



EARLY MODERN BOOK PRODUCTION: CO-CREATIVE SPECIALISTS

Workshop
Project C05 –
The Aesthetics of Co-Creativity in
Early Modern English Literature

July 8, 2022



Project C05 – The Aesthetics of Co-Creativity in Early Modern English Literature

Project C5 strives to reconstruct an aesthetics of collaborative authorship in early modern English literature that is 'different' from concepts influenced by ideas of the author as an individual genius. Instead of dissolving extant texts into a sum of fragments by single authors, C5 asks about specific practices, functions and the added value of cooperative processes and methods of text (and book) production. We will not only address co-authored works and their conditions of production but will also investigate reflections on the conceptual dimension of co-creativity as they can be found in the texts themselves, e.g. in the metaphors used for collaborative work, such as taking part in the weaving of a textual fabric.

CRC 1391 Different Aesthetics

<https://uni-tuebingen.de/en/159334>



Workshop Venue

Eberhard Karls Universität Tübingen
Brechtbau
Wilhelmstraße 50
72074 Tübingen
R. 215

Concept and Organisation

Project C05 The Aesthetics of Co-Creativity in
Early Modern English Literature

<https://uni-tuebingen.de/en/160798>

Project Chairs / Principal Investigators:

Prof. Dr. Matthias Bauer

Prof. Dr. Angelika Zirker

Doctoral Students:

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Sandra-Madeleine Wetzel

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**Please send a message if you wish to take
part via Zoom.**

Picture Credits

Jan Collaert I. *New Inventions of Modern Times [Nova Reperta]*. *The Invention of Copper Engraving*, plate 19. Ca. 1600. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949 (image detail).

July 8, R. 215 (Brechtbau)

09.15 **Matthias Bauer & Angelika Zirker**
(University of Tübingen)

Welcome

09.30 **Matthias Bauer, Sara Rogalski,**
Sandra Wetzel and Angelika Zirker
(University of Tübingen)

Co-Creativity and Specialization

10.30 **Coffee Break**

Session Chair: **Sara Rogalski**

11.00 **Laurie Atkinson**
(University of Tübingen)

Making an Impression: Printers Talking
to Authors in Early English Print

12.00 **Jean-Jacques Chardin**
(Université de Strasbourg)

The Collaboration of Engravings and
Texts in Early Modern Emblem Books

13.00 **Lunch Break**

Session Chair: **Sandra Wetzel**

14.00 **Heather Anne Hirschfeld**
(University of Tennessee)

Collaborating in Hell: Association,
Specialization, and the Underworld in
Early Modern Print Culture

15.00 **Coffee Break**

15.30 **Kirk Melnikoff**
(UNC Charlotte)

Specialization in Early Modern English
Publishing: Wills and Inventories as
Evidence

16.30 **Concluding Discussion**

Discussion Chairs:

Matthias Bauer & Angelika Zirker

17.00 **End of Workshop**

18.30 **Dinner at Restaurant “Hirsch” in**
Kilchberg

Meeting Point: Parking Lot Brechtbau

(For those wishing to join dinner who are not
speakers at the workshop, please contact
angelika.Zirker@uni-tuebingen.de no later
than by July 1.)

The work involved in early modern book production was distributed over a multitude of agents: from scribes, papermakers and typefounders to printers, bookbinders, editors, publishers, and booksellers, a great number of specialists were involved in various “social transactions” (Marotti 1995) between their respective fields. But even before the printed book came into being, other specialists participated in social interaction: compilers of miscellanies as much as individual authors, frequently specializing in specific genres, were involved in poetic exchanges and dialogues, revisions, corrections, and translations. Woodcutters and engravers provided illustrations – specialists who contributed both to the ‘ideal’ and the ‘physical’ production of books.

In our workshop, we would like to learn more about these agents in the “social textuality” (Marotti 1995) of the final printed product. In particular, we want to learn more about the relationship between specialization and collaboration: what did the social transactions between the various agents look like? to what degree do specialization and collaboration exclude or enrich each other? Can the participation of specialists in the production of books be seen as a model of collaboration and co-creativity?

Reference: Marotti, Arthur. *Manuscript, Print, and the English Renaissance Lyric*. Ithaca, NY: Cornell UP, 1995.