

Roger Chartier and Peter Stallybrass

**Topics in the History of the Book:  
Word, Phrase, Sentence: Reading, Writing, and Printing  
in Early Modern Europe and America  
COML 411.401/ ENGL 234.401/ HIST 411.401**

This course will examine the writing, printing, dissemination, interpretation, and censorship of specific words, phrases, mottos, sentences, commonplaces, and proverbs in early modern England, France, Italy, Spain and America. We will begin by analyzing the significance of specific words, including “word” itself, with specific attention to the Bible and Shakespeare. We will also examine the extraordinary dissemination of innovative words in Early Modern Europe and America, including “cannibal” and “fetish.” Among the texts that we will read will be works by Montaigne, Shakespeare, Donne, and Benjamin Franklin. All the texts will be available in English and we will pay particular attention to the massive range of translations from the period.

We will draw wherever possible on the exceptional collections at Penn and in Philadelphia, including several dramatic examples of censored books.

**BOOKS AND READINGS:** The books for the course will be available at House of Our Own, 3920 Spruce Street. You will need the SPECIFIC EDITIONS that we have ordered. You must bring them to class with you, and you will not be able to read the books online in class. The books are:

Baldesar Castiglione, *The Book of the Courtier* (Norton Critical Editions)

Daniel Javitch (Editor), Charles S. Singleton (Translator)

William Shakespeare, *Richard II* (Folger Library Shakespeare)

Paul Werstine (Editor)

William Shakespeare, *Hamlet* (Folger Library Shakespeare)

Paul Werstine (Editor)

Benjamin Franklin, *Benjamin Franklin's Autobiography* (Norton Critical Editions), Joyce E. Chaplin (Editor)

All the other readings will be on Blackboard.

**ATTENDANCE and PREPARATION:** You are expected to attend *every* seminar, to bring the relevant books and essays with you, and to have done all the reading beforehand. You will NOT be allowed to use computers or electronic devices in class. Your grades will depend upon attendance and proper preparation, as well as upon your written work, and class presentations.

**EXERCISES AND NOTES:** There will be several exercises assigned (normally of about two to four pages), in addition to concise notes on the readings. Details of the exercises will be posted on Blackboard under the relevant week. All exercises and notes should be handed in at the beginning of the class and should be printed out. They will be GRADED and constitute a crucial part of the course.

**SHORT PRESENTATIONS:** you will each be expected to do short presentations (*no more than five minutes*), summarizing the main points of a particular reading. Your presentations should be outlined in note form (a single page, paraphrasing, quoting and clarifying what you take to be the most significant passages). You should make copies for the whole class.

**FINAL PAPER:** Your final paper of about 5,000 words [15-20 pages] is due by noon on Friday, May 2 and should be put under the door of Peter Stallybrass's office (Fisher-Bennett Hall 216). **CD:** You should also hand with your final paper in a CD, which contains all your notes and exercises, and any other relevant material that you've gathered for the course.

**GRADING:** Grading will be divided into three equal parts: one for the exercises; one for the presentations, attendance, and participation; one for the final paper

**LISTSERVE:** The listserv for the course is:

[HIST411-401-14a@lists.upenn.edu](mailto:HIST411-401-14a@lists.upenn.edu)

You are more than welcome to use it for discussions and questions among yourselves. But please, whenever possible, ask us questions in or after class or in office hours. We will answer messages irregularly.

Jan. 15                                    **Introduction**

Jan. 20                                    **MARTIN LUTHER KING DAY**

Jan. 27                                    **Cannibalism**

On Blackboard:

*Montaigne, "Of Cannibals"*

Montaigne, *Essais*, I.31, "Des Cannibales" ("On the Cannibals")

1. Translation by John Florio, London, 1603. See also Penn's copy, Folio PQ1642.E5.F6 1603, online at <http://sceti.library.upenn.edu/sceti/printedbooksNew/index.cfm?TextID=montaigne&PagePosition=120> online at
2. Translation by Charles Cotton (1686)
3. French hypertext of Montaigne's own revisions and additions to "Des Cannibales"

*Articles on Montaigne*

Scott MacKenzie, "Breeches of Decorum," just pp. 99-106

Norris Johnson, "Cannibals and Culture"

Luciana Picchio, "The Portuguese, Montaigne, and the Cannibals in Brazil"

George Hoffman, "Anatomy of the Mass: Montaigne's 'Cannibals'"

**Exercise 1:** Using Florio's and Cotton's online translations of Montaigne's essay on Blackboard Download the uses of the word "savage"/"savages" in the two Montaigne essays [in French, "sauvage"]. Look up and download the uses of the word prior to 1700 in the OED online. Make a brief, 200-word analysis of how Montaigne uses the concept. (You may want to comment briefly on the relation between "savage"/"savages" and "barbarous"/"barbarians")

NOTES

Make brief notes on each of the four articles (about 200 words on each), summarizing what you take to be the most important arguments.

QUESTION FOR CLASS

Why do you think that Montaigne never uses the word "cannibal" except in the title of his essay?

Feb. 3                    **“Barbarians” (Text and Image)**

*Books:*

Bartolomé de Las Casas, *An Account, Much Abbreviated, of the Destruction of the Indies With Related Texts* (Penguin Classics), introduction and text

Online exhibition at Penn:

<http://www.library.upenn.edu/exhibits/rbm/kislak/index/cultural.html>

*On Blackboard (selections):*

Sixteenth Century English Translations: *The Spanish Colonie, or Briefe Chronicle, or the acts and Gestes of the Spaniardes in the West Indies*, London, 1583 [EEBO, Online version].

[Spanish Text : *Brevísima relación de la destrucción de las Indias* at <http://www.franklin.library.upenn.edu/cgi-bin/Pwebrecon.cgi?v2=6&ti=1,6&SEQ=20130111113833&Search%5FArg=casas&Search%5FCode=NAME%5F%2B&CNT=50&REC=0&RD=0&RC=0&PID=PAOna1-KNTOWXayMcLY9bjZxAsHFz&SID=1>. Click on “Connect to Full Text”]

E. Shaskan Bumás, “The Cannibal Butcher Shop”

Rolena Adorno, “Censorship and Its Evasions”

Anthony Pagden, *The Fall of Natural Man*, pp. 80-97

Feb. 10                    **Bodies, Commodities and Fetishes (Text and Image)**

*Books:*

\*\*Thomas Harriot, *A Briefe and True Report of the New Found Land of Virginia* (Dover) and searchable on Blackboard

Thomas Harriot, *Admiranda Narratio* (Penn Rare Books, Dechert Collection Folio F229 .H27 1590; online at <http://sceti.library.upenn.edu/sceti/printedbooksNew/index.cfm?textID=harriot&PagePosition=1>

*On Blackboard (selections):*

William Pietz, “Fetishism” 1 and 2

James Kearney, “Trinket, Idol, Fetish”

Peter Stallybrass, “A European Bestseller”

**Exercise 2:** Take one of the “commodities” that Harriot discusses. A good starting point is the “Index” on pp. 87-9, BUT the spellings are HIGHLY VARIABLE: “Sugar cannes” in the index = “sugar canes” [p. 11] and what

may look at first sight like “Saffafras” [p. 9] is actually “Sassafras,” with the Renaissance long “s.” You will need to check the OED for the range of spellings of the word to use when you are searching databases. Check out, for instance, “Pompions, Melions, and Gourdes” on p. 14. You will find “Pompion” in the OED, as well as “Melon” and “Gourd.” Some of the plants are in Latin (e.g. “Planta Solis” = “sunflower,” but treated as a giant “forme of a Marigolde” [p. 14]). You can often get information on the Latin names for plants simply by googling.

We strongly recommend looking at a plant of some kind, because you can then look the plant up in one of more of the many Renaissance herbals at Penn. You can find, for instance, what John Gerard says about tobacco in his 1633 *Herball* at:

[http://sceti.library.upenn.edu/sceti/printedbooksNew/index.cfm?TextID=gerard\\_selections&PagePosition=92](http://sceti.library.upenn.edu/sceti/printedbooksNew/index.cfm?TextID=gerard_selections&PagePosition=92)

The aim of this exercise is not to write an essay but to use excellent websites to find and download information. You should use the following three online resources:

Early English Books Online (EEBO),

The full Oxford English Dictionary (OED)

The resources at Virtual Jamestown:

<http://www.virtualjamestown.org/page2.html>

Make as many notes as you like, but condense what you have found into two pages of organized notes.

## Feb. 17                      **Nakedness and Clothing (Text and Image)**

### *Readings:*

Genesis 3 (different translations)

Commentaries on Genesis 3:7 and 3:21

Peter Stallybrass, “Image Against Text”

Ann Jones and Peter Stallybrass, “Renaissance Clothing”

Aliza Machefsky, “Fig Trees, Genesis, and the New World”

Genesis 3-Illustrations (powerpoint)

Penn-Illustrations of Genesis 3

### *Website*

“The Bible in English (990-1970),” accessible through the Library’s homepage (under “find it”). You can use it to find any word in a wide range

of English translations of the Bible (and compare different translations of the same verse) through “The Bible in English (990-1970).” Go to the Library web page and type in “Bible in English” under “find it.” To get a sense of how the site works, type in “Virgin.” This will call up the number of times the word is used in each translation (including marginal notes, commentaries etc.). Note that in the Catholic Rheims-Douai version, it occurs 139 times, whereas in the early Protestant versions prior to 1568, it occurs a mere 7-23 times. Typing in “virgin\*” (for “virgin’s,” “virginity” etc.) will give you 320 hits for Rheims-Douai, compared to 89 for the King James Bible. Now go back and type in “virgin” for keyword and “Matthew” for book. You will get one hit for all the Protestant translations prior to the eighteenth century. To bring up the hits in the Catholic Rheims-Douai translation:

- i. Click on “Rheims Douai”
- ii. Click on the word “Matthew” [not the icon]
- iii. Click on “THE HOLY GOSPEL...” under “New Testament”
- iv. Click on “confirm”
- v. Click on “First hit” and go through all the hits. NOTE: the marginal notes are represented by icons that you can click on. Once you know where the passages occur, go to the very top of the page to the line starting with “Help” and click on “Text Only.” This will open up all the icons, giving you the marginal notes (although you will no longer be able to search for the specific hits)
- vi. Now go back to the top of the page and click on “Back” (next to “Help”) and click on “First Hit.” Click on arrow to the right of the red ball to bring up the second hit, which is in Matthew chapter 1, verse 23
- vii. Click on the verse number “23,” which will bring up a box that says “Synchronize Versions”
- viii. Scroll down to “Geneva Bible, 1587” (the Geneva Bible was translated in 1560, but this website uses the 1587 edition), click on it and then synchronize. This will bring up Matthew 1:23 in the box. You will see that there are two notes to the verse, and you can’t click on them. Scroll up to the top of the page and click on “Text Only” to give you the notes, and then scroll down to 1:23 again
- ix. To get the hang of this, I’d suggest doing a couple of synchronizings with other translations. N.B. None of the translations

prior to the 1560 Geneva Bible have verse numbers, which were an innovation. If you synchronize with “Thomas Matthew, 1549,” you will get a paragraph or section with the letter “i,” the chapter having been divided into sections from “a’ to “i.”

**Exercise 3:** *Translating Genesis 3:7.* In the time you have, look at as many different versions of Genesis 3:7 as you can (and make use of any other languages that you know), and compare the translations. For Genesis 3:7, look up the “breeches” of the Geneva Bible (1560) in the Oxford English Dictionary (OED), which you can access through the Library homepage. Then look up the “aprons” of the King James Bible (1611). Download the *complete* definitions for “breeches” and “aprons” from the OED and find one other word that has been used to translate what Adam and Eve are wearing and download the OED’s definition for that as well, but focus upon the definitions between 1500 and 1700. You do not need to print out the definitions from the OED, but explore e.g. the *gendered* implications of “breeches” in particular. “Apron” is more complicated, although there are some early uses where it does seem to be feminized. Use EEBO to find other examples of “breeches” and “aprons” or other words used in biblical translations so as to get a richer sense of how the words were used between 1500 and 1700.

Although this is not part of the exercise, you should also note the explosion of the possible trees classified as “figs” in the sixteenth and seventeenth centuries (see the Machefsky article)

**Exercise 4:** *Images of the Expulsion (3:21-23).* Examine closely any TWO of the images of Genesis 3:21-23 in the Rare Book Room. Note down the bibliographical details of the specific bibles (which will be beside the bibles or which you can download from the library catalog). Make a page or two of detailed notes on how the images do or don’t relate to the biblical text and on how they differ from each other

Feb. 24

### **The Book of God and the Book of Nature**

*On Blackboard:*

Genesis, chapters 1 and 2; Gospel of St. John, chapter 1\*

Handouts on Genesis and St. John\*

Roger Chartier and Peter Stallybrass, “What Is a Book?”

Ernst Curtius, “The Book as Symbol”

Margreta de Grazia, “The Secularization of Language in the Seventeenth Century”

Isaac Newton, “General Scholium” to the *Principia Mathematica* (two versions\*; biblical citations; word cloud; a critique)

Stephen Snobelen, “The Theology of Newton’s ‘General Scholium’”

Stephen Snobelen, “Isaac Newton, Heretic”

**Notes:** make *brief* notes on *all* the readings (not more than three pages in all)

### March 3                    **God on Earth? Sovereignty, Tyranny, and the Subject**

*Books:*

Shakespeare, *Richard the Second* (Folger edition)

*On Blackboard (selections):*

Ernst Kantorowicz, *The King’s Two Bodies. A Study on Medieval Political Theology* (selections)

**Exercise 5:** For this exercise, print out the passages below and mark the differences in the punctuation AND spelling in different editions of the two lines **in bold** from *Richard II*. Note that “I” meant both “ay” and “I” prior to the eighteenth century. From the eighteenth century onwards, all editors have chosen “ay” as the reading, although “I” makes just as much sense. Peter Ure, in his 1956 Arden edition, prints the lines as:

Ay, no; no, ay; for I must nothing be.

Therefore no “no”, for I resign to thee.

It should be noted that the ambiguity remains in the theater when the lines are spoken, since “ay” and “I” are pronounced the same.

**Add** at the end your own modernized “edition” of the lines and then say what your version of the lines means. Also comment briefly on what is lost when a modern editor has to choose between “ay” and “I.”

1597            Q1: *The Tragedie of King Richard the second. As it hath beene publikely acted by the right Honourable the Lorde Chamberlaine his Seruants* (London: Valentine Simmes for Andrew Wise, 1597):

From Q1 to Q3, the relevant scene was censored.

1608            Q4: *The Tragedie of King Richard the Second: With new additions of the Parliament Sceane, and the deposing of King Richard. As it hath been lately acted by the Kinges Maiesties seruantes, at the Globe. By William Shake-speare* (London: Printed by W.W. for Matthew Law, 1608):  
*Bull.* Are you contented to resigne the Crovvne?

*Rich.* **I, no no I; for, I must nothing bee,  
Therefore no no, for I resigne to thee.**

1623 F1: *The life and death of King Richard the Second* in F1  
(London, 1623)

*Bull.* Are you contented to resigne the Crowne?

*Rich.* **I, no; no, I: for I must nothing bee:  
Therefore no, no, for I resigne to thee.**

1681 [Nahum Tate's adaptation], *The History of King Richard The Second. Acted at the Theatre Royal, Under the Name of the Sicilian Usurper. With a Prefatory Epistle in Vindication of the author. Occasion'd by the prohibition of this play on the Stage* (London: Printed for Richard Tonson, and Jacob Tonson, 1681):

*Bull.* Are you contented to Resign or no?

*King.* **Yes---No---yet let it pass,**

From off my Head I give this heavy weight...

1774 *King Richard. A Tragedy, by Shakespeare. An Introduction, and Notes Critical and Illustrative, Are Added, by the Authors of the Dramatic Censor*, in ed. John Bell, *Bell's Edition of Shakespeare's Plays, As they are now performed at the Theatres Royal in London; Regulated from the Prompt Books of each House By Permission* (London: John Bell, 1774), vol. 7

*Bol.* Are you contented to resign the crown?

*Ric.* **"Ay,---no: No,---ay; for I must nothing be;  
"Therefore no no, for I resign to thee.**

"Now mark me how I will undo myself:\*

[“ = marked to be cut in performance]

\* Footnote: “This and the two preceding lines are pregnant with a most ludicrous quibble, and should certainly be erased.”

March 10 **SPRING BREAK**

March 17 **Tyranny and Resistance**

*Books:*

\*Lope de Vega, *Fuenteovejuna: A Dual-Language Book* (Dover Publications; available at House of Our Own books)

*On Blackboard:*

Lope de Vega, “The Art of Writing Plays”

Victor Dixon, “Introduction to *Fuenteovejuna*”

Alejandro Reidy, “From Stage to Page”

José Ruano de la Haza, “Lope de Vega and the Theatre in Madrid”

March 24                    **Sprezzatura and Prudence**

*Book:*

Baldesar Castiglione *The Book of the Courtier* (Norton Critical Editions): the dedicatory epistle and Book 1 (pp. 3-63); Book 2, sections 1-19 (pp. 65-83); Book 4, sections 1-10 (pp. 207-214) and sections 60-73 (pp. 250-260)

Harry Berger, “Sprezzatura and the Absence of Grace” (Norton edition, pp. 295-307)

Peter Burke, “The Courtier Abroad” (Norton edition, pp. 388-400)

*On Blackboard (selections):*

“Sprezzatura”: the 1561 Thomas Hoby translation, where *sprezzatura* is translated as “*a certain Reckelessness*” (p. 2)

“Sprezzatura”: the 1588 four-language edition” (see p. 9. right-hand page, lines 15-16 in the English text [extreme right]: “*a certaine disgracing,*” translating the Italian “*sprezzatura*” [first column on the right hand page] and the French “*nonchalance*” [center column])

Baltazar Gracián, *The Courtiers Manual Oracle or, The Art of Prudence* (London, 1685 (translating “*sprezzatura*” as “*je ne sais quoi*”))

March 31                    **The World and/as the Stage**

*General*

Ernst Curtius, “Theatrical Metaphors

*Anon/ Sir Walter Raleigh*

1. \*Anon, “What is our life?” [manuscripts to be transcribed in Dropbox]. Bring to class a print-out of the photo of the MS you transcribed plus your transcription]
2. \*Sir Walter Raleigh, “Even Such Is Time” [printed and manuscript texts]

3. \*Peter Stallybrass, “Anonymity, Authorship, and Attribution” [text]
4. \*Michael Rudick, “The Text of Raleigh’s Lyric, ‘What is our life?’”
5. Stephen Greenblatt, *Sir Walter Raleigh* [selection]
6. Richard Hosley, “Shakespearean Stage Curtains” [to understand the significance of the curtain in “What is our life?”]  
[Anon, “Manuscripts of ‘What is our life?’” If you want to find out more about the manuscript books in which the copy that you are transcribing appears, you will find some information here]  
*Calderón de la Barca*  
\*Calderón, *The Great Stage of the World*  
Everett Hesse, “Calderón de la Barca”  
*Shakespeare*  
\*Shakespeare, “The World as Stage” [selections]

**Exercise 6:** Before you begin this exercise, you should read Peter Stallybrass, “Anonymity, Authorship, and Attribution.” This will introduce you to the *novelty* of the concept of “manuscript,” a concept that only emerged *after* printing. Before printing, there was “writing” of all kinds, but no “manuscript” [i.e. “writing by hand”] for the simple reason that it was taken for granted that all writing was normally done by hand (unless in a few exceptional circumstances when it was done using the mouth or foot). So the concept of “manuscript” is a back-formation, dependent upon the *prior* concept of printing.

The great majority of writing in the Middle Ages was copying (the bible; commentaries on the bible; classical philosophical, medical, legal, historical, and literary texts; a few vernacular texts). But with the invention of printing, there slowly emerged a new emphasis on the “authorial manuscript” that preceded printing. As we shall see later in the course, this would have increasingly material effects from the eighteenth century on, when, as Roger Chartier has argued, literary archives began to preserve authors’ hand-written texts. The latter coincided with an emergent belief that there *must* have been manuscripts of earlier great writers (all evidence to the contrary). And since they only extremely rarely and usually for incidental reasons had been preserved, they began to be forged. While very few serious modern scholars have claimed to find “original manuscripts” of early

modern writers, there has nevertheless been a concerted attempt to examine non-authorial manuscript copies – sometimes, as in the case of “What is our life?” to establish both authorship and in the belief that one should be able to find manuscripts prior to the printed versions. (The latter is, indeed, true of many of John Donne’s poems).

In our view, however, *all* the surviving manuscripts of “What is our life?” post-date the earliest printed versions of the poem (in which it is anonymous). But this does not mean that the manuscripts are unimportant. To the contrary, they reveal how *readers* transcribed, interpreted, rewrote, and attributed (or more often didn’t attribute) the poem. This exercise asks you to focus on the following questions:

1. Attribution and non-attribution of texts, and the significance of *both* practices
2. The titling and non-titling of poems and the function of the title in suggesting specific readings
3. The variabilities in the language of the texts (from whether “What is our life?” is an eight or a ten line poem to whether, in line 8, the curtains are drawn “*when* the play is done” or “*till* the play is done” to whether, in line four, our life is a “comedy” or a “tragedy”)
4. The variable visual layouts of the poem (which lines, if any, are indented?)
5. Variabilities in punctuation
6. [Although you will probably not have the training to make much sense of this, you should note the *difficulties* with particular letterforms in the manuscript you are reading. What letters do you have the greatest difficulty with? How are they formed? How do they differ from printed letters in roman and/or italic?]

For the exercise, you should do the following:

1. Transcribe one of the manuscript copies of the poem in Dropbox, making sure that you add your name to the sign-up sheet and then upload the revised sign-up with your name next to the copy you have chosen to the Dropbox folder
2. After you have transcribed the poem, answer the following questions:
  - a. Is your copy ascribed to an author and if so to whom?
  - b. Does your copy have a title and if so what?

- c. How many lines does your copy have? What difference does the presence or the absence of the last two lines make?
  - d. In line 4, is “our life” a “tragedy” or a “comedy” (or something else)?
  - e. In line 8, are the curtains drawn “*when*” the play is done or “*till*” the play is done, or is your line different?
  - f. Are any of the lines in your copy indented? If so, do the indentations correspond to the rhyme scheme? If not, what do you think the function of the indentations is?
3. Here is our highly suspect attempt to transcribe the first known version of the poem (see below how the anonymous poem appeared as a *song* lyric):

## XIII.

What is our life? a play of passion,  
 Our mirth the musicke of diuision,  
 Our mothers wombes the tiring houses be,  
 Where we are drest for this short Comedy,  
 Heauen the Iudicious sharpe spectator is,  
 That sits and markes still who doth act amisse,  
 Our graues that hide vs from the searching Sun,  
 Are like drawne curtaynes when the play is done,  
 Thus march wee playing to our latest rest,  
 Onely we dye in earnest, that's no iest.

Note *every* difference between this version of the poem and your transcribed version. We suggest that you make a second copy of your transcription in which to record the differences, adding footnotes to comment on what you take to be the most significant differences

4. Give a brief but detailed analysis of the analogy that your copy establishes between “our life” and a play. Note the radical difference between “when” and “till” in line 8 to any understanding of what is happening in the “play”

April 7

***Hamlet: “Sentences,” Commonplacing, and Endings***

Although you should read all of *Hamlet*, we will particularly focus upon the following passages:

1. Remembrance and the tables of the mind (1.5.99-199)

2. “To be or not to be” (3.1.55-89)
3. Ophelia’s madness, death and burial (4.4.1 to 4.5.220; 4.7.163 to 5.1.279)
4. The ending[s] of the play (5.2.311-403)

*Book:*

\*Shakespeare, *Hamlet* (Folger edition, available at House of Our Own)

*On Blackboard:*

*“Sentences” and Commonplacing*

Ann Blair, “Note Taking”

\**Hamlet*, 1.5.99-199: versions of the “tables of the mind”

Roger Chartier et al, “Hamlet’s Tables”

Commonplacing *Hamlet* (powerpoint)

Margreta de Grazia, “Shakespeare in Quotation Marks”

\**Hamlet*, 3.1.55-89, “To be or not to be” (Q1 and Q2)

Peter SALLYBRASS, “Against Thinking”

*Endings*

\*Endings of *Hamlet* (various versions)

Roger Chartier, “The Time of the Work”

April 14

### **Benjamin Franklin: Writing, Authorship and Commonplacing**

*Book:*

\*Benjamin Franklin, *Benjamin Franklin's Autobiography*, ed. Joyce Chaplin (Norton Critical Edition), read the Introduction, pp. 9-114 and pp. 383-94 (“Printed Corrections and Erasable Writing”)

*On Blackboard:*

*Authorship*

Roger Chartier, “Foucault’s Chiasmus”

Roger Chartier, “The Author’s Hand”

Christopher Hunter, ““A New and More Perfect Edition””

James Green and Peter SALLYBRASS, “The Printer as Writer”

*Commonplacing*

James Green and Peter SALLYBRASS, “Inventing Poor Richard”

James Green and Peter SALLYBRASS, “The Way to Wealth”

**Exercise 7:** Go to

<http://hdl.huntington.org/cdm/compoundobject/collection/p15150coll7/id/246>

for the autograph manuscript of the “Autobiography of Benjamin Franklin,” 1771-1789, Huntington Library MS HM 9999. 1 vol., 33cm; 224 pages. Biographical Note: Benjamin Franklin, 1706-1791, created this unfinished record of his life from 1771-1789. The manuscript is divided into four parts, according to the periods in which he wrote them. Part One, written primarily in 1771, recounts his childhood and early adulthood. The writing of Part Two resumes in the early 1780s, while Franklin was in France. Part Three in August 1788 when Franklin returned to Philadelphia. Part Four was undertaken between November 1789 and Franklin's death on April 17, 1790. The brevity of the section reflects the author's declining health. The manuscript shows heavy revisions by Franklin and some by Benjamin Franklin Bache.

Note the bar at the top of the page that allows you to magnify the images. Transcribe, as closely as you can pp. 86 and 87, preserving the two column layout and the deletions and additions, which describes the establishment of the Library Company of America, where we will be meeting for our seminar. Below is an unreliable version of the passage, that you can use as the basis for your transcription, changing it both to capture the following features:

1. The line by line layout of the manuscript in two columns
2. The capitalization, spelling and punctuation of the manuscript
3. Words crossed out and ^added^

“About this time, our club meeting, not at a tavern, but in a little room of Mr. Grace's, set apart for that purpose, a proposition was made by me, that, since our books were often referr'd to in our disquisitions upon the queries, it might be convenient to us to have them altogether where we met, that upon occasion they might be consulted; and by thus clubbing our books to a common library, we should, while we lik'd to keep them together, have each of us the advantage of using the books of all the other members, which would be nearly as beneficial as if each owned the whole. It was lik'd and agreed to, and we fill'd one end of the room with such books as we could best spare. The number was not so great as we expected; and tho' they had been of great use, yet some inconveniences occurring for want of due care of

them, the collection, after about a year, was separated, and each took his books home again.

And now I set on foot my first project of a public nature, that for a subscription library. I drew up the proposals, got them put into form by our great scrivener, Brockden, and, by the help of my friends in the Junto, procured fifty subscribers of forty shillings each to begin with, and ten shillings a year for fifty years, the term our company was to continue. We afterwards obtain'd a charter, the company being increased to one hundred: this was the mother of all the North American subscription libraries, now so numerous. It is become a great thing itself, and continually increasing. These libraries have improved the general conversation of the Americans, made the common tradesmen and farmers as intelligent as most gentlemen from other countries, and perhaps have contributed in some degree to the stand so generally made throughout the colonies in defense of their privileges.

Memo. Thus far was written with the intention express'd in the beginning and therefore contains several little family anecdotes of no importance to others. What follows was written many years after in compliance with the advice contain'd in these letters, and accordingly intended for the public. The affairs of the Revolution occasion'd the interruption.”

There is a second, partly overlapping, partly contradictory account of the Library Company in Part 2 (pp. 75-76 of our Norton edition). Make brief notes on the repetitions and differences between the two accounts and be prepared to discuss in class. You don't need to hand in your notes on the two accounts.

April 21 **Paper, Print, Manuscript: Inventing the United States**

**LIBRARY COMPANY OF PHILADELPHIA, 1314 LOCUST ST**

Readings on Blackboard

*The American Revolution at the Library Company*

The American Revolution at the Library Company

*The Stamp Act (1765)*

1765: Stamp Act

Arthur Schlesinger, “Colonial Newspapers and the Stamp Act”

*Benjamin Franklin in the Cockpit (1774-1778)*

Keith Arbour, “One Last Word: Benjamin Franklin and the Duplessis Portrait of 1778”

*The Declaration of Independence (1776)*

The Declaration of Independence

The US Constitution

Jay Fliegelman, "Declaring Independence"

*Mottos for the United States (1776-1785)*

"American Mottos" and "The Great Seal"

Monroe Deutsch, "E Pluribus Unum"

Ellen Cohn, "The Printer at Passy" (pp. 268-71)

*The Constitution of the United States (1787)*

Constitutional Documents and Amendments

Peter Stallybrass, "Printing and the Manuscript Revolution"

April 28

**Conclusions***Readings on Blackboard:*

Roger Chartier, "The Author's Hand"

Peter Stallybrass, "Printing and the Manuscript Revolution"

Jeffrey Todd Knight, "Compiling Culture"

Margreta de Grazia, "Sanctioning Voice"

**Exercise 8:** Make a page of notes, with a paragraph on *four* topics that have been of particular interest to you during the course. You are welcome to draw upon materials from other courses, provided that the materials are relevant to topics that we have discussed.

May 2

**FINAL PAPER**

Your final paper of about 5,000 words [15-20 pages] is due by noon on Friday, May 2 you should put it the folder in Dropbox that Peter Stallybrass has invited you to join, **TOGETHER WITH REVISED VERSIONS OF ALL THE EXERCISES THAT YOU HAVE DONE.**

