

Department of French and Italian Studies  
University of Washington  
Winter 2020

**FRENCH 379**  
**Eighteenth-Century France Through Digital Archives and Tools**

Tues, Thurs 1:30-3:20  
Denny 159

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**Description.** The last decade or two has witnessed a huge migration of texts and data onto digital platforms, where they can be accessed, in many cases, by anyone anywhere. This is a terrific benefit to students and teachers alike, who otherwise wouldn't be able to consult these materials; and it has transformed the kind of work and research we can do in the French program and in the Humanities. We can now discover obscure, archival documents which we would never have been able to find in the past. And we can look at classic works in their original forms, rather than in contemporary re-editions that often change and modernize the works.

Yet this ease of access brings challenges: to locate these resources on the web, to assess their quality and reliability, and to understand how to use them, as primary sources and "data", and as new research technologies. The PDF of a first edition downloaded through Google Books certainly *looks* like the historical printed book it reproduces; but it is *not* that printed book. It is a particular image of one copy of it, created under certain conditions and it can be a mistake to forget the difference.

In this course, we'll explore a variety of digital archives, databases and tools that are useful for studying French cultural history. We'll use these tools and resources to explore the eighteenth century and the intellectual culture of the Enlightenment in the decades leading into the French Revolution. This was also a time when new information technologies – periodicals, pamphlets, encyclopedias, sentimental novels – were transforming the ways that individuals related to their societies, their political worlds and their private lives.

We'll look at:

- a new database of Revolutionary pamphlets recently created by the Newberry Library
- two competing databases of book orders received in the 1770s and 1780s by a publishing house in Neuchâtel, Switzerland, which shipped clandestine texts into France
- text analysis tools and techniques that use computers to help us see patterns – relations between words or between elements in a literary text – which we might, as "human readers," miss

We'll discuss current debates on digital scholarship and the digital humanities. These often address the underlying question of what it means to read and to interpret texts, and how technology helps and hinders our abilities to access and understand these texts. Computers can be programmed to search through massive corpuses of texts in seconds to find patterns. How might this change or challenge our notions of what reading is? We'll discuss these issues in parallel with discussions about how reading practices evolved in the 18<sup>th</sup>-century. We'll discuss the work of historians like Lynn Hunt and Robert Darnton who've explored the impacts of reading in the decades leading up to the Revolution.

We'll consider others aspects of the digitization of texts that we might not normally think about as we scan the internet for materials, resources and references: how are the texts that we find chosen and edited? In what ways do copyright and intellectual property law determine what we can and can't access and how we can and can't use the materials? Finally, we will explore the rudiments of digital publishing through the preparation of a short reader of Revolutionary pamphlets which we'll select from the Newberry digital collection. Working in teams, we'll transcribe the texts and encode them using the widely-used protocol for preparing literary and historical texts for publication on the Internet: the XML-based Text Encoding Initiative (TEI) guidelines. We'll develop editorial apparatuses for our texts, including introductions and footnotes based on research. And we'll style our texts for rendering on the web.

### **Learning Goals.**

- \* to discover at least a few of the growing number of archives and tools becoming available for studying many aspects of French cultural history and literature.
- \* to better understand the information these archives present; how the archives are constructed and what kinds of research they lend themselves to. What do they effectively help us know better, but what might they also obscure? In this case, through these tools, you will develop a sense of the reading culture of the late 18<sup>th</sup> century: what and how French people were reading, as the Revolution and the end of the Old Regime loomed.
- \* to better understand digital texts; as PDFs and as searchable text; to learn basic principles of editing, and specifically digital editing using the TEI guidelines.
- \* to develop a sense of the burgeoning field of the digital humanities, including the debates it has generated. This new field has transformed graduate education, but its effects are only slowly seeping into the undergraduate curriculum. This will change, however.
- \* finally, to reflect on relationships between technology and humanities research. How has digitization – turning literary and historical texts into searchable, processable “data” – transformed the way we read and study? What new insights do new computational tools that enable us to analyze massive corpuses of text in seconds (which would take an individual years to read) provide us?

**Texts and materials.** Readings will be delivered via the Canvas website as PDFs or as links to content online. **You will need to bring a laptop to each class.** Please let me know if this presents any difficulties.

For our work, you'll want to install a few applications in the course of the quarter:

-- above all, the **Oxygen XML Editor** ([https://www.oxygenxml.com/xml\\_editor.html](https://www.oxygenxml.com/xml_editor.html)). This is an editor we'll use to prepare our digital pamphlet. The software comes with a 30-day free trial. If you install the software on Feb 11, then you'll be able to use it for free until 3/12 (i.e. the last day of class). Oxygen is installed in the computers in the Media Arcade in Suzzallo, if you'd like to get a head start (and if you want to purchase it, it's \$99 for students).

-- an application called **Jupyter Notebook**. This is an environment for running Python (among other things). The easiest way to install this is by installing the **Anaconda Distribution** of applications (<https://www.anaconda.com/distribution/>), which includes Jupyter. This is free.

-- finally, for Optical Character Recognition software that works with historical documents, we'll experiment with **Transkribus** (<https://transkribus.eu/Transkribus/>). You'll also need to set up an account. All free again.

**Work.** This course will have many workshop and hands-on aspects, when we are exploring a tool and, especially, developing our final projects in the 2<sup>nd</sup> part of the quarter. Preparation for and participation in classroom sessions – in class discussions and workshops – will be an integral part of your final grade.

The written work will consist of

- \* **Nine** 1/2- to 1-page exercises to be uploaded to Canvas
- \* **TEI project**, to be completed with your partner. This includes:
  - the document analysis. Due 2/4.
  - initial transcription and draft of editorial materials (intro, at least 5 footnotes, and a bibliography of at least 5 items). Due 2/14.
  - the preliminary TEI-XML file. Due 3/5.
  - the final corrected TEI-XML file, plus final text of editorial materials. Due 3/12.
- \* **a short final reflection paper** (3-5 pages). Due Monday morning, 3/16, 9am.

Participation:

This is a hands-on, project-oriented course, in which we'll do a lot of workshop activities in collaboration with classmates. For your core project, you'll be working with a partner. Presence and active participation are essential. This means completing the readings and contributing to discussions. It also means having your materials and equipment, especially your laptop, in class, so that you're prepared to participate in workshops and other activities.

<b>Breakdown.</b>	Participation	15%
	9 class exercises (lowest dropped)	30%
	Final reflection paper (due 3/16)	15%
	TEI Project (groups of 2)	40%
	The TEI project comes to 100 points, distributed as such:	
	-- Document analysis (due 2/4)	10pts
	-- Initial editorial materials (due 2/14):	10pts
	-- Submission of TEI drafts on 3/5:	5 pts
	-- Assessment of completed project	
	(materials submitted on 3/12):	75pts, broken down into:
	Quality of TEI markup:	20pts
	Quality of transcription:	20pts
	Quality of editorial materials:	20pts
	Overall approach/rationale:	15pts

## Syllabus

Tues, 1/7	<p><b>The Digital Revolution in Reading and Research; Context</b></p> <p>Katherine Hayles, "Close, Hyper, Machine," in <i>ADE Bulletin</i> 150 (2010)  <a href="https://ade.mla.org/content/download/7915/225678/ade.150.62.pdf">https://ade.mla.org/content/download/7915/225678/ade.150.62.pdf</a></p> <p>Tim Carmody, "10 Reading Revolutions Before E-Books," in <i>The Atlantic</i>, Aug 25, 2010  <a href="http://www.theatlantic.com/technology/archive/2010/08/10-reading-revolutions-before-e-books/62004/">http://www.theatlantic.com/technology/archive/2010/08/10-reading-revolutions-before-e-books/62004/</a></p> <p>Farhad Manjoo: "You Won't Finish This Article," <i>Slate</i>, June 6, 2013  <a href="https://slate.com/technology/2013/06/how-people-read-online-why-you-wont-finish-this-article.html">https://slate.com/technology/2013/06/how-people-read-online-why-you-wont-finish-this-article.html</a></p> <p>Can you think of 2-3 digital archives, databases, repositories or collections you've used in your work for your French courses? What did they cover? What lessons were you able to draw from them? What did you find useful about them? What limitations did you encounter?</p>
Thurs 1/9	<p><b>A Quick Introduction to the Eighteenth-Century Francophone World and to Some Useful Digital Resources</b></p> <p>Voltaire, selections from <i>Philosophical Letters</i> and <i>Treatise on Tolerance</i></p> <p>Colin Jones, chaps 6 and 7 (up to p.193) from <i>Cambridge Illustrated History of France</i></p> <p>Skim through some of the following digital projects, which focus (mostly) on the 18<sup>th</sup> century:  <a href="http://republicofletters.stanford.edu">http://republicofletters.stanford.edu</a> (Mapping the Republic of Letters)</p>

<http://blogs.memphis.edu/salonsproject/> (The Salons Project)  
<http://www.e-enlightenment.com> (The Electronic Enlightenment database of 18<sup>th</sup>-century correspondence. If you're off campus, try this: <http://www.e-enlightenment.com.offcampus.lib.washington.edu>)  
[https://www.youtube.com/watch?v=YP\\_1eHeyo4](https://www.youtube.com/watch?v=YP_1eHeyo4) (Visite de Paris au XVIII<sup>e</sup> Siècle)  
<https://archive.org/details/newberryfrenchpamphlets> (Newberry Collection of French Revolution Pamphlets)  
<http://publications.newberry.org/digitalexhibitions/exhibits/show/marie/intro> (Many Faces of Marie-Antoinette)  
<http://publications.newberry.org/smith/exhibits/fe/fe.html> (Mapping the French Empire in North America)  
<http://chnm.gmu.edu/revolution/imaging/home.html> (Imaging the French Revolution)  
<https://colonyincrisis.lib.umd.edu> (A Colony in Crisis: The Saint-Domingue Grain Shortage of 1789)  
<http://www.marronnage.info/en/index.html> (Marronnage in Saint-Domingue [Haïti]. History, Memory, Technology)  
<https://www.rousseauonline.ch/tdm.php> (Rousseau Online)  
<https://artfl-project.uchicago.edu> (ARTFL Project – see especially the ARTFL *Encyclopédie*)  
<http://cfregisters.org> (Comédie-Française Registers Project)  
<http://obvil.paris-sorbonne.fr/projets/mercure-galant> (*Mercurie Galant* at Obvil)

**Exercise 1 due. Be ready to present your website in class.**

Tues 1/14

**The Enlightenment and the Origins of the French Revolution. News, Politics, Knowledge, and the Public Sphere.**

Antoine-Nicolas de Condorcet, excerpt from “Eighth Stage” of *Sketch for a Historical Picture of the Progress of the Human Mind*, 99-103, 117-123

Alexis de Tocqueville, “How Around the Middle of the Eighteenth-Century Intellectuals Became the Country’s Leading Politicians,” from *The Old Regime and the French Revolution*, 195-202

Robert Darnton, “The Forbidden Bestsellers of Prerevolutionary France,” *Bulletin of the American Academy of Arts and Sciences* 43, 1 (Oct 1989): 17-45

Martin Lyons, “Censorship and the Reading Public in Pre-Revolutionary France,” from *a History of Reading and Writing in the Western World*, 105-118

Databases:

BNF (<https://catalogue.bnf.fr/index.do>)

Gallica ([gallica.bnf.fr](http://gallica.bnf.fr))

Catalogue of Manuscripts: <https://archivesetmanuscripts.bnf.fr>

*Registres des privilèges accordés aux libraires* (record books of privileges granted to booksellers [most but not all digitized]):

<https://archivesetmanuscrits.bnf.fr/ark:/12148/cc52101b/cd0e6411>

*Surveillance de la librairie et de la presse* (records of books seized on visits to shops) from the archives of the *Administration du lieutenant de la police*:

<https://archivesetmanuscrits.bnf.fr/ark:/12148/cc129453/cd0e23134>

### **Exercise 2 due**

Thurs 1/16 **New Reading Experiences.**

**Visit of Deb Raftus, UW Librarian for French and Italian Studies (and SPS and LACS) and Verletta Kern, UW Librarian for digital scholarship**

Martin Lyons, "The Rise of Literacy in the Early Modern West, 1600-1800" and "The Reading Fever, 1750-1830," *History of Reading and Writing*, 88-104 and 199-136

Lynn Hunt, "'Torrents of Emotion': Reading Novels and Imagining Equality," from *Inventing Human Rights: A History*, 35-69

Database:

Electronic Enlightenment: letters sent to Rousseau between Jan 1, 1762 and Jan 1, 1765, with keyword "Julie" in content: [http://www.e-enlightenment.com.offcampus.lib.washington.edu/search/letters/?srch\\_type=letters&all=julie&none=&lang\\_main=all&auth=&a\\_age=&recip=rousseau&r\\_age=&greg\\_date\\_start=01%2F01%2F1762&greg\\_date\\_end=01%2F01%2F1765&loc\\_src\\_city=&loc\\_dest\\_city=&full=Search](http://www.e-enlightenment.com.offcampus.lib.washington.edu/search/letters/?srch_type=letters&all=julie&none=&lang_main=all&auth=&a_age=&recip=rousseau&r_age=&greg_date_start=01%2F01%2F1762&greg_date_end=01%2F01%2F1765&loc_src_city=&loc_dest_city=&full=Search)

### **Exercise 3 due**

Tues 1/21 **An 18<sup>th</sup>-Century Publisher's Registers and Two Databases**

Mark Curran, "Beyond the Forbidden Best-Sellers of Pre-Revolutionary France," *The Historical Journal* 56, 1 (March 2013): 89-112

Robert Darnton, "A Literary Tour de France,"

<http://www.robertdarnton.org/literarytour> (read this introduction to the website)

### **Exercise 4 due**

Thurs 1/23 **SPECIAL COLLECTIONS: What is a book? What is a pamphlet? Session with Sandra Kroupa, Book Arts and Rare Books Curator, UW Library, Special Collections**

Selections from Lynn Hunt, *The French Revolution and Human Rights* (read a few of the selected texts)

Look at the Newberry Collection of French Revolutionary Pamphlets:

The Newberry's presentation of the collection is here:  
<http://publications.newberry.org/dig/frc/index>. The pamphlets are here:  
<https://archive.org/details/newberryfrenchpamphlets>. We'll develop a short "reader" from a selection of these documents. Browse through the Newberry interface and take a look at some of the documents.

### **Exercise 5 due on Friday at 5pm**

- Tues 1/28    **The Print Archive: Then and Now; Benefits and Pitfalls of Digitization**  
Peter Stallybrass, "'Little Jobs': Broadside and the Printing Revolution," in  
    *Agent of Change: Print Culture Studies after Elizabeth Eisenstein*, 315-322  
Alexis Madrigal, "What is a Book," in *The Atlantic*, May 7,  
    2014: <https://www.theatlantic.com/technology/archive/2014/05/what-is-a-book/361876/>  
Geoffrey Nunberg, "Google's Book Search: A Disaster for Scholars," *Chronicle of Higher Education*, 8/31/2009

### **Exercise 6 due**

- Thurs 1/30    **Our Editing Project: Introduction to Basic Principles of Editing and Digital Editing – Textual Studies, Document Analysis, XML and TEI**  
Leah Marcus, "Textual Scholarship" from *Introduction to Scholarship in Modern Languages*, 143-159  
"What is the TEI," Women Writers Project, Northeastern University  
    <https://www.wwp.northeastern.edu/outreach/seminars/tei.html>  
"What is XML and Why Should Humanists Care: An Even Gentler Introduction to XML": <http://dh.obdurodon.org/what-is-xml.xhtml>. Read through the section "Is every document really a hierarchy?"

**Class work:** start working with your partner to develop a document analysis of your pamphlet. This will be due at the end of the day on Tuesday 2/4.

- Tues 2/4    **What is a Text? Some Historical Perspectives. Plus Preliminary Intro to Mark-Up, XML, and TEI**  
Daniel Pollack-Pelzner, "Why We (Mostly) Stopped Messing With Shakespeare's Language," *New Yorker*, October 6, 2015.  
George Hoffmann, "The Art of Proofreading," from *Montaigne's Career*, 84-107  
The case of Pascal: selections from prefaces to Port Royal edition, from the 1778 edition of Condorcet, and from modern editions  
"What is XML and Why Should Humanists Care: An Even Gentler Introduction to XML": <http://dh.obdurodon.org/what-is-xml.xhtml>. Read from "Could I please see some XML already" through "Other Web Standards"

Databases:

The Montaigne Project:

<https://www.lib.uchicago.edu/efts/ARTFL/projects/montaigne/>

Pascal *Pensées*, the “Port Royal Edition”:

<https://gallica.bnf.fr/ark:/12148/btv1b8606964f?rk=85837;2>

Pascal, *Pensées*, Condorcet’s 1778 edition (“Avec les Notes de M. de Voltaire”):

Vol. 1: <https://gallica.bnf.fr/ark:/12148/bpt6k9606550r>

Vol. 2: <https://gallica.bnf.fr/ark:/12148/bpt6k96075005>

Pascal, manuscripts:

The original fragments pasted into a notebook:

<https://gallica.bnf.fr/ark:/12148/btv1b52504189f/f1.image>

(cat. entry: <https://archivesetmanuscrits.bnf.fr/ark:/12148/cc570240>)

The first copy made, based on the fragments:

<https://gallica.bnf.fr/ark:/12148/btv1b7200029v.r=9203?rk=42918;4>

(list of order of the folders:

<https://gallica.bnf.fr/ark:/12148/btv1b7200029v/f9.image.r=9203>)

**Class work:** In groups, work on your transcription and editorial materials. A draft of all this is due 2/14. Try to include in your editorial apparatus:

- an introduction with a first paragraph presenting your pamphlet and a second paragraph explaining your editorial approach (you’ll add a third explaining your TEI transcription)
- at least 5 footnotes linked to specific elements in your pamphlet
- a bibliography with at least 5 sources you used for your intro and notes

**TEI PROJECT:** Document analysis due

Thurs 2/6

**The Legal Framework – Copyright, Fair Use: Then and Now**

**Visit of Maryam Fakouri, Scholarly Publishing Outreach Librarian**

**US Copyright Office Circular:** <https://www.copyright.gov/circs/circ01.pdf>

Maryam’s Copyright Guide:

<http://guides.lib.uw.edu/research/copyright/introduction>

Author’s Guild vs. Google (edited version of decision):

**EFF discussion of Google Books Opinion:**

<https://www.eff.org/deeplinks/2015/10/big-win-fair-use-google-books-lawsuit>

Carla Hesse, “The Rise of Intellectual Property, 700 B.C. – A.D. 2000: An Idea in the Balance,” *Dardalus* 131, 2 (spring 2002): 26-45 (read up to p.33 for some historical backdrop relevant to the period we’re exploring)

Rebecca Rosen, “The Hole in Our Collective Memory: How Copyright Made Mid-Century Books Vanish,” *The Atlantic*, July 2013

Week of Feb 10

**Individual Meetings with Groups**

Tues 2/11

**Text Encoding and the Text Encoding Initiative (TEI)**

**Presentations of pamphlets**

Julia Flanders, Syd Bauman and Sarah Connell, “Text Encoding,” from *Doing Digital Humanities*, 110-120 (104-110 reviews XML)



Lou Burnard, “What is the Text Encoding Initiative,” read “The Structural Organization of a TEI Document” (<https://books.openedition.org/oep/681>) and “Varieties of Textual Structure” (<https://books.openedition.org/oep/688>).

We’ll do exercises in class. For this, install the Oxygen XML editor ([https://www.oxygenxml.com/xml\\_editor.html](https://www.oxygenxml.com/xml_editor.html)). This will be our primary tool for creating the TEI-XML documents for our final projects. You have a 30-day free trial. If you download on this day, this will take us right up to the last day of class. If you want to start experimenting with Oxygen, look at the directions here: <http://tei.oucs.ox.ac.uk/Talks/2010-07-oxford/exercise-01-basic.xml> (but we’ll cover this in class).

Prepare with your partner a short 5 min. presentation of your pamphlet.

Some examples of TEI-encoded corpuses:

The *Mercure Galant* Project by Obvil: <http://obvil.paris-sorbonne.fr/corpus/mercure-galant/>.

Molière at Obvil: <http://obvil.paris-sorbonne.fr/corpus/moliere/critique/>

Folger Digital Texts of Shakespeare Plays: <https://www.folgerdigitaltexts.org/?chapter=4>

Van Gogh’s Letters: <http://vangoghletters.org/vg/letters.html>

Map of Early Modern London: <https://mapoflondon.uvic.ca>

ARTFL database of French texts: <https://artfl-project.uchicago.edu>

Individual meetings with groups on 2/10, 2/11 and 2/12.

Thurs 2/13 **No class today.**

Use this time to finalize your editorial materials and to keep practicing TEI. Complete the exercises posted to Canvas. Feel free to read ahead in Burnard (see readings for next class), if you want to explore more advanced features and integrate them into your work. You can also consult [teibyexample.org](http://teibyexample.org), which is another great resource (you could look at Module 1: Common Structure and Elements). But there is no obligation. You can simply use the techniques you know up to know.

**Exercise 7 due.**

**TEI PROJECT:** Transcription and preliminary editorial materials due on Friday 2/14

Tues 2/18 **TEI Workshop: Creating our TEI documents**

In Burnard, in the chapters on “The TEI Cornucopia,” parts 1 (<https://books.openedition.org/oep/689>) and 2 (<https://books.openedition.org/oep/1340>), look at the sections on:

Milestones, Rendition, Names and Dates, Figures, Bibliographic Descriptions, Editing a Transcription, and Notes. And read the chapter, "The TEI Header."

In class, working in your groups, we'll begin to create a TEI-XML document of your pamphlet.

Some tricks: GitHub; dealing with validation

Thurs 2/20 **What to Do With Digital Text? Text as "Data"; "Distant Reading" and Computational Approaches to the Cultural Archive.**

Franco Moretti, "Style, Inc. Reflections on Seven Thousand Titles (British Novels, 1740-1850)," *Critical Inquiry* 36, 1 (Autumn 2009): 134-158.

Ted Underwood, "Seven ways humanists are using computers to understand text" (<https://tedunderwood.com/2015/06/04/seven-ways-humanists-are-using-computers-to-understand-text/>) and "Topic modeling made just simple enough" (<https://tedunderwood.com/2012/04/07/topic-modeling-made-just-simple-enough/>)

Mark Olsen and Clovis Gladstone, "The Newberry French Revolution Collection at ARTFL," *Voltaire Foundation*: <https://voltairefoundation.wordpress.com/2018/12/06/the-newberry-french-revolution-collection-at-artfl/> and "Modeling Revolutionary Discourse," *ARTFL Project Research Blog*: <https://artfl.blogspot.com/2020/01/modeling-revolutionary-discourse.html>

Some tools: Voyant, Google Ngram Viewer, ARTFL

"Getting Started," with Voyant: <http://docs.voyant-tools.org/start/>.

Voyant: <http://voyant-tools.org>

Google Ngram Viewer: <https://books.google.com/ngrams>

ARTFL: <http://artfl-project.uchicago.edu/offcampus.lib.washington.edu/ARTFL.html>.

ARTFL's implementation of the Newberry Collection:

<http://artfl-project.uchicago.edu/node/175>

The Philologic4 Search form:

<https://artflsrv03.uchicago.edu/philologic4/frc1787-99rev2b/>

Topic Model Browser: [https://artflsrv03.uchicago.edu/topic-modeling-browser/frc1787\\_99/](https://artflsrv03.uchicago.edu/topic-modeling-browser/frc1787_99/)

Topic Model Table:

<https://artflsrv03.uchicago.edu/mark/frc/frc.tmwords.html>

**Exercise 8 due**

Tues 2/25 **Text analysis workshop, using ARTFL and Python to analyze literary and cultural texts.**

Mark Olsen, Russell Horton, Glenn Roe, "Something Borrowed: Sequence Alignment and the Identification of Similar Passages in Large Text Collections," in *Digital Studies/Le champ numérique* (2011): <http://doi.org/10.16995/dscn.258>

**Exercise 9:** Read and complete the Jupyter Notebook posted to Canvas.

Thurs 2/27 **Visit of Mark Olsen, Assistant Director of ARTFL**

Tues 3/3 **Interfaces (Print and Digital)**

Christian Vandendorpe, "Reading on Screen: The New Media Sphere," from *A Companion to Digital Literary Studies*:

[http://digitalhumanities.org:3030/companion/view?docId=blackwell/9781405148641/9781405148641.xml&chunk.id=ss1-5-4&toc.depth=1&toc.id=ss1-5-4&brand=9781405148641\\_brand](http://digitalhumanities.org:3030/companion/view?docId=blackwell/9781405148641/9781405148641.xml&chunk.id=ss1-5-4&toc.depth=1&toc.id=ss1-5-4&brand=9781405148641_brand)

Anthony Grafton, "The Birth of the Footnote," *Lingua Franca* 7,9 (1997): 59-66.  
From Alberto Manguel, "A Brief History of the Page," from *A Reader in Reading*, 120-128.

Final work on TEI documents in class.

Thurs 3/5 **Web Publishing: HTML, CSS and tools for styling and transforming our TEI documents.**

Do Miriam Posner's short tutorial in HTML and CSS:

<http://miriamposner.com/classes/dh101f16/tutorials-guides/web-publishing/html-css/>. You can do this in Oxygen. Open up a new

document and in the folder marked "New Document," you'll see options for both a new HTML and a new CSS document. Or in any text editor.

"What is XML and Why Should Humanists Care: An Even Gentler Introduction to XML": <http://dh.obdurodon.org/what-is-xml.xhtml>. Read the section "Practicing what we preach."

Optional: if you're interested in seeing some XSLT basics (for transforming XML into HTML): Flanders, Bauman, Connell, "XSLT. Transforming our XML data," in *Doing Digital Humanities*, 255-272

**TEI Project:** TEI-XML document due (make sure it validates in Oxygen. Once it's posted, we'll inevitably see other errors, and correct for 3/12)

Tues 3/10 **Open Session**

Thurs 3/12 **Conclusions**

**TEI Project:** corrected TEI-XML documents due

**Final reflection paper (3-5 pages) due on Monday, 3/16 at 12pm.**