

REBPAF

PRESENTATION BY BRENDA, LAURIE, SARA

THE VALUE OF CULTURE



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WHO ARE WE?

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From Manuscript to Print: A Matter of Bankability?

The Commodification of the Early Book: Collecting and Selling Rare Books in the 19th Century

Open Educational Resources (OER) in the History of the Book: Towards a New Anthology

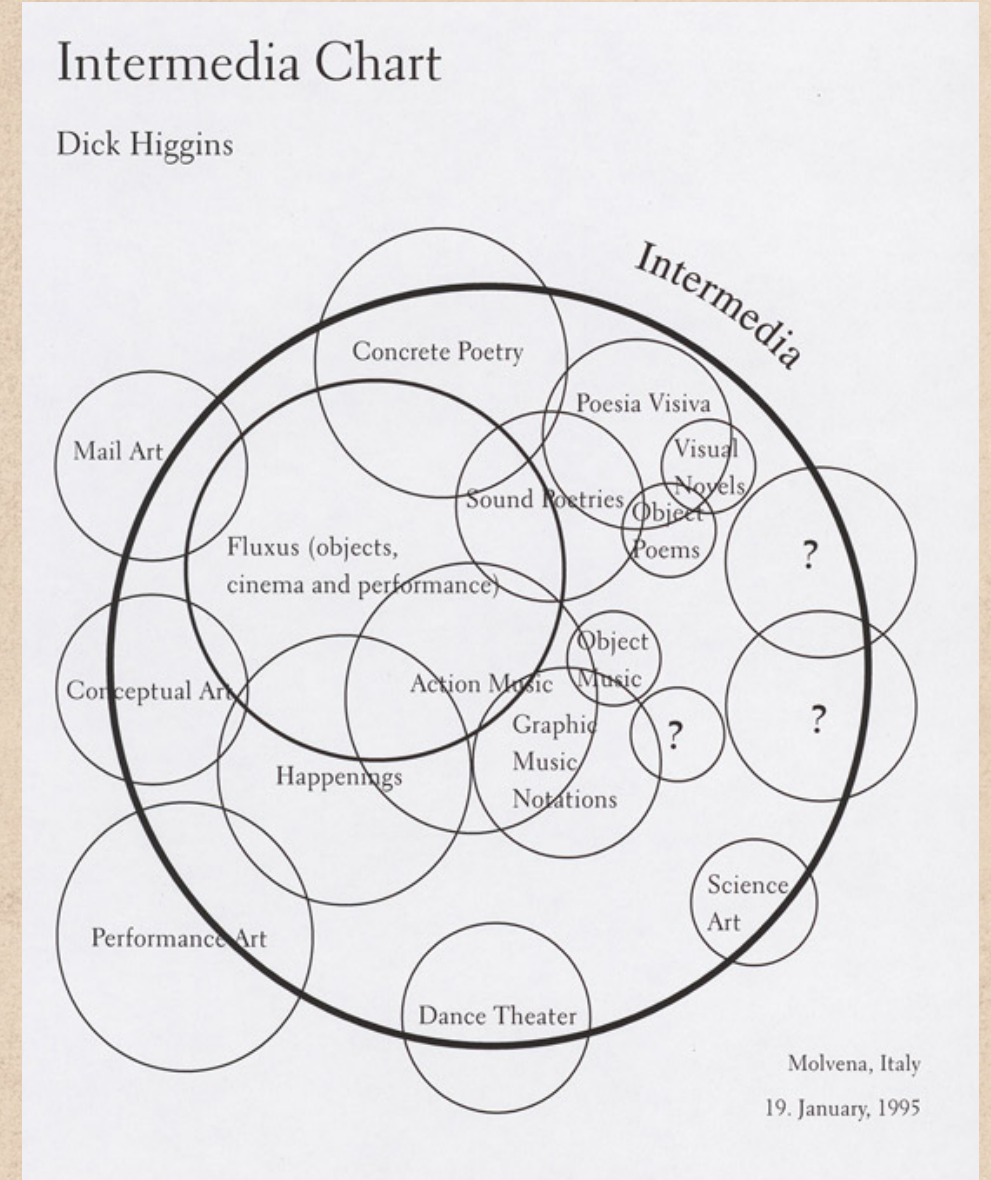
SHARED THEMES



Value



Choice



Intermediality

VALUE



A Book-Sale at Sotheby's Auction-Room. Hand-colored wood engraving from *The Graphic*, London: May 26, 1888

WHAT IS THE VALUE OF A BOOK?

Monetary

Established by the client's interests and economic availability

Cultural

Established by the literary or historical impact of the text

THE BOOK AS COMMODITY

Price is dependent on:
personal interest, economic
availability, trends

Book-collectors set and
followed trends

The canons of value we use
today were formed during
the 19th century



CULTURAL VALUE

HOW THE
CONCEPT OF
VALUE
CHANGES IN
OTHER
PROJECTS



Comme le roy artus se prit de logres pour venir au royaume de benoic avecqz le roy ban et le roy boors et les cheualiers de la table ronde.
y dit le cõpte q le premier iour du mois de iuing le roy artus et sa cõpaignie se partirent de logres la maistresse cite en la saie
ces bois diuers langaiges q retetif soiet pmy les chemis dõt maist cue estoit resiouy de lesescouter Les blez cõmencoient a meuir les s fõtaines et les riuieres courroiet soues p ruyseaux en mo ces prez sea iennes che

Le Second Volume de Merlin, Paris: Antoine Vêrard, 1498



The holy & blessed doctor
saint Jerom sayth thys aucht
mede & accomplished dyuers beasns
& hystories translated out of frenche
in to englyshe at the requeste of ar

Brenda's text

More than a luxury object: from the royal court to the Grande Réserve

The literary value helps to create a "canon"

CHOICE

TRANSITION FROM MANUSCRIPT TO PRINT

Selection

- Mise en prose
- Which books were printed?
 - The public's taste
 - The publisher's profit
- Adaptation to the medium of print



Guiron le Courtois, Paris, Antoine Vérard,
1503. Paris, BnF, VELINS-622, f. A1R

CHOICE

CREATING A DIGITAL ANTHOLOGY

Editorial choices

- Past and present editors
- Importance of context



Better understanding the present through the past

COLLECTING AND SELLING RARE BOOKS IN THE 19TH CENTURY

Value

- Choice influences value
- Personal taste
- Society
- Changes

INTERMEDIABILITY

INTERMEDIABILITY

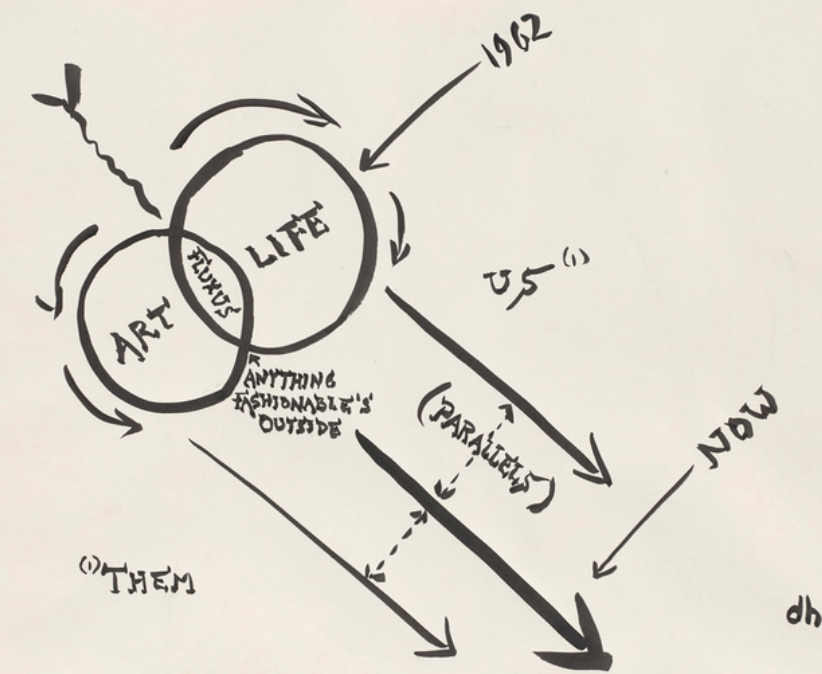
INTERMEDIABILITY

INTERMEDIABILITY

INTERMEDIABILITY

So, what is it?

“The strange thing is that despite having no knowledge of or training in intermedial studies most people are good at understanding intermedial relations, though of course not many of them would be able to use academic terminology to describe what they are doing, nor would they be interested in doing so.”
 (Bruhn and Schirmacher, *Intermedial Studies: An Introduction to Meaning Across Media*)



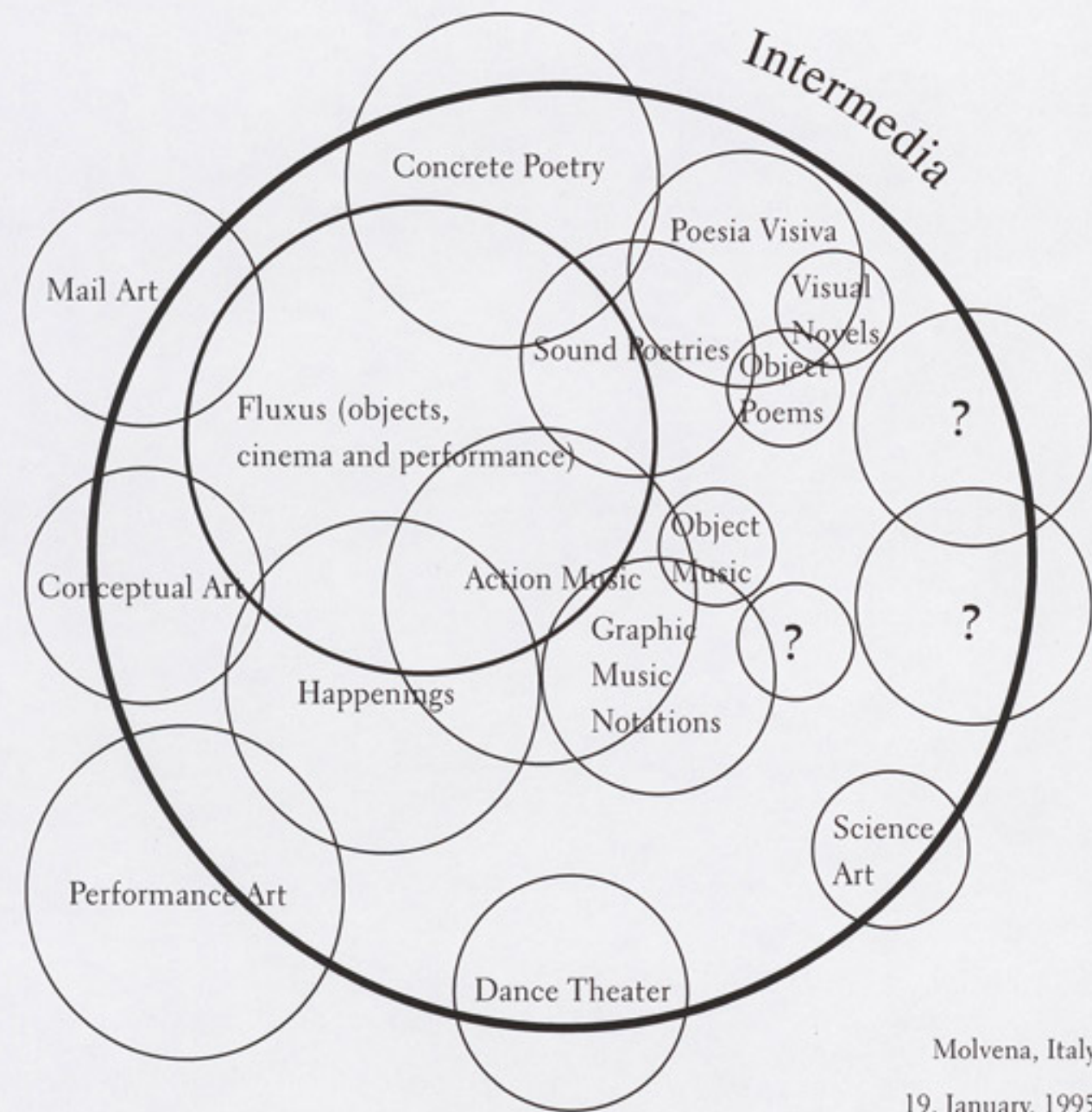
What? But
intermediality
is the coolest!

“nor would they be interested in doing so.”

*If they're not
interested, then
does it even
matter?*

Intermedia Chart

Dick Higgins



WHAT IS IT TO US?

“MEDIA TYPES“

Sources & Resources


Manuscript and Print

Digital resources

RESOURCES... LIKE WHAT?



Digital Transcriptions



databases (e.g. ISTC
and MEI)

Two main nodes: ones that academic research often takes on as a productive output (producing transcripts) and resources we reference (ISTC and MEI)

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THANK YOU
FOR
YOUR ATTENTION

