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  
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”*


2. Translation by Charles Cotton (1686)

3. French hypertext of Montaigne’s own revisions and additions to “Des Cannibales”

*Articles on Montaigne*


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&R C=0&PID=PAOna1-KNTOWXayMcLY9bjxAsHFz&SID=1. Click on “Connect to Full Text”]

E. Shaskan Bumas, “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


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 “Pomption” 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

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”*
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 publiquely acted by the right Honourable the Lorde Chamberlaine his Seruants* (London: Valentine Simmes for Andrew Wise, 1597):

> Bull. Are you contented to resigne the Crovvne?

From Q1 to Q3, the relevant scene was censored.

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.

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.

Bull. 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)
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 Ralegh
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 Ralegh, “Even Such Is Time” [printed and manuscript texts]
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 you 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 tyring 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 you 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 Stallybrass, “Against Thinking”

**Endings**

*Endings of Hamlet* (various versions)

Roger Chartier, “The Time of the Work”

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**April 14**

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

**Book:**


**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 Stallybrass, “The Printer as Writer”

*Commonplacing*

James Green and Peter Stallybrass, “Inventing Poor Richard”

James Green and Peter Stallybrass, “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”
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.