Ceci tuera cela. Victor Hugo described the rise of the printed book in *Notre Dame de Paris* as a force that would condemn previous forms of communication (such as the walls of the Cathedral) to obsolescence. Today, of course, it is the print’s turn on the chopping block. Yet reports of its demise are premature: a September 2015 article in the *New York Times* notes a decline in e-book sales and a recent rise in brick-and-mortar bookstores selling ink on paper.

This course studies the rise, influence, and durability of *print culture* through the modern era in France and Europe. It's a truism to say that Gutenberg's moveable type press was "revolutionary." But how so? What does it mean to describe it as such? We will explore some of the key changes to the fabric of intellectual, social, and political life that can be associated with what Victor Hugo, four hundred years after Gutenberg, still described as a “new media revolution.” We’ll explore how printed books contributed to new understandings of the natural world, to new kinds of religious experience in the context of Reformation, to new legal and economic priorities (such as intellectual property and censorship), to new political forces and agencies (public opinion), and to new cultural values (originality, innovation, authorship). Our society remains heavily invested in many typographic forms, even as they are being, in turn, transformed by a new media revolution – consider to what extent e-readers emulate the look, even the sounds, if not the feel or smell, of the book (sensory perceptions that those most resistant to the rise of digital reading inevitably point to as what they miss the most). What is more, a recent survey has shown that 81% of respondents dreamed one day to “write a book.” Why, in the age of blogs and Twitter, would this continue to be the case?

**Course goals:**

**Discover the history of the development of printing technology in 15th-century Europe and its uses in the following centuries; understand better how this new communications system transformed key aspects of life, culture, society and politics in an increasingly modern world.**

**Consider these issues in light of our contemporary moment, in order to acquire a deeper sense of how changes in communications and media today – of which we have become very conscious – are shaping our world in new ways.**

**Develop analytical and research skills: using the resources of the UW and its libraries, as well as other archives, to access information about a topic. Develop strategies for finding information and evaluating sources; hone writing skills as you draft the results of your research.**
Books (ordered at the University Bookstore; easily available at other vendors, too):

Elizabeth Eisenstein, *The Printing Revolution in Early Modern Europe* (Cambridge)
Martyn Lyons, *A History of Reading and Writing in the Western World* (Palgrave)

Other readings will be available at the course Canvas site.
You will also find the syllabus and all other handouts (assignments, review sheets) there.

**TAs and RAs:**

Anna Wager (wagera@uw.edu), Teaching Assistant
Mon 11-1; ART 341

Florentina Dedu-Constantin (fdconst@uw.edu), Teaching Assistant
Mon, Wed 12:30-1:30; PDL C-236

Gabrielle Benabdallah (gabben@uw.edu), course-affiliated RA
Tues, Thurs, 11:30-12:30; PDL C-230

*You are strongly encouraged to visit Anna, Florentina, Gabrielle, and myself during our office hours to discuss any aspect of your work in the course, especially as you think about a final paper. We are also available by appointment, if you cannot make any of these times.*

**Librarians:**

Deb Raftus (draftus@uw.edu)
Romance Languages and Literatures Librarian

Sandra Kroupa (skroupa@uw.edu)
Books Arts and Rare Books Curator, Special Collections

**Expectations are graded work for the course:**

1. **Two non-cumulative tests**

   A first test on Mon, May 1
   A second test on Wed, May 31

2. **Three papers:**

   The first paper (1-2 pages, due Fri, April 14) will ask you to describe in detail an early book which you will examine during our class visit to Special Collections (on April 7). You will focus on ONE detail that you found especially interesting, and relate it to one of our readings.

   The second paper (1-2 pages, due Fri, May 19) will ask you to study a document at the site *Primary Sources on Copyright* (copyrighthistory.org), summarizing and explaining it and putting it into the context of our course.

   For your final paper (5 pages – due on Monday, June 5), you will tell the history of a book. This book could be a book you worked with in Special Collections or another book you know. In either case, this is a short research paper, which will require that you develop a bibliography. Your work on this final paper will include preparing two paragraphs to be checked for
completion: the FIRST (due Fri, April 28) identifies the book you’d like to write about (saying a little about your own interest in it: why you chose it; when you encountered or read it); the SECOND (due Fri, May 12) will be a progress report on your research: in a paragraph, you’ll explain what aspect of the history of the book you’re examining in your paper, what you’ve already discovered, and what you still plan to do.

All papers and associated work are to be uploaded to the appropriate assignment page in Canvas on the date and time indicated, double-spaced in 12-pt font with 1 in. margins.

Summary of important dates

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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<tbody>
<tr>
<td>First paper due:</td>
<td>April 14</td>
</tr>
<tr>
<td>First paragraph for final project:</td>
<td>April 28</td>
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<tr>
<td>Test 1:</td>
<td>May 1</td>
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<tr>
<td>Second paragraph for final project:</td>
<td>May 12</td>
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<tr>
<td>Second paper:</td>
<td>May 19</td>
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<tr>
<td>Test 2:</td>
<td>May 31</td>
</tr>
<tr>
<td>Final Paper:</td>
<td>June 5</td>
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3. PARTICIPATION and IN-CLASS or AT-HOME EXERCISES. This consists of the following:

– keeping up with the assignments. Unless I indicate otherwise, always read the material assigned for the day of the class, even if we spend part of that class catching up on the previous session’s reading.

– bringing with you to class the texts on which we’ll be working (whether in paper or digital format). Again, this might entail the readings from a prior class, if we hadn’t completed our discussion in the earlier session. If at the end of class it’s clear we haven’t finished discussing a topic or a text, bring the relevant material to the next class.

– participating in group discussions/activities in both regular class and in the Friday sections (including the visit to Special Collections)

-- completing any at-home or in-class exercises assigned: reading questions, short research exercises, or finding relevant items in the press. There will be 4-5 such exercises in the quarter.

Grades: Will be determined according to the following scale:

Tests                                                                 40% (20% for Test 1 and 20% for Test 2)
Papers 1 and 2                                                         20% (10% for each)
Final paper                                                            30% (including 5% for the two paragraphs)
Participation; class activities and written exercises; Friday sections 10%
IMPORTANT NOTES

1. Academic honesty and uses of sources: This course requires the writing of a research paper, entailing the use of sources. You will be expected in this and in all aspects of the course to adhere to UW policies regarding Academic Dishonesty. This includes all forms of cheating and especially plagiarism, which involves presenting writing and research done by others as your own, whether this is done verbatim or whether in your own words. Please refer to the statement prepared by the Committee on Academic Conduct in the College of Arts and Sciences for definitions of academic misconduct, including plagiarism and cheating, as well as for descriptions of institutional recourse in the case that academic misconduct is suspected:

2. Students with disabilities are encouraged to contact the office of Disability Services which coordinates reasonable accommodations for students with documented disabilities:
   http://www.washington.edu/admin/dso/.

SYLLABUS

March 27: Introduction: Print and Two (or Ten) Media Revolutions
   Sven Birkerts, from Gutenberg Elegies, ch.8, “Into the Electronic Medium,” 117-133
   Steven Johnson, “How the e-Book Will Change the Way We Read and Write,”
   Wall Street Journal, 4/20/2009

March 29: A Communications Revolution in the Late Middle Ages
   Eisenstein, The Printing Revolution, chs.1 and 2 (pp.3-45)
   “An Unacknowledged Revolution” and “Defining the Initial Shift”

FRIDAY SECTIONS: initial questions

April 3: Eisenstein, The Printing Revolution, ch.3 (pp.46-101)
   “Some Features of Print Culture”
   Preparation for Special Collections visits

April 5: The World of Manuscripts and Handwriting
   Donald Jackson, “Writing in the Dark Ages,” “The Carolingian Minuscule,” “The Middle Ages,” and “The Scribe and the Printer,” chs. 4-7, from The Story of Writing
   Martyn Lyons, from ch.2, The History of Reading and Writing, 18-25
   Peter Stallybrass, “Printing and the Manuscript Revolution,” 111-117

VISITS TO SPECIAL COLLECTIONS: Friday, April 7 (we’ll visit in two groups: 1:30 and 2:30)

April 10: Two Prior (and Ongoing) “Media Revolutions”: Writing...
   Frank Cross, “The Invention and Development of the Alphabet,” in The Origins of Writing, 77-89
   Martyn Lyons, from ch.2, The History of Reading and Writing, 12-18
   Walter Ong, from Orality and Literacy: Technologizing the Word, 107-08, 111-113
April 12:  
... and the Book/Codex (or “What is a Book”)  
Peter Stallybrass, “From Scroll to Codex,” from Books and Readers in Early Modern England, 42-74  
Stallybrass, “‘Little Jobs’: Broadsides and the Printing Revolution,” 315 (read the first paragraph)  
Alexis Madrigal, “What is a Book?” in The Atlantic, 5/7/2014

FRIDAY SECTIONS: Paper #1 due. Discussion of readings

April 17:  
The Print Archive, Then and in the Digital Age  
Resnais, “Toute la mémoire du monde”  
Stallybrass, “‘Little Jobs’: Broadsides and the Printing Revolution,” 315-322  

April 19:  
The Advent of “Print Culture”  
Adrian Johns, The Nature of the Book, 1-20, 28-36, and 373-379  
Condorcet, “Eighth Epoch,” from Sketch for a Historical Picture of the Progress of the Human Mind (1795), 99-103 and 117-123.  
Martyn Lyons, “Was There a Printing Revolution?” from The History of Reading and Writing, 26-42 (ch.3)

FRIDAY SECTIONS: discuss readings

April 24:  
Steam Power, Hot Metal: The 2nd Printing Revoution  
Solveig Robinson, “Printing in the Industrial Age,” from The Book in Society, 104-124  
Lyons, “The Age of the Mass Reading Public,” in A History of Reading and Writing, 137-152  
“Farewell, ETAOIN SHRDLU” (1978)

April 26:  
Text and Typography  
Megan Benton, “Typography and Gender: Remasculinating the Modern Book,” from Illuminating Letters: Typography and Literary Interpretation  
Solveign Robinson, “Type Design” from Book in Society, 86-87  

FRIDAY SECTIONS: review for Test 1.  
Paragraph #1 due – identify the book you will consider for final paper: how did you come to know this book? What does it mean to you?

May 1:  
Test 1

May 3:  
Reformation and Counter-Reformation  
Eisenstein, “Western Christendom Disrupted,” The Printing Revolution, 164-208  
Martyn Lyons, “Print and the Protestant Reformation,” from The History of Reading and Writing, 43-57 (ch.4)
John Foxe, “Preface” to the Works of Tyndall (1573)

**FRIDAY SECTIONS:** Go over midterm. Discussion of readings and paper #2

May 8: **News; Opinions; Politics and Revolution**
Tom Standage, “How Thomas Paine Went Viral,” in *Writing on the Wall*, 139-146
Robert Darnton, “Mademoiselle Bonafon and the Private Life of Louis XV:
Lyons, “Censorship and the Reading Public in Pre-Revolutionary France,” in *A History of Reading and Writing*, 111-118 (from “The reading public in the Ancien Regime”)  

May 10: **Censorship and Freedom of the Press**
Mark Rose, “The Public Sphere and the Emergence of Copyright,” 128-132 (on “Areopagitica”)  
Martiyn Lyons, “Censorship and the Reading Public in Pre-Revolutionary France,” in *A History of Reading and Writing*, pp.105-111 (up to “The Monarchy and the Enlightenment”)  
John Milton, excerpts from “Areopagitica” (1644) [pp.196-201; 205-8; 223-6; 236-9]

Primary Documents at [www.copyrighthistory.org](http://www.copyrighthistory.org):  
France: “French Censorship Act” (1547) [READ]  
Britain: “Star Chamber Decree” (1566) [READ]  
“Licensing Act” (1662) [SKIM]

*Note about the primary documents:* Read the texts I’ve marked “READ” (it’s usually just a page or a short section marked in the PDF). You can skim or scan or simply look at the other texts (some are difficult to read). For all of the documents, you can read the short abstracts provided at the website (when you click the link for the text).

**FRIDAY SECTIONS: Paragraph #2 due** -- Explain in a few sentences what aspect of the publishing history of your chosen book you plan to focus on; indicate what research you’ve already done and what you still plan to do. Plus discussion of Paper 2 and readings.

Mark Rose, “The Public Sphere and the Emergence of Copyright,” 132-144
Condorcet, “Fragment Concerning Freedom of the Press” (3 pages)  
Primary texts at www.copyrighthistory.org:
France:  Louis d’Héricourt, “Memorandum to the Keeper of the Seals” (1725) [READ]
“Decree of the National Convention on the Property Rights of Authors” (1793) [READ]
For Britain: “Statue of Anne” (1710) [look at text; read abstract and commentary]

May 17:  Author Effects
David Scott Kastan, from *Shakespeare and the Book*, ch.2, “From Quarto to Folio”
George Hoffmann, “The Art of Proofreading,” from *Montaigne’s Career*
Matthew Kirschenbaum “What is an @uthor?” *LA Review of Books*, February 6, 2015

**FRIDAY SECTIONS: Paper #2 due. Discussion of readings and final projects**

May 22:  Theorizing Literacy and New Reading Experiences
Martyn Lyons, “Rise of Literacy in the West 1600-1800” (ch.7) and “The Reading Fever” (ch.8) from *History of Reading and Writing*, 88-104, 119-136

**FRIDAY SECTIONS: Paper #2 due. Discussion of readings and final projects**

May 24:  Catch-up and review.

**FRIDAY SECTIONS: Work on final projects. Review for Test 2**

May 29:  Memorial Day

May 31:  Test 2

**FINAL PAPERS DUE: Monday, June 5, 12pm.**

**Syllabus subject to change according to class interests, availability of texts, and other factors.**