	2014

Languages

Classical & Medieval Latin (Proficient); French (Proficient Reading); Ancient Greek & Koine (Proficient Reading); Spanish (Reading); Russian (Proficient Reading & Speaking); German (Reading); Middle English; Old English.

Technical Skills

Medieval & Early Modern Paleography; XML; HTML; Full MS Office Suite & SharePoint; Drupal Website Suite; Voyager Cataloging; Omeka; ArchivesSpace; AACR2; MARC; DCRM; AMREMM



College of Liberal Arts and Sciences

Office of the Dean

University of Iowa

240 Schaeffer Hall

Iowa City Iowa 52242-1409

Phone 319-335-2625 Fax 319-335-3755

Email clas@uiowa.edu Web clas.uiowa.edu

11 May 2021

Dear Colleagues:

I am writing on behalf of the College of Liberal Arts and Sciences (CLAS) to endorse the NEH Proposal entitled, “*Global Book Cultures and the Student Laboratory: Undergraduate Education at the UI Center for the Book*” that aims to expand opportunities for undergraduate students to engage with the University of Iowa Center for the Book.

This proposal supports the development of activities and spaces (such as the UI Center for the Book’s “undergraduate book laboratory”) that would provide significant hands-on opportunities for undergraduate students to study and be engaged with the process of how material texts from diverse cultural traditions were and are made. The proposal also would support the development of a new introductory-level undergraduate course on global print cultures, further connecting CLAS to the UI Center for the Book. The new course parallels a Global Manuscript Cultures class already offered and serving CLAS students. Like the manuscripts course, Global Print Cultures will function as part of the general education curriculum (GE CLAS Core) that is housed in our College, and serve as a gateway to advanced coursework offered in the Departments of History and English.

Experiential learning is something that CLAS values strongly for our undergraduate students as it captures their imaginations and allows critical connections to be made between coursework, real-world opportunities and lifelong learning.

We look forward to a productive and exciting partnership going forward if the project is funded.

Sincerely,

Cornelia C. Lang
Associate Dean for Undergraduate Education
Professor of Physics and Astronomy



GRADUATE COLLEGE

University of Iowa Center for the Book

216 North Hall
Iowa City, Iowa 52242-1223
319-335-0447 Fax 319-353-2872
center-for-the-book@uiowa.edu

May 13, 2021

Division of Education Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

To the NEH Division of Education Programs:

I am writing to endorse enthusiastically the grant application “Global Book Cultures and the Student Laboratory” submitted by Professors Matthew Brown and Elizabeth Yale and representing the UI Center for the Book (UICB). The application reflects the unique strengths of humanities work at Iowa, building inquiry across the disciplines by foregrounding the act of making as an essential form of knowledge. The emphasis on global studies matches the UICB’s pledge to address equity and diversity in its curriculum. The Student Laboratory is exactly the needed learning space for undergraduates to understand book history and the book arts from a material perspective. Reaching undergraduates will not only seed the field of book studies—with careers in education, conservation, librarianship, art entrepreneurship, and public-facing culture work—but will also provide opportunities for UICB graduate students to gain pedagogical experience. I will work with Brown, Yale, and UICB faculty and staff to set aside dedicated space to the Student Laboratory in our facilities. This is a very exciting proposal that I support without reservation.

Sincerely,

Sara Langworthy
Director of Studio Facilities, Center for the Book
Associate Professor, Center for the Book and School of Library and Information Sciences



**COLLEGE OF
LIBERAL ARTS & SCIENCES**

Department of English

308 English-Philosophy Building

Iowa City, Iowa 52242-1492

319-335-0454 Fax 319-335-2535

english.uiowa.edu

May 13, 2021

Division of Education Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

To the NEH Division of Education Programs:

I write with full support for Matthew Brown and Elizabeth Yale's proposal "Global Book Cultures and the Student Laboratory." The proposal is expertly conceived in terms of strengthening humanities education by foregrounding history, classics, Asians studies, literature, and material texts in a pioneering and transformative way. The introductory course in global print cultures, which will be developed and piloted as part of the grant, will serve as a foundation for many offerings in the English department that provide a book history specialization. Undergraduates have been attracted to these upper-level courses for years; what Professors Brown and Yale are building will anchor these offerings in a sequence promising breadth and depth. Equally important, "Global Book Cultures and the Student Laboratory" maps on to the English department's current equity work in further developing curriculum dedicated to diversity and inclusion, as well as our longstanding learning outcome goal of creating engaged world citizens. Finally, the student laboratory element to the proposal aligns with English's vision of its own pedagogy as a place for making, creativity, and critical thinking. Features such as the English and Creative Writing major and the Literary Publishing Track within the undergraduate program demonstrate this vision; indeed, the new course will be an elective in book history for the publishing track, insuring student interest as well. Brown and Yale's application advances an innovative humanities curriculum unlike any available to undergraduates in higher education.

Professor Brown is a 50% appointment in English and his labor for this project will emerge from his Center for the Book appointment. Thus we will not lose any of his commitment to English. That said, I know that the work involved will profit the English department's students and mission, so we are doubly fortunate to have this work being taken up by Professors Brown and Yale. English has recently



**COLLEGE OF
LIBERAL ARTS & SCIENCES**

Department of English

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collaborated with Brown, Yale, and other UICB faculty to institute a Ph.D.-level specialization track in book studies. English recognizes similar promise in this venture: the Center for the Book is poised to reach undergraduates in novel and stimulating ways with the envisioned Certificate credential. The longstanding partnership between English and the Center for the Book presents an infrastructure that will help sustain the global book cultures initiative. I endorse the proposal wholeheartedly.

Sincerely,

Loren Glass
Professor and Chair
English Department



**COLLEGE OF
LIBERAL ARTS & SCIENCES**

Department of History

280 Schaeffer Hall
Iowa City, Iowa 52242-1409
319-335-2299 Fax 319-335-2293

Division of Education Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

May 12, 2021

To the NEH Division of Education Programs:

I write to express the Department of History's enthusiastic commitment to Elizabeth Yale's participation in the proposed Humanities Initiative Project, "Global Book Cultures and the Student Laboratory." Our department will work with the University of Iowa Center for the Book to arrange for Dr. Yale to team-teach the proposed introductory course on "Global Print Cultures." We also support Dr. Yale's efforts as co-principal investigator on the overall grant. As an instructional track faculty member, her primary responsibilities include contributing to the teaching mission of the Department of History, the College of Liberal Arts and Sciences, and the University of Iowa as a whole. Her work as co-principal investigator will contribute especially to strengthening teaching in the humanities across the College and the University.

"Global Book Cultures and the Student Laboratory" promises to strengthen the teaching and study of the humanities in the discipline of history at Iowa, contributing to the department's vision as outlined in our strategic plan (June 2020). Our department aspires to instill in students a passion for learning about the past, thus enabling them to gain a better understanding of the world in which they live and preparing them to meet the challenges of citizenship in a complex, interdependent and rapidly changing world. By incorporating hands-on, object-oriented methods of study into undergraduate courses, the project will offer our students an expanded toolkit for interpreting historical artifacts and primary sources, contributing to student research and engagement across the curriculum. Furthermore, Yale's and Brown's global approach to book history will expand our course offerings directed toward preparing students for engagement with an ever more diverse, inter-connected world. In the Book Lab, "Global Book Cultures" will establish a space in which students can build community and learn with peers in and beyond the history major. Finally, in building collaborative connections between faculty, curators, book artists, engineers, scientists, and librarians across the university, the project will help instructors within our department and beyond amplify their commitment to excellence in undergraduate humanities education.

Sincerely,

Landon R. Y. Storrs
Professor and Chair

landon-storrs@uiowa.edu



University Libraries

University of Iowa
125 W. Washington Street
Iowa City, Iowa 52242-1420

May 17, 2021

Division of Education Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

To the NEH Division of Education Programs:

This letter confirms the University of Iowa (UI) Libraries' support of the "Global Book Cultures and the Student Laboratory" grant application. Head of Special Collections & Archives Margaret Gamm, Curator of Books and Maps Eric Ensley, and Outreach & Engagement Librarian Elizabeth Riordan will be contributing curriculum advisors and key personnel for the initiative.

Given the centrality of Special Collections & Archives to the envisioned program, I am happy to see that the proposal shares a key priority with the UI Libraries: that of student success. The summer workshops and professional development components of the grant encourage exchange between expert librarians, curators, and faculty. These components thus support another pillar of the UI Libraries mandate, in that we seek to support research and use of our collections. The NEH application is structured by a diversity, equity, and inclusion ethic through its emphasis on global, non-Western book history, a DEI ethic that is a central goal of both the UI Libraries and the humanities as a means to open-minded and open-hearted education. The object-based approach to learning overlaps with the UI Libraries' successful partnership with the University of Iowa's Stanley Museum of Art; we are currently in the process of hiring an Academic Outreach Coordinator who will work between the Libraries and museum to foster teaching environments that attend to the material properties of books and art.

What especially excites me about the "Global Book Cultures" initiative is that it centers humanities learning in new ways that build on existing UI strengths particularly the Libraries' relationship with the Center for the Book.

Sincerely,

John Culshaw
Jack B. King University Librarian

JC/kat



Graduate College

Office of the Dean
University of Iowa
201 Gilmore Hall
Iowa City, Iowa 52242
319-335-2143
gradcoll@uiowa.edu

May 12, 2021

Division of Education Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

To the NEH Division of Education Programs:

I am writing to support the application from the University of Iowa Center for the Book for the “Global Book Cultures and the Student Laboratory”. Housed within the Graduate College, the Center for the Book (UICB) is a world-leading book arts unit, offering an MFA degree and a Graduate Certificate. Its faculty include book scholars with field-defining publications, internationally collected and prize-winning book artists, and curators and librarians at the forefront of book-based learning.

The graduate program typically serves 24 students annually in its three-year degree, with an additional 200 undergraduate and graduate students enrolled in its courses per year. The UICB counts as recent grant successes a Mellon-Sawyer year-long seminar, an NEH summer seminar, and a Center for Craft project fund. Past individual faculty awards include ACLS, Guggenheim, and NEH fellowships, residencies from Cambridge to Seoul, and a MacArthur “genius” grant. These attributes led to the UICB’s glowing 2019 external review which concluded by stating that the unit “truly is a jewel in the University of Iowa’s crown.”

The UICB has long had a distinctive approach to graduate training in the book arts, in which art and craft practices, the interpretation and study of history and literature, and the scientific and bibliographical analysis of books and artifacts mutually enrich each other. “Global Book Cultures and the Student Laboratory” strengthens the teaching and study of the humanities at Iowa by introducing this approach to undergraduates. Insights gained through high-impact learning experiences in book history and the book arts would complement and enrich undergraduate students’ work in their primary programs of study.

The NEH grant application responds to recommendations by the UI Graduate College and by the UICB’s 2019 external reviewers to reach and serve undergraduate students. The initiative’s global and transnational emphasis also addresses diversity, equity, and inclusion matters that are central to the University of Iowa’s vision. The proposal to include a graduate student who would supervise the Book Studies Lab and participate in mentoring students in courses that make use of it aligns with the mission to expand and diversify opportunities for graduate students to receive different kinds of training beyond traditional classroom teaching.

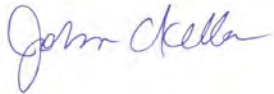
The UICB and the grant testify to the powerful interdisciplinary work in the humanities pioneered here at the UI, preparing graduate students for a range of public-facing and education-oriented alternative careers. The UICB’s global outreach is exemplified by its six successful Fulbright applications from its graduate students over the last four years.

The UICB faculty and staff are a remarkably cohesive unit dedicated to their students and to proper administration and will follow through on the program for the three-year stretch and anchor for its future as an undergraduate credential in book studies.

As Dean of the Graduate College, I support the initiative wholeheartedly, including financial support to provide the two years of tuition (approximately \$10,000 for AY 2021-2022 and \$10,000 for AY 2022-23) necessary for the proposed Graduate Assistantship. The vision of the grant promises to strengthen book studies and the book arts here at Iowa, enhancing the UICB's standing as a destination program for the UI.

Thank you in advance for your consideration of this proposal. Please let me know if you have any questions.

Sincerely,

A handwritten signature in blue ink that reads "John C. Keller". The signature is written in a cursive style with a large initial 'J'.

John C. Keller, PhD
Associate Provost for Graduate & Professional Education
Dean, the Graduate College

Institutional Profile

Name:

The University of Iowa

Website:

<https://uiowa.edu/about-iowa>

Overview:

Founded in 1847, University of Iowa (UI) is the state's oldest institution of higher education. It is a comprehensive research university with distinction in the arts, humanities, and sciences, and a wide array of professional programs. While serving as Iowa's most comprehensive institution of higher education.

The University of Iowa is home to twelve academic colleges including, medicine, dentistry, education, engineering, law, liberal arts and sciences, nursing, pharmacy, public health, business, graduate, and university. (See: <https://uiowa.edu/academics/colleges>) Combined these colleges house a multitude of departments, divisions, and academic programs, and together they offer more than 200 majors, minors, and certificates. See: <https://uiowa.edu/academics/colleges>

UI 2020-21 Digital Digest:

https://provost.uiowa.edu/sites/provost.uiowa.edu/files/2021-03/Digest_2020-21.pdf

Student Enrollment:

The UI's academic year enrollment for 2020-21 is 31,730 with 22,405 undergraduates, 6,170 graduate students, 1,873 professional students and 1,282 receiving post-graduate training.

Faculty:

In 2020 the UI had 3,014 faculty that included tenure/tenure track (1,373), clinical track (816), and other non-tenure research track (825)

Degree Programs:

- **Baccalaureate degree programs:** The UI currently offers 124 Baccalaureate degree programs, with 66 Bachelor of Arts degrees, 37 Bachelor of Science degrees, and 21 other Baccalaureate degrees.
- **Master's degree programs** The UI currently offers 79 Doctoral degree programs, with 73 Doctor of Philosophy and 6 Other Doctoral degrees.
- **Doctoral degree programs:** The UI currently offers 118 master's degree programs, with 41 Master of Arts degrees, 46 Master of Science degrees, and 31 other master's degrees.

Degrees Awarded:

In 2019-20 the UI conferred 6,228 bachelor's degrees, 1,398 master's degrees, 436 doctorate's degrees and 477 Professional degrees. The total number of degrees conferred in 2019-20 were 8,539 with the percentage breakdown of degrees being 72.9% bachelor's degrees, 16.4% master's degrees, 5.1% doctorate degrees and 5.6% professional degrees.

BENJAMIN FRANKLIN'S OLD MEDIA
UICB and ENGL 4150 - FALL 2018

SYLLABUS

Matthew P. Brown

240 BHC

Fall 2018: T/Th, 12.30-1.45

matthew-p-brown@uiowa.edu

Office: EPB 351

Office phone: 335-0475

Office hours: T 11-12; W, 9-11; Th, 2.00-3.30 pm; and by appt.

Dept. Office/DEO: EPB 308/Claire Fox & 216 NH/Tim Barrett

DESCRIPTION

This course will explore notions of authorship, publishing, and reading in early America by way of the endlessly fascinating character of Benjamin Franklin. Before Franklin was a scientist and diplomat, he was a printer, publisher, bookseller, papermaker, and book trades entrepreneur. We will test how much Franklin's intellectual legacy emerges from his book trades life, thus considering the degree to which the work of the hand and the work of the mind are interwoven. We'll study various forms of early American print culture—pamphlets, broadsides, almanacs, newspapers—that led to the forming of a new nation. The course will be equally interested in eighteenth-century culture, radiating out from Franklin into the history of ideas—Enlightenment reason, the cult of sensibility, evangelical revivalism, and the public sphere—and into the history of personhood—the man of feeling, the rational actor, the mechanical pragmatist, and the dispassionate citizen. To gain vantage on these ideas and roles, we will study a comparably fascinating eighteenth-century figure: Olaudah Equiano, who worked, thought, and wrote his way past enslavement as a transatlantic African.

TEXTS

The texts are available at Prairie Lights Bookstore, 15 S. Dubuque St., Iowa City, IA. 337-2681 or 1-800-295-BOOK.

Benjamin Franklin, *Autobiography* (Norton Critical edition).

Henry MacKenzie, *The Man of Feeling* (Oxford World Classics).

Olaudah Equiano, *The Interesting Life...* (Penguin)

Required reading is also handed out or available online.

You are expected to bring the hand-outs and pdf files to class as print-outs and you are strongly urged to buy a three-ring binder in which you can store them.

REQUIREMENTS

Class preparation, participation, and in-class work

Success in the course is closely tied to class work and active participation. Students are expected to attend all classes. Critical thinking about literature and history requires the ability to articulate ideas, ask questions, and listen to alternatives. Come prepared, by jotting notes in the margins of your texts or on a separate sheet of paper. In-class exercises and quizzes will also help insure active learning.

Attendance policy: Learning in the course is cumulative, so attendance is mandatory and absences will affect your grade. For every absence after the fourth, the semester grade will be reduced by 1/3 (e.g., from B- to C+). Coming in more than 5 minutes late counts as an absence. You are responsible for assignments, handouts, and in-class work missed due to the absence.

This is a gadget-free classroom. Unless otherwise instructed, no laptops, tablets, smartphones, or other electronic devices are to be used in class.

Reading journal: 8 of 11 entries due over the course of the semester

Choice: 6 of the 11 will be at your discretion, exclusive of the requirements below. Due anytime before Monday, 9 pm, at the ICON course website. No individual entries after Nov. 5.

Required: 2 of the entries will be required. One on Aug. 27, one on Sep. 10. Submit the journal entries online at the ICON website.

Formal essay: short

A 900-1200-word essay. Due Thursday, Oct. 11.

Formal essay: long

A 2100-2400-word essay based on research and interpretation, developed from ideas in the course. Due in steps. Final version due Thursday, Dec. 6.

Class presentation

Discussion-leading based on an assigned chapter in the Equiano narrative. Students are responsible for a two-question hand-out, with material prepared to lead a conversation on select passages, general themes, connections to Franklin, or historical context. Assigned Nov. 6 - Nov. 15.

Final exam

LATE PAPER AND EXAM POLICY: The Reading Journal entries are due by 9 pm the Monday night before class meets. The formal essay is due at its assigned day and time. Exams are due or are

to be taken the day they are assigned. No extensions. The assignment will be docked 2/3 of a letter grade per day late (e.g., from B to C+), for every day that a paper is late. Other assignments will likewise be penalized. Emergencies (with appropriate documentation) will be handled at the instructor's discretion.

You cannot pass the course without submitting all of the work listed above.

EVALUATION

Preparation and participation (15%); reading journal (25%); short essay (15%); class presentation (10%); long essay (25%); final exam (10%).

BENJAMIN FRANKLIN'S OLD MEDIA UICB and ENGL 4150 - FALL 2018

DAILY SCHEDULE

Reading *The Autobiography*

Aug. 21	Introduction
Aug. 23	Literary culture and literary history: Franklin, <i>The Autobiography</i> , part 1
Aug. 28	The book trades: <i>The Autobiography</i> , parts 2-3 / *REQUIRED Reading Journal entry DUE, Mon., Aug. 27, 9 pm
Aug. 30	Publishing, publics, and selfhood: <i>The Autobiography</i> , parts 1-3
Sep. 4	Implications: <i>The Autobiography</i> , continued / Immanuel Kant, "What is Enlightenment?" (1784) [pdf at ICON - print and bring to class]; Peter Stallybrass, "Against Thinking," <i>PMLA</i> 122.5 (October 2007): 1580-87 [ICON]; Richard Sennett, "The Enlightened Craftsman," <i>The Craftsman</i> (New Haven: Yale UP, 2008): 88-94. [ICON]

Literary Culture and Literary History

Sep. 6	British American literary culture: Joseph Addison and Richard Steele, excerpts from <i>The Tatler</i> and <i>The Spectator</i> ; excerpts from Alexander Pope [ICON].
Sep. 11	Franklin as author: Franklin, early verse, "On Literary Style," and the Silence Dogood essays [ICON] / *REQUIRED Reading Journal entry DUE, Monday, Sep. 10, 9 pm
Sep. 13	On authorship, gender, and race: essays by Franklin at the Benjamin Franklin papers online or BFPO (search by date or keyword, in an archive organized chronologically and mirroring the Yale UP volumes),

"The Speech of Miss Polly Baker," *The General Advertiser*, April 15, 1747; "To the Editor of the Federal Gazette" ("Historicus" on the slave trade), March 23, 1790; as Anthony Afterwit in *The Pennsylvania Gazette*, July 10, 1732

The Book Trades

- Sep. 18 **Franklin as printer:** Lawrence Wroth, "Benjamin Franklin: The Printer at Work," *Journal of the Franklin Institute* 234.2 (1942) [ICON]
- Sep. 20 **The competition:** James N. Green, excerpt from "English Books and Printing in the Age of Franklin," *The Colonial Book in the Atlantic World*, ed. Hugh Amory and David D. Hall (Cambridge: Cambridge UP, 2000): 248-271 [ICON] / Bring Wroth and Green
- Sep. 25 **TBD**
- Sep. 27 **Typography and letterforms:** Franklin, "The Petition of the Letter Z," Feb. 12, 1779 [ICON]; Franklin, "To Noah Webster" (Dec. 26, 1789) [ICON]; Richard Wendorf, "Abandoning the Capital in Eighteenth-Century London," *Reading, Society, and Politics in Early Modern England* (Cambridge: Cambridge UP, 2003): 72-97. [ICON]
- Oct. 2 **Job printing / Visit Special Collections:** Matthew P. Brown, "Blanks: Data, Method, and the British American Print Shop," *American Literary History* 29.2 (Spring 2017): 228-247. [ICON] The relevant material is on pages 228-240
- Oct. 4 **Almanacs:** Franklin, *Poor Richard Improved* 1758 ("Father Abraham's Speech," later titled "The Way to Wealth") [ICON]
- Oct. 9 **Intellectual property:** Carla Hesse, "The Rise of Intellectual Property, 700 B.C.-A.D. 2000: An Idea in the Balance," *Daedalus* 131:2 (2002): 26-45 [ICON]; Lewis Hyde, "Benjamin Franklin, Founding Pirate," *Common as Air: Revolution, Art, and Ownership* (NY: Farrar, Straus and Giroux, 2010): 112-134. [ICON]

Publishing, Publics, and Selfhood

- Oct. 11 **In-class video:** "Printing Transforms Knowledge" / **SHORT ESSAY DUE**
- Oct. 16 **The public sphere:** Craig Calhoun. From "Introduction." *Habermas and the Public Sphere*. Ed. Craig Calhoun. (Cambridge, MA: MIT P, 1992): 1-9; Michael Warner, "Preface" and "The Cultural Mediation of the Print Medium." *The Letters of the Republic: Publication and the Public Sphere in Eighteenth-Century America*. (Cambridge: Harvard UP, 1990). ix-xiii, 1-33.
- Oct. 18 **Publishing styles and reading styles:** Sarah Knott. "Print, Booksellers, and the Sentimental." *Sensibility and the American Revolution*.

- Chapel Hill: U of North Carolina P, 2009. 27-68; James N. Green, "Benjamin Franklin as Publisher and Bookseller." *Reappraising Benjamin Franklin*, ed. J. A. Leo Lemay (Newark: U of Delaware P, 1993): 98-114.
- Oct. 23 **Sensibility and the novel:** Janet Todd, "Historical Background." *Sensibility: An Introduction*. (London: Methuen, 1986). 10-31; Henry MacKenzie, *The Man of Feeling* (pp. 3-50)
- Oct. 25 **Feeling and Franklin:** Henry MacKenzie, *The Man of Feeling* (pp. 51-98)
- Oct. 30 **Newspapers, servitude, and freedom:** David Waldstreicher, "Runaways and Self-Made Men," *Runaway America: Benjamin Franklin, Slavery, and the American Revolution* (NY: Hill and Wang, 2004): 3-26.
- Nov. 1 **Pamphlets and polemic:** Excerpts from Thomas Paine, *Common Sense* (1776)

Oludah Equiano and Franklin's Legacies

- Nov. 6 **Student-led discussion:** Equiano, *The Interesting Narrative...* (1-61) / front matter pages 1-30; chapter 1 and 2 (pp. 31-61) make up the rest of the reading assignment
- Nov. 8 **Student-led discussion:** Equiano, *The Interesting Narrative...* Chapters 3, 4, and 5 (62-112)
- Nov. 13 **Student-led discussion:** Equiano, *The Interesting Narrative...* Chapters 6, 7, and 8 (113-160)
- Nov. 15 **Student-led discussion:** Equiano, *The Interesting Narrative...* Chapters 9, 10, 11, and 12 (161-236)
- Nov. 27 **The American Enlightenment:** Robert Ferguson, "What is Enlightenment?: Some American Answers," *The American Enlightenment* (Cambridge: Harvard UP, 1997): 22-43 / Bring Equiano to class / Bring laptop, tablet, or smartphone to class
- Nov. 29 **Wrapping up:** TBD
- Dec. 4 **Wrapping up:** TBD
- Dec. 6 **Wrapping up:** TBD / **LONG ESSAY DUE**

FINAL EXAM TBA

**HIST 4920/UICB 4920/SLIS 4920:
The Transition from Manuscript to Print:
The History of the Book in the Early Modern World
Dr. Elizabeth Yale**

COURSE DESCRIPTION

We live in a moment in which transformations in how we communicate are having major cultural, political, and economic effects. In this course, we look back through the history of authorship, reading, publication, and the circulation of texts as material objects in order to better understand how changes in modes of communication impact our society.

We start with three key technologies in late medieval Europe: paper, printing, and the post. First invented in China and Korea, how did paper and printing make it to Europe? How and why did postal networks begin to expand? How did the use of these three technologies contribute to the Renaissance, religious reformations, rising literacy and increasing censorship, the rise of nation-states, colonization of the Americas, expanded trade with China and the East Indies, and the spread of new scientific ideas? Looking beyond Europe, we consider how people used communications technologies in China, Japan, the Islamic world, and the Americas.

Students will complete “lab” assignments using University of Iowa Libraries Special Collections resources, write short papers, give presentations, and undertake a creative research project.

COURSE OBJECTIVES

- understand how early modern books were made, sold, circulated, and read.
- Understand roles of printers, booksellers, papermakers, illustrators, authors, readers, collectors, conservators, and curators in book production and ongoing reception.
- Build skills in interpreting early modern books as material texts in historical context, understanding how material and content interact to produce meaning.
- understand how changes in book production/distribution/use interact with other historical transformations, such as state formation, the Renaissance, Reformation, and the expansion of early modern empires.
- Build research and oral and written communication skills

READINGS

The following books are required. They are available for purchase at Prairie Lights and many fine internet retailers. Copies are on reserve at Main Library, as well. Interlibrary loan is also great, if you plan ahead. If you order the books online, please search by ISBN to ensure you get the editions listed below. Additional readings are listed in the syllabus under the appropriate week, marked with a *. These will be available on ICON or as articles or e-books via InfoHawk+.

Arlette Farge, *The Allure of the Archives* (Yale University Press, 2015). ISBN 978-0300198935.

Keith Houston, *The Book: A Cover to Cover Exploration of the Most Powerful Object of Our Time* (W.W. Norton, 2016). ISBN 978-0393244793.

Sarah Werner, *Studying Early Printed Books, 1450-1800: A Practical Guide* (Wiley Blackwell, 2019). ISBN 978-1119049968.

ASSIGNMENTS

Commonplace Book. Maintain a paper notebook recording significant quotations, images, observations, and questions from readings and Special Collections visits. Can include text, diagrams, drawing, sketches, recipes, physical objects. Use as a space to reflect informally on readings prior to discussion and to collect notes for lab assignments, presentations, and the final project. I ask that you upload one photo from your commonplace book each week, though you may (of course!) fill more pages. For the required upload, please submit a reflection tied to the week's reading, unless otherwise directed. This should include a quotation from the reading + citation + your notes and questions (ca 100 words) regarding the reading. Commonplace book portion of the grade also includes one more extended reflection (2-3 pages) on the process of keeping your notebook and the history of reading.

Adopt-A-Book “Lab” Assignments. 2-3 page assignments exploring specific material/textual/cultural aspects of your selected medieval or early modern book.

Bring your Book to Class Day Presentation. Present your adopted book to the class (7-8 minutes).

Reading Presenter/Discussant. Brief presentation (5 minutes) on one of the additional or optional readings listed in the syllabus. Offer a summary of the key points of the article, contextualize it with reference to other things we’ve read as a class, offer your own questions and thoughts in response to the article, and actively participate in the discussion of the readings on the day you present. Please upload your presentation notes to ICON the day you present.

Final Research Project. May take multiple forms, such as a thematic exhibit, a unit for a course on book history; a teaching guide; a research paper; a video essay; a podcast; a creative response to an early modern book; or an un-essay. Must include substantial written component and be grounded in original research with material texts in their historical context. Exact parameters flexible based on your project, but should represent the equivalent of a 10-12 page research paper (undergraduates) or a 15-20 page research paper (graduates). Includes Proposal, Research Assignment, Workshop Presentation, and Final Submission.

GRADING

Assignment	Weight
Adopt-a-Book Lab Assignments	15%
Adopt-a-Book Presentation	15%
Reading Presentation	5%
Final Research Project	40%

Commonplace Book	15%
Participation and Engagement	10%
Total	100%

I will regularly update your grade via the ICON gradebook.

SCHEDULE OF READINGS, DISCUSSIONS, ACTIVITIES, AND ASSIGNMENTS

Note: Tuesdays are a mix of lectures and Special Collections sessions. Thursdays are generally reserved for discussion of readings and hands-on workshops. Assignments are generally due on Thursdays or Fridays. With the exception of the readings from Werner, *Studying Early Printed Books*, which are assigned for Tuesdays, so that you can apply them in Special Collections, readings are generally assigned for discussion on Thursdays. Many weeks, we have 1-2 readings assigned to all students and a slate of optional or additional readings from which you can select. Some weeks, I ask that everyone select one additional reading. Other weeks, additional readings are listed as “optional.” Select from the additional/optional readings for your reading presentation. Beyond that, if you’re an undergraduate student, you can read one or more of the optional readings if you want to. If you’re a graduate student, please read at least one of the optional readings each week they’re assigned.

Module 1: Books as Material Objects / The Invention of Movable Type and its Many Meanings
<p>Week 1, Jan 26/28: Introduction to the Course</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings. Both days: 118 MLH/Zoom. ● For Thursday, read syllabus and *Ann Blair, “Reading Strategies for Coping with Information Overload” ● Purchase notebook for commonplace book and bring to class on Thursday. ● Sign up to visit either John Martin Rare Book Room or Main Special Collections for the first “Adopt-a-Book” session on Tuesday, February 2. ● Sign up for reading presentation slot. ● Submit commonplace book entry, Friday noon.
<p>Week 2, Feb 2/4: Thinking About Books as Material, Intellectual, Spiritual, and Emotional Objects</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings, Tuesday: Main Special Collections Room 2032/John Martin Rare Book Room. Thursday: 118 MLH/Zoom. ● For Tuesday, read Werner, part 4. For Thursday, Read Houston, part 1. Optional Readings: *Kathryn M. Rudy, “Kissing Images” or *Adam S. Cohen, “Freedom and Slavery in the Sarajevo Haggadah.” ● Submit Adopt-a-Book Lab 1 + commonplace book entry, Friday noon.
<p>Week 3: Feb 9/11: What are some ways of thinking about the Invention of Printing?</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings. Both days: 118 MLH/Zoom.

- For Thursday, read Houston, Part 2 and *Trithemius, “In Praise of Scribes,” sections 1-5, 7-8, 13, and 15.
- Submit commonplace book entry, Friday noon.

Week 4: Feb 16/18: Navigating the Book/Pictures in Books

This week:

- Attend and participate in class meetings, Tuesday: Main Special Collections/John Martin Rare Book Room. Thursday: 118 MLH/Zoom.
- For Tuesday, Read Werner, Part 2. For Thursday, read Houston, Part 3, chapters 8-10.
- Submit Adopt-a-Book Lab 2 + Commonplace Book Entry, Friday noon.

Week 5: Feb 23/25: Early Modern Readers Marking their Books

This week:

- Attend and participate in class meetings. Tuesday: Main SC/JMRBR. Thursday: 118 MLH/Zoom
- For Tuesday, Read Werner, Part 3. For Thursday, select one reading from *Elaine Leong, “Herbals she Peruseth: Reading Medicine in Early Modern England”; *William Sherman, *Used Books*, chapter 5; *Lisa Jardine and Anthony Grafton, “Studied for Action”; *Ada Palmer, “Reading Lucretius in the Renaissance”; *Anthony Grafton, “Francis Daniel Pastorius Makes a Notebook”; *Joshua Teplitsky, *Prince of the Press*, excerpt; Marcella Grendler, “Book Collecting in Counter-Reformation Italy”; Helen Smith, *Grossly Material Things*, chapter 5; *Juliet Fleming, *Writing and the Arts of Graffiti*, chapter 1.
- Submit Adopt-a-Book Lab 3 + Commonplace Book Entry, Friday noon.

Week 6, March 2/4 (NO CLASS March 2): Histories of Technology: Machines Matter, but so do People

This week:

- Attend and participate in class meetings. Tuesday, March 2: No class. Thursday: 118 MLH/Zoom.
- For Thursday, read *Elizabeth Eisenstein, “An Unacknowledged Revolution Revisited,” *American Historical Review* 107 (2002): 87-105 and *Johns, “How to Acknowledge a Revolution,” *AHR* 107 (2002): 106-125; OR read *Sonja Drimmer, “Introduction: The Manuscript Copy and the Printed Original in the Digital Present.”
- Thursday in class: Synchronized viewing and live chat, “The Machine that Made Us.”
- Submit Commonplace Book Entry, Friday noon.

Week 7: March 9/11: Bring Your Book to Class Day

This week:

- Attend and participate in class meetings. Tuesday: JMRBR/Zoom. Thursday: Zoom/Main SC.

<ul style="list-style-type: none"> ● “Bring your Book to Class Day” Presentations on designated day. Submit slides/notes/bibliography to ICON.
UNIT 2: Material Texts, Readers, and their Historical Transformations
<p>Week 8: March 16/18: Paper Revolutions: Archives, Record-Keeping, and the State</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings (Zoom/118 MLH) ● For Thursday, read Arlette Farge, <i>The Allure of the Archives</i>. ● Thursday In Class Workshop: Early Modern Scribal Practice. ● Submit Special Collections/JMRBR requests for final projects. ● Submit Commonplace Book Reflection, Friday noon.
<p>Week 9: March 23/25: Connecting People Across Distance: Letters, Notes, and the News</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings, MLH 118/Zoom. ● Thursday in-class workshop: letter-locking. ● For Thursday, watch *Jana Dambrogio, Letter-locking videos and read ONE of *Heather Wolfe, “Letter Writing and Paper Connoisseurship in Elite Households in Early Modern England”; *Arnold Hunt, “Burn this Letter”; *Renate Pieper, “News from the New World”; *Elizabeth Yale, “A Letter is a Paper House”; *Lindsay O’Neill, “Dealing with Newsmongers”; *John-Paul Ghobrial, <i>Whispers of Cities</i>, excerpt; *Stallybrass, Chartier, Mowery, and Wolfe, “Hamlet’s Tables and the Technologies of Writing in Renaissance England.” ● Submit Commonplace Book Entry, Friday noon.
<p>Week 10: March 30/April 1: New Literacies and the Reformation</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings (Tuesday: Main SC/JMRBR, Thursday: Zoom/118 MLH) ● For Thursday, read 1-2 articles/book chapters relevant to your research project. Optional additional readings: *Robert Darnton, “What is the History of Books?”; *Thomas R. Adams and Nicholas Barker, “A New Model for the Study of the Book”; or Helen Smith, <i>Grossly Material Things</i>, chapter of your choice. ● Complete and submit Final project proposal, Thursday noon. Be prepared to share and discuss in class.
<p>Week 11: April 6/8: Banned Books: Censorship in Early Modern Europe</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings, 118 MLH/Zoom ● For Thursday, read Hannah Marcus, <i>Forbidden Knowledge</i>, chapters 3 and 5. Optional Additional Readings: Robert Darnton, <i>Censors at Work: How States Shaped Literature</i>, excerpt; Richard Ovenden, <i>Burning the Books</i>, excerpt; Paul Grendler, <i>Culture and Censorship in Late Renaissance Italy and France</i>, excerpt; Joseph R. Hacker and Adam Shear, <i>The Hebrew Book in Early Modern Italy</i>, chapters 2, 5, or 6; Maria Portuondo, <i>Secret Science: Spanish Cosmography and the New World</i>, chapter 4 or 5; *Marie de Gournay, <i>Apology for the Woman Writing</i>. ● Thursday In Class Workshop: Reading like a Censor.

<ul style="list-style-type: none"> ● Submit Commonplace Book Entry, Friday noon.
<p>Week 12: April 13/15 (NO CLASSES April 14): Final Project Research Week</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings. Tuesday: Main SC/JMRBR. Thursday: 118 MLH/Zoom. ● Readings: Research week. ● Submit Final Project Research Assignment, Thursday noon. Present and discuss in class.
<p>Week 13: April 20/22: Books and Early Modern Empires</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings, MLH 118/Zoom ● For Thursday, read *José de Acosta, <i>Natural and Moral History of the Indies</i>, Book 6, chapters 1-12. Optional additional readings: Alex Hidalgo, <i>Trail of Footprints</i>, excerpts; *Kathryn Burns, “Making Indigenous Archives: The Quilcaycamayoc of Colonial Cuzco”; Marisa J. Fuentes, <i>Dispossessed Lives</i>, chapter of your choice. ● Submit Commonplace Book Entry, Friday noon.
<p>Week 14: April 27/29: Books and Print Across Cultures</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings, MLH 118/Zoom. ● For Thursday, watch Aaron Pratt and Devin Fitzgerald, “What did Gutenberg Invent?” Select one additional reading: *Carla Nappi, <i>The Monkey and the Inkpot</i>, excerpt; *Elias Muhanna, <i>The World in a Book</i>, excerpt; *Kathryn A. Schwartz, “Did Ottoman Sultans Ban Print?”; *Cynthia J. Brokaw, “On the History of the Book in China”; *Mallory Matsumoto, “Copying in Clay: Maya Hieroglyphs and changing modes of scribal practice”; *Graziano Krätli, “Between Quandary and Squander: A Brief and Biased Inquiry into the Preservation of West African Arabic Manuscripts”; *Vera Keller, “The Ottomanization of the History of Knowledge: The historia literaria Turcarum of Georg Hieronymus Welsch (1624-1677).” ● Submit Commonplace Book Entry, Friday noon.
<p>Week 15: May 4/6: Final Project Workshop</p> <p>This week:</p> <ul style="list-style-type: none"> ● Attend and participate in class meetings. Both days: Zoom/MLH 118. ● Readings: Research Week. ● Workshop final project on assigned day.
<p>Final Exam Week</p> <p>This week:</p> <ul style="list-style-type: none"> ● Submit final project, Monday at 5.

Global Manuscript Cultures
CLSA/JPNS:2127:0001 | Spring 2019, University of Iowa
Professors Paul Dilley (Classics) and Kendra Strand (Asian and Slavic Languages)

This course approaches manuscripts (hand-written books) and global manuscript cultures from a comparative, interdisciplinary perspective. We will study the history of the book in the “East” and “West,” exploring the diverse material supports, physical formats, and written layouts of manuscripts of the 1st to the 19th centuries, and the social and cultural contexts in which they were produced. Historical sources in English translation will be combined with hands-on work with manuscript facsimiles and originals through field trips to the UI Center for the Book, Special Collections, and the Stanley Museum of Art; at the same time, students will learn to analyze digital surrogates of famous ancient and medieval manuscripts.



Course Objectives¹

1. Identify and Describe the Features of Manuscripts (Format, Material, Size, Layout, Script)
2. Describe Key Historical Manuscript Types across Pre-Modern Eurasia and Africa, from Spain to Japan, and Their Uses
3. Evaluate the Social and Cultural Significance of Manuscript Production and Use
4. Discuss the Aesthetic Components of Manuscript Design and Decoration

¹ Images, from Left to right: Couple with papyrus roll, wax tablet, stylus (1st c. CE, Roman, Pompeii). Fresco. Museo Archeologico Nazionale di Napoli; Manichaean scribes. From an unknown text in Old Turkic (8th/9th c. CE, Kocho, Turfan Oasis). Ink and pigment on paper. Museum für Asiatische Kunst, Berlin; Women reading in *The Tale of Genji Scrolls* (12th c. CE, Japanese, artist unknown). Ink and pigment on paper. Gotoh Museum of Art, Tokyo.

5. Learn and Practice Proper Handling of Manuscripts in Special Collections
6. Evaluate Digital Surrogates of Manuscripts, including Advantages and Disadvantages in Comparison to the Material Text
7. Become familiar with archives at UI and how to access; Acquire and apply best practice for handling manuscripts or otherwise working with archival materials; Identify and evaluate online resources for use in research

Required Text:

T. H. Barrett, *The Woman Who Discovered Printing* (Yale University Press, 2008)

We will also frequently refer to the website of the 2016-2018 Mellon Sawyer seminar at the University of Iowa, “Textual and Cultural Exchanges: The Manuscript across Premodern Eurasia,” which contains a number of videos of presentations by guest speakers:

<http://eurasianmss.lib.uiowa.edu/>

Requirements and Grading

Attendance and Participation: 15% (including 5% for Presentation on Digital Resource)

Quizzes: 10%

Written Responses: 10%

Activity Assignments: 20%

Final Project: 15%

Midterm Exam: 15%

Final Exam: 15%

Class Schedule

DATE	UNIT / ASSIGNED READING / ACTIVITY	TOPIC / MATERIAL OBJECTS EXAMINED
UNIT I: Describing Manuscripts and Manuscript Cultures		
Week 1	Global Manuscript Cultures: An Overview	
01/15 (Tu)	Activity: View examples of non-paper materials: bone fragments, bamboo strips, bronze mirrors, papyrus, parchment, etc.; consider advantages and disadvantages of each. Activity: Revisit assumptions about the meaning of “technology”. Imagine a case in which paper represents a new technology that has an impact in daily life.	Overview of Syllabus and Course Topics

01/17 (Th)	Activity: Handling Manuscript Facsimiles Reading Assignment: “The Book in Embryo,” Diringer 1953, 13-52. [ICON Quiz]	Overview of Global Manuscript Formats
Week 2	Manuscript as Object	
01/22 (Tu)	Activity: Introduce fundamentals of formal analysis / bibliographic description at Special Collections. Reading Assignment: Michael Johnston and Michael van Dussen, “Introduction: Manuscripts and Cultural History,” in Johnston and van Dussen 2015, 1-16 and Robert Darnton, “What is Book History?,” in Finkelstein and McCleery 2006, 9-26.	Bibliographic Description of Manuscripts: Format, Material, Script, Page Layout, Text and Image
01/24 (Th)	Activity: In-Class Quiz: students must accurately identify features of manuscripts, using appropriate terminology. Reading Assignment: Erik Kwakkel, “Decoding the Medieval Book: Cultural Residue in Medieval Manuscripts,” in Johnston and van Dussen 2015, 60-76.	Materiality and Culture
Week 3	Theorizing Manuscript Cultures	
01/29 (Tu)	Activity: Students describe their own habits of writing and reading across media; whether they sense that there is a cultural norm; and compare it to pre-modern cultures. Reading Assignment: Stephen Nichols, “What is Manuscript Culture?” in Johnston and van Dussen 2015, 34-59.	Manuscript Cultures
01/31 (Th)	Activity: View examples of writing or manuscripts that function explicitly as a symbol of authority; be aware of cultural assumptions about “literacy” and not only what this represents, but how it is achieved; consider cases of dictation to scribes Reading Assignments: Walter Ong, “Writing and Literacy,” in Finkelstein and McCleery 2006, 134-14 Fraser, <i>Book History through Postcolonial Eyes</i> 200 126-143; “Kings Who Did Not Read,” 67-114.	Orality and Literacy, Writing and Power

	UNIT II: Survey of Manuscript Cultures	
Week 4	Mediterranean Manuscript Culture I: Tablets and Scrolls	
02/05 (Tu)	Reading Assignment: Eleanor Robson, “The Clay Tablet Book in Sumer, Assyria, and Babylonia,” in Eliot 2009, 67-83. Student Presentations: Cuneiform Digital Library Initiative.	Objects: Clay and Wooden/Wax Tablets
02/07 (Th)	Reading Assignment: Cornelia Roemer, “The Papyrus Roll in Egypt, Greece, and Rome,” in Eliot 2009, 84-94. Student Presentation: The Edwin Smith Surgical Papyrus.	Objects: Papyrus Rolls
Week 5	Mediterranean Manuscript Culture II: The Codex	
02/12 (Tu)	Reading Assignment: Eric Turner, <i>Typology of the Early Codex</i> (selections). Student Digital Resource Presentation: Leuven Database of Ancient Books.	Objects: Parchment Codex (Bibles, Nag Hammadi Models)
02/14 (Th)	Activity: Class Visit to Special Collections to View Medieval Codices. Reading Assignment: Georgios Boudalis, <i>The Codex and Crafts in Late Antiquity</i> (Bard Graduate Center, 2018). Student Presentation: The Codex Sinaiticus Project.	Objects: Binding Structures
Week 6	South and Central Asian Manuscript Culture	
02/19 (Tu)	Reading Assignment: Graham Shaw, “South Asia,” in Eliot 2009, 126-137; Jens-Uwe Hartmann, “From Words to Books: Indian Buddhist Manuscripts in the First Millenium CE,” in Stephen C. Berkwitz, Juliane Schober, and Claudia Brown, eds., <i>Buddhist Manuscript Cultures</i> (Routledge, 2009), 95-106. Student Presentation: The Schøyen Buddhism Collection.	Objects: Palm Leaf and Birchbark Manuscripts
02/21 (Th)	Guest presentation: Pranav Prakash, PhD Student, University of Iowa (Indo-Persian Scribal Cultures) Reading Assignment: “Outlying Regions (I)”, in Diringer 1953, 336-354; Susan Whitfield, “Creating a Codicology of Central Asian	Objects: Indo-Persian Manuscripts (Shahnama)

	Manuscripts,” in J. McDaniel and L. Ransom, eds., <i>From Mulberry Leaves to Silk Scrolls</i> (University of Pennsylvania, 2015), 207-230. Student Presentation: The Cambridge Shahnama Project.	
Week 7	East Asian Manuscript Culture I (See also Cultural Comparisons I-II)	
02/26	MIDTERM EXAM	
02/28 (Th)	Reading Assignment: “Scripts and Writing” and “The Oral Dimension,” Ch. 2-3 in Peter Kornicky 2018, 42-102. Student Presentation: International Dunhuang Project.	Objects: Chinese hanging scrolls and handscrolls (ink on silk or paper)
Week 8	East Asian Manuscript Culture II	
03/05 (Tu)	Activity: Class visit to Special Collections to view handscrolls (originals and facsimiles) Reading Assignment: <i>Word Embodied: Jeweled Pagoda Mandalas in Japanese Buddhist Art</i> , “Introduction” (p. 1-20) and “Buddhist Reliquaries and Somatic Profusions” (p. 193-217), O’Neal 2018. Student Presentation: Old Tibetan Documents Online (OTDO).	Objects: handscrolls; focus on the Lotus Sutra in China, Korea, and Japan (ink on silk or paper; gold and silver on indigo paper)
03/07 (Th)	Reading Assignment: Tomoko Sakomura, “Summoning the Thirty-six Poets: A Look at a Poet-Portrait Screen” <i>Impressions</i> , No. 32 (2011), pp. 144-165; Ed Kamens, <i>Waka and Things, Waka as Things</i> , “Introduction: Waka and Things, Waka as Things” (p. 1-19). Student Presentation: The National Diet Library Digital Collections (Japan).	Objects: Japanese secular literature in scrolls, albums and screens (ink, pigment, and/or foil on paper)
	UNIT III: Special Topics	
Week 9	Manuscript Transitions	
03/12 (Tu)	Reading Assignment: Turner, <i>Typology of the Early Codex</i> (selections). Student Presentation: Codices Electronici Sangallenses.	The End of Cuneiform; From Roll to Codex
03/14	Reading Assignment: Bloom 2001, 91-123.	Book Formats in

(Th)	Student Presentation: The Friedberg Genizah Project.	Premodern Judaism and Islam
3/17-24, Spring Break – No Classes		
Week 10 Manuscript Dispersions		
03/26 (Tu)	Reading Assignment: Bloom 2001, 38-89. Student Presentation: Digitales Turfan-Archiv.	The Spread of Paper
03/28 (Th)	Activity: Class Visit to UICB Research and Production Paper Facility, Oakdale Campus (with Guest Presenter Timothy Barrett). Reading Assignment: Bloom 2001, 32-38; selections from T. Barrett, <i>European Hand Papermaking</i> (Forthcoming); and T. Barrett, <i>Japanese Papermaking</i> (Weatherhill, 1992)	Paper Manufacturing and Samples
Week 11 Cultural Comparisons I		
04/02 (Tu)	Reading Assignment: William Johnson, “Bookrolls as Media,” in N.K. Hayles and J. Pressman, <i>Comparative Textual Media</i> (2013), 101-124. Guthlac Roll and Diamond Sutra, Turning the Pages.	East Asian Paper Scrolls and Mediterranean Papyrus Rolls
04/04 (Th)	Activity: Class Visit to UIMA (woodblock prints) Reading Assignment: T.H. Barrett, <i>The Woman who Invented Printing</i> , 1-41; Martin Heijdra, “The Tale of Two Aesthetics: Typography versus Calligraphy in the Premodern Chinese Book,” in M. Wilson and S. Pierson, <i>The Art of the Book in China</i> (University of London, 2006), 15-27.	East/West Print Culture
Week 12 Cultural Comparisons II		
04/09 (Tu)	Activity: In-Class Quiz on identifying manuscript format, material, and language/script. Reading Assignment: T.H. Barrett, <i>The Woman who Invented Printing</i> , 42-88. Student Presentation: Transforming Tibetan and Buddhist Book Culture.	East/West Print Culture

04/11 (Th)	Reading Assignment: T.H. Barrett, <i>The Woman who Invented Printing</i> , 89-141. Student Presentation: Tripitaka Koreana Knowledgebase.	East/West Print Culture
Week 13 Digital Manuscript Cultures		
04/16 (Tu)	Reading Assignment: J. Drucker, "The virtual codex: From page space to e-space," in <i>A Companion to Digital Literary Studies</i> , ed. R. Siemens, et al. (Blackwell, 2007), 216-232. Student Presentation: New Testament Virtual Manuscript Room.	Original Manuscripts, Facsimiles, Digital Surrogates
04/18 (Th)	Activity: The Book of Kells. Reading Assignment: J. Wilcox, "The Sensory Cost of Remediation; or, Sniffing in the Gutter of Anglo-Saxon Manuscripts," in S. Thomson and M. Bintley, eds., <i>Sensory Perception in the Medieval West</i> (Brepols, 2016), 27-51. Student Presentation: The Lindisfarne Gospels.	Original Manuscripts, Facsimiles, Digital Surrogates
Week 14 Exploring Digital Collections		
04/23 (Tu)	Activity: "Scavenger Hunt" for Manuscript Forms in Digital Collections. Explore individually prior to class: Waseda University Database of Japanese and Chinese Classics. Student Presentation: Hill Museum and Monastic Library Reading Room.	Japanese Manuscript Database; Vatican Library
04/25 (Th)	Activity: Planning a Digitization Project Guest Presenter: Columba Stewart, Director, Hill Museum and Monastic Library (Remote)/ Reading Assignment: <i>Remote Capture: Digitising Documentary Heritage in Challenging Locations</i> (selections)	Digitization in the Field
Week 15 Exploring Digital Collections II: Final Projects		
4/30-5/2	Activity: Final Project Presentations. Collaborative Project: Compiled List of Digital Collections	Final Projects
FINAL EXAM – DATE TBA; FINAL PROJECT – DUE 05/09 (Th)		

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS: (b) (4)

Enter name of Organization: University of Iowa

Budget Type: Project Subaward/Consortium

Budget Period: 1 Start Date: 06/01/2022 End Date: 05/31/2023

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	Matthew		Brown		(b) (6)			0.68	(b) (6)	(b) (6)	(b) (6)
Project Role: PD/PI											
	Elizabeth		Yale		(b) (6)			1.35	(b) (6)	(b) (6)	(b) (6)
Project Role: Co-PI											

Additional Senior Key Persons: Total Funds requested for all Senior Key Persons in the attached file
Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text" value="1"/>	Graduate Students	12.00	<input type="text"/>	<input type="text"/>	12,774.00	2,108.00	14,882.00	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text" value="4"/>	Key Curricula Advisors	<input type="text"/>	<input type="text"/>	<input type="text"/>	4,000.00	232.00	4,232.00	
<input type="text" value="5"/>	Total Number Other Personnel						Total Other Personnel	<input type="text" value="19,114.00"/>
							Total Salary, Wages and Fringe Benefits (A+B)	<input type="text" value="31,030.00"/>

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
GlowForge laser router	5,333.00
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/> <input type="button" value="Delete Attachment"/> <input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	
Total Equipment	
	5,333.00

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	1,085.00
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	
	1,085.00

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	
Total Participant/Trainee Support Costs	
	<input type="text"/>

F. Other Direct Costs

		Funds Requested (\$)
1.	Materials and Supplies	8,860.00
2.	Publication Costs	
3.	Consultant Services	1,000.00
4.	ADP/Computer Services	
5.	Subawards/Consortium/Contractual Costs	
6.	Equipment or Facility Rental/User Fees	
7.	Alterations and Renovations	
8.	Mandatory Tuition for GRA(s)	0.00
9.		
10.		
Total Other Direct Costs		9,860.00

G. Direct Costs

		Funds Requested (\$)
Total Direct Costs (A thru F)		47,308.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Other sponsored activity	25.00	41,975.00	10,494.00
Total Indirect Costs			10,494.00

Cognizant Federal Agency

(Agency Name, POC Name, and POC Phone Number)

DHHS, Theodore Foster, 214-767-3261

I. Total Direct and Indirect Costs

		Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)		57,802.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

		Funds Requested (\$)
Total Costs and Fee (I + J)		57,802.00

L. Budget Justification

(Only attach one file.)

justification1040319245.pdf

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Budget Period 2

OMB Number: 4040-0001
Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS:

Enter name of Organization:

Budget Type: Project Subaward/Consortium

Budget Period: 2 **Start Date:** **End Date:**

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	Matthew		Brown		(b) (6)			0.68	(b) (6)	(b) (6)	(b) (6)
Project Role: <input type="text" value="PD/PI"/>											
	Elizabeth		Yale		(b) (6)			1.35	(b) (6)	(b) (6)	(b) (6)
Project Role: <input type="text" value="Co-PI"/>											

Additional Senior Key Persons: **Total Funds requested for all Senior Key Persons in the attached file**

Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text" value="1"/>	Graduate Students	12.00	<input type="text"/>	<input type="text"/>	13,157.00	2,580.00	15,737.00
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text" value="4"/>	Key Curricula Advisors	<input type="text"/>	<input type="text"/>	<input type="text"/>	2,000.00	92.00	2,092.00
<input type="text" value="4"/>	Program Advisors	<input type="text"/>	<input type="text"/>	<input type="text"/>	2,000.00	92.00	2,092.00
<input type="text" value="9"/>	Total Number Other Personnel						
							Total Other Personnel <input type="text" value="19,921.00"/>
							Total Salary, Wages and Fringe Benefits (A+B) <input type="text" value="31,783.00"/>

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	<input type="text" value="1,085.00"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text" value="1,085.00"/>

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	
Total Participant/Trainee Support Costs	<input type="text"/>

F. Other Direct Costs

		Funds Requested (\$)
1.	Materials and Supplies	2,775.00
2.	Publication Costs	
3.	Consultant Services	1,000.00
4.	ADP/Computer Services	
5.	Subawards/Consortium/Contractual Costs	
6.	Equipment or Facility Rental/User Fees	
7.	Alterations and Renovations	
8.	Mandatory Tuition for GRA(s)	0.00
9.		
10.		
Total Other Direct Costs		3,775.00

G. Direct Costs

		Funds Requested (\$)
Total Direct Costs (A thru F)		36,643.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Other sponsored activity	25.00	36,643.00	9,161.00
Total Indirect Costs			9,161.00

Cognizant Federal Agency

(Agency Name, POC Name, and POC Phone Number)

DHHS, Theodore Foster, 214-767-3261

I. Total Direct and Indirect Costs

		Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)		45,804.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

		Funds Requested (\$)
Total Costs and Fee (I + J)		45,804.00

L. Budget Justification

(Only attach one file.)

justification1040319245.pdf

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Budget Period 3

OMB Number: 4040-0001
Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS: (b) (4)

Enter name of Organization: University of Iowa

Budget Type: Project Subaward/Consortium

Budget Period: 3 Start Date: 06/01/2024 End Date: 05/31/2025

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	Matthew		Brown		(b) (6)		0.68		(b) (6)	(b) (6)	(b) (6)
Project Role: PD/PI											
	Elizabeth		Yale		(b) (6)		1.35		(b) (6)	(b) (6)	(b) (6)
Project Role: Co-PI											

Additional Senior Key Persons: Total Funds requested for all Senior Key Persons in the attached file
Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
	Post Doctoral Associates							
1	Graduate Students	12.00			13,552.00	2,657.00	16,209.00	
	Undergraduate Students							
	Secretarial/Clerical							
4	Key Curricula Advisors				2,000.00	92.00	2,092.00	
4	Program Advisors				2,000.00	92.00	2,092.00	
9	Total Number Other Personnel						Total Other Personnel	20,393.00
							Total Salary, Wages and Fringe Benefits (A+B)	32,255.00

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	<input type="text" value="1,085.00"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text" value="1,085.00"/>

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	
Total Participant/Trainee Support Costs	<input type="text"/>

F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		2,775.00
2. Publication Costs		
3. Consultant Services		1,000.00
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Mandatory Tuition for GRA(s)		0.00
9.		
10.		
Total Other Direct Costs		3,775.00

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	37,115.00

H. Indirect Costs			
Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Other sponsored activity	25.00	37,115.00	9,279.00
Total Indirect Costs			9,279.00

Cognizant Federal Agency
 (Agency Name, POC Name, and POC Phone Number)

I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	46,394.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	46,394.00

L. Budget Justification

(Only attach one file.)

RESEARCH & RELATED BUDGET - Cumulative Budget

Totals (\$)

Section A, Senior/Key Person		35,640.00
Section B, Other Personnel		59,428.00
Total Number Other Personnel	23	
Total Salary, Wages and Fringe Benefits (A+B)		95,068.00
Section C, Equipment		5,333.00
Section D, Travel		3,255.00
1. Domestic	3,255.00	
2. Foreign		
Section E, Participant/Trainee Support Costs		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		17,410.00
1. Materials and Supplies	14,410.00	
2. Publication Costs		
3. Consultant Services	3,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1	0.00	
9. Other 2		
10. Other 3		
Section G, Direct Costs (A thru F)		121,066.00
Section H, Indirect Costs		28,934.00
Section I, Total Direct and Indirect Costs (G + H)		150,000.00
Section J, Fee		
Section K, Total Costs and Fee (I + J)		150,000.00

Budget Justification

Senior/Key Personnel – Salary

Co-PI, Matthew Brown-Director, Center for the Book (UICB); Associate Professor, English: Co-PIs will lead the establishment of a new undergraduate lab space anchored in the UICB in tandem with related curriculum that will explore book history, art, and technology. To support these efforts Co-PI Brown will be compensated for 0.675 summer months during each year of the grant. This amounts to (b) (6) /year.

Co-PI, Beth Yale-Adjunct Assistant Professor, Center for the Book (UICB): Co-PIs will lead the establishment of a new undergraduate lab space anchored in the UICB in tandem with related curriculum that will explore book history, art, and technology. To support these efforts Co-PI Yale will be compensated for 1.35 summer months during each year of the grant. This amounts to (b) (6) year.

The total salary request for Senior Personnel is \$27,378.

Other Personnel – Salary

Fiscal Year, Quarter-Time (10 hours/week) Graduate Assistantship to assist the Co-PIs with establishing the new lab and guiding undergraduate lab hours during the grant. The university sets a base pay for a fiscal year, quarter-time appointment with a projected 3% increase per year. This amounts to support of \$12,774 (Year 1), \$13,157 (Year 2), and \$13,552 (Year 3).

Honoraria, Key Curricular Advisors for 4 UI faculty members: Four UI faculty members will provide critical advice and support for the project's curricular content and direction. All for key advisors will receive a \$1000 honoraria in Year 1 & a \$500 honoraria in both Years 2 & 3

Honoraria for Other Programming Advisors for 4 staff, curators, and librarian: Four staff members will receive honoraria for providing programming advice and support. All for programming advisors will receive \$500/person honoraria in both in Years 2 and 3

The total salary request for Other Personnel is \$51,483.

Fringe Benefits

For all grants, the UI calculates current/projected fringe benefits rates on a publicly available website. While the current year's rates are set, future years provide projections, which are subject to change. For this application, we relied on rates available as of May 11, 2021. Relevant rates used in this project includes rates for Non-Clinical Faculty, Graduate Assistants, Bi-Weekly students, and Extra Comp. Relevant projected rates during this grant period are:

- Projected Faculty Fringe Rates for Co-PIs: FY2022-23 (30.6%), FY2023-24 & beyond (29.98%)

- Projected Graduate Assistant Fringe Rates: FY2022-23 (16.5%), FY2023-24 & beyond (19.61%)
- Projected Extra Comp/Miscellaneous Rates for Honoraria for Curricular and Program Advisors: FY2022-23 (5.8%), FY2023-24 & beyond (4.58%)

See: <https://afr.fo.uiowa.edu/fringe-benefit-accounting/currentprojected-fringe-benefit-rates>

NOTE: Future projected fringe rates can be adjusted at any time, for this grant we used rates that were set as of May 11, 2021.

The total fringe amount requested is \$16,022.

Equipment

An equipment purchase, a GlowForge Plus (laser-based CNC Router), is necessary to this project. It is a critical piece of equipment for the student lab proposed under this project. Included in the GlowForge Plus are the 3D laser (1), air filter (1), filter cartridge (1), pro laser safety glasses (2), and front/rear pro shields (2).

The purchase of the GlowForge laser router will be a critical piece to the new student lab. Students will be able to use it to reproduce usable replicas from all eras of the book trades. For example, in Global Print Cultures, students would use the laser router to make historical replicas of Asian and European woodblocks for printing texts and images, using as their starting points printed historical exemplars in UI Special Collections

This equipment purchase will be in year 1 of the grant and the total request for equipment purchases is \$5,335. (Note: the UI does not charge any F&A/Indirect costs rates on equipment.)

Travel

During each year of the grant, one of three consultants will travel to the University of Iowa in Iowa City, Iowa. We will provide transportation along with lodging and meals for two to three days. A budget of \$1085/trip has been set aside for each visit.

The total travel amount requested is \$3,255.

Other Costs – Materials and Supplies

Along with the equipment purchase noted above, the following materials are also critical needs for the student lab proposed under this project. These materials include:

- Vat on wheels (fabricated device to permit wet work in 22 NH) costing \$ 2,350.
- Bookbinding station (22 NH) costing \$1,260 which includes: Two Kutrimmers at \$1,200 (\$600 each); Press boards at \$20; and Weights at \$40.

- Papermaking station (22 NH) costing \$2,475 which includes: Papermaking mould and deckle at \$995; Sugeta (Asian papermaking mould) at \$600; Mini sugeta at \$30; Four Plastic vats at \$60 (\$15 each); Buckets and bowls at \$35; Drying boards at \$250; Roll of interfacing at \$450; and Plastic sheeting at \$55
- Individual student kits: In each year of the grant, 25 students will receive a kit for activities/training. During the grant the kits will be provided to encourage participation and to raise awareness of the new opportunity. Kits will be provided to the first two cohorts for the new Global Print Cultures course to be offered in years 1 and 3, and the Global Manuscript Cultures course offered in year 2. After the grant, kits will be purchased as the normal cost of taking course, like any course requiring books, materials, supplies, etc. The cost of the kits each year is \$2,275 (\$111/kit). An estimated list of items to include are: Bone Folder at \$6; X-Acto knife and blades (or Olfa cutter) at \$9; Fiskars scissors at \$6; Metal Triangle at \$7; Gridded ruler at \$7; Awl or pin tool at \$5; Glue Brush at \$8; Alvin cutting matt at \$13; Binding needles at \$2; Plastic Toolbox at \$7; Plastic glue containers at \$2; Linoleum cutters at \$9; Bamboo brush kit at \$7; Rubber brayers at \$13; and Inking plate/bench hook at \$10.

All materials and supplies costing under \$5000 will be purchased in year 1 except for the student kits that will have 25 purchased in each year of the grant. All materials will cost an estimated \$14,410.

Other Costs – Consultant Services

Consultants: Three consultant will each be paid \$1000 for their campus visits, including a guest lecture during the grant. Visits will last two to three days.

The total request for Consulting Services is \$3000.

Indirect Costs

The total request for Direct Costs is \$121,067

The UI is applying its Other Fringe Rate for this project which is set at 25% of the project's direct costs. The cost of equipment is excluded from any indirect costs' calculation. This rate is set by the UI federal negotiated rate.

A total of \$28,933 in indirect costs is being requested for this project.

The total request for this project is \$150,000.