

Syllabus for HIST 42514: Renaissance Humanism
Cross-listed as: CLAS 42514, CMLT 42503, ITAL 42503

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Office: Social Sciences 222

Class: Tues 3:00 to 5:50 PM

Office Hours: Tues/Thurs 1:30 to 2:30

COURSE DESCRIPTION

Humanism in the Renaissance was an ambitious project to repair what idealists saw as a fallen, broken world by reviving the lost arts of antiquity. Their systematic transformation of literature, education, art, religion, architecture, and science dramatically reshaped European culture, mixing ancient and medieval and producing the foundations of modern thought and society. Readings focus on primary sources: Petrarch, Poggio, Ficino, Pico, Castiglione, Machiavelli, and Thomas More, with a historiographical review of major modern treatments of the topic. We will consider such topics as the history of education, the history of science, the cultural and intellectual history, and the history of the book. The course will include hands-on work with manuscripts and early printed books with sessions on note-taking and other library and research skills, as well as flexible and self-directed writing assignments with a focus on advanced writing skills.

ASSIGNMENTS

1. Attendance and informed participation in discussion (20%).
2. Written Assignments:
 - Week 2: Half & Half Again Part 1 (5%)
 - Week 3: Catalog Description of Homer Volume (10%)
 - Week 4: Practice Peer Reviews of Two Articles (5%)
 - Week 5: none – work on the Homer chapter
 - Week 6: 3,000 word chapter on Your Homer Volume (15%)
 - Week 7: Peer Review of Two Classmates' Homer Papers (5%)
 - Week 8: Revision of Homer Paper based on Peer Review (15%)
3. Editing Tasks Contributing to the Homer Volume (20%)
4. Final written assignment: Half & Half Again Part 2 (5%)

This quarter we will create a real scholarly volume, going through every step of writing, editing and publication to create a complete, finished book which the University of Chicago Library will catalog and keep in its rare books library. If we succeed in organizing well, we will also publish the volume, in print, online or both. This project will let everyone in the class experience the later stages of the research process: finishing a paper, undergoing peer review, revision, copy editing, page proofs; and it will let us see the other end: peer reviewing others' articles, editing and doing layout, correction and organization for producing an edited volume.

Our volume will be a collection of essays about volumes of Homer, each essay analyzing a different individual physical book in the famous Homer collection which is one of the prizes of the library. Our finished volume will serve as a companion to the catalog of the Homer collection which the library printed last year, and will be a permanent and valuable contribution to the study of humanism, publishing and the classics in the early modern period.

Each member of the class will choose a volume of Homer—in Greek, Latin, or a Vernacular translation—and write a paper about it. The paper is due 1/3 of the way through the quarter. For the remainder of the quarter we will revise, polish and edit the contributions, and assemble them into a publishable final manuscript. Each student will contribute one chapter, peer review and edit other chapters, and take on one or a few unique tasks within the editing process.

REQUIRED TEXTS

SECONDARY SOURCE TEXTS:

Burckhardt, *The Civilization of the Renaissance in Italy*. Any edition is OK, Penguin is 014044534X
Copenhaver & Schmitt, *Renaissance Philosophy*, 0192891847

PRIMARY SOURCE TEXTS:

The Renaissance Philosophy of Man, ed. Cassirer, Kristeller, Herman. 0226096041
Bruni, Leonardo, *History of the Florentine People Vol. 1*. I Tatti Renaissance Library. 0674005066
Castiglione, Baldassarre. *The Book of the Courtier*. Any edition, I recommend Penguin 0140441921
Homer, *Iliad*. Any edition is acceptable but you will need one to work with.
If you work with ancient Greek, I recommend: Loeb Classical Library *Iliad* vol. 1,
If you do not work with ancient Greek, I recommend: Robert Fagles translation (Penguin)
Machiavelli, Niccolo, *The Prince* and *The Discourses*. Any is acceptable but I strongly recommend:
Selected Political Writings (Hackett) ed. David Wootton, 087220247X
More, St. Sir Thomas, *Utopia*. Any edition is acceptable, but I recommend Penguin 0141442328
Pico della Mirandola, Giovanni. *Oration on the Dignity of Man*. Recommended: 1500941018
Valla, Lorenzo, *Correspondence*. I Tatti Renaissance Library. 0674724674

Question: I have a different edition/translation of one of these books. Can I use it instead?

Answer: Yes, but make sure it's fairly recent so the translation is good.

Question: Some of these books are free on my e-reader. Can I use the free version?

Answer: For texts in Italian and Latin yes, but many free English e-books are 75-year-old translations and difficult to understand, so it's worth the ~\$10 to have a new one. But it is fine to use an e-reader to read modern English texts, and they are usually inexpensive.

Optional recommended texts:

The Cambridge Companion to Renaissance Philosophy, ed. Hankins, 0521608937 (also online)
Marsilio Ficino, *Meditations on the Soul* (Inner Traditions) 0892816589

Extra references on reserve for the class for use working on the Homer papers:

McKitterick, *Print, Manuscript and the Search for Order*.
Pettegree, *The Book in the Renaissance*.
Cavallo, Chartier & Cochrane eds., *A History of Reading in the West*.
Eliot & Rose eds., *A Companion to the History of the Book*

ALTERNATE TEXTS FOR STUDENTS TAKING THIS AS A CLASSICS COURSE

Pico della Mirandola, Giovanni. *Oratio de Homine Dignitate*. E-book or online versions.
Printed Latin edition (CreateSpace) 1503119092 (You should get the English too)

ALTERNATE TEXTS FOR STUDENTS TAKING THIS AS AN ITALIAN COURSE

Note: the Seminary Co-op has ordered some copies of these for us, but easiest is often to get an ebook.
Castiglione, Baldassarre, *Il Libro del Cortegiano*, (recommended edition 9788817166119)
Machiavelli, *Il Principe* (any edition, the cheapest is 9788806215576)

E-RESERVES

PRIMARY SOURCE E-RESERVES:

- Ficino, *Meditations on the Soul* (Inner Traditions, 1997) selected letters on “Truth and Virtue.”
- Lorenzo de Medici, e-reserve from *Lorenzo de’ Medici Selected Poems and Prose*, poem “The Supreme Good” pp. 65-95; letters pp. 167-181.
- Machiavelli, *The Letters of Machiavelli, a Selection* (Chicago, 1988) 0226500411, letters 22, 92, 107, 110, 121, 169, 203, 222-224, 328, 332.
- Petrarch, “Italia Mia” from the *Canzoniere* (also printed in this syllabus).
- Petrarch, letters, *Familiars* (separate Latin and English files): I.9 (on humanism), II.9 (on Rome and Laura), III.12 (on the active life), III.18 (on books), IV.8 (on the laureate), VIII.7 (on the plague), VIII.9 (on violence and friends), XXIV.3 (to Cicero), XXIV.4 (again to Cicero), supplements to the Cicero letters (ed. Mario Cosenza); XXIV.12 (to Homer). Latin text in PQ4490.E23 R833 (4 vols) vol. 1 pp. 45-48, 90-97, 128-131, 138-142, 174-5, vol. 2. pp. 174-186, vol. 4 pp. 225-231 and 253-63.
- Poggio, *Two Renaissance Book Hunters* (New York, Columbia University Press, 1974, call number PA8477.B76 Z5513), letters III, IV, XI, XXX, XLIX, LXXX, LXXXI, and the Appendix letter of Franciscus Barbarus (pp. 196-7).

SECONDARY SOURCE E-RESERVES:

- Cavallo, Chartier & Cochrane eds., *A History of Reading in the West*, chapter 7 “The Humanist as Reader” (Antony Grafton) pp. 179-212, and chapter 8 “Protestant Reformations and Reading,” 213-237.
- Copenhaver, Introduction to vol. 1 of Lorenzo Valla’s *Dialectical Disputations* (I Tatti Renaissance Library) pp. vii-xxix.
- Davidson, “Unbelief and Atheism in Italy, 1500-1700” in M. Hunter and D. Wootton (eds.), *Atheism from the Reformation to the Enlightenment* (Oxford, 1992) 13-54.
- Eliot & Rose eds., *A Companion to the History of the Book*, chapter 15 “The Gutenberg Revolutions” pp. 207-219, and ch. 16 “The Book Trade Comes of Age: the Sixteenth Century” pp. 220-231.
- Hankins, “Lorenzo de Medici as a Patron of Philosophy,” *Rinascimento* 34 (1994), 15-39.
- Hankins, “The Virtue Politics of the Italian Humanists” unpublished paper delivered at the conference “Beyond Reception,” Humboldt University, March 23-24, 2015.
- Kraye, “Lorenzo and the Philosophers,” and “The Transformation of Platonic Love in the Italian Renaissance” in *Classical Traditions in Renaissance Philosophy* (the same two chapters are available in *Lorenzo the Magnificent: Culture and Politics*, 151-166; and *Platonism and the English Imagination*, 76-85).
- Palmer, three sample articles: “The Active and Monastic Life in Humanist Biographies of Pythagoras,” in *Transfers of Pythagoras*, “The Recovery of Stoicism in the Renaissance” *Routledge Companion to the Stoic Tradition*, and “The Lofty Madness of Wise Lucretius,” chapter 3 of *Reading Lucretius in the Renaissance*.
- Reynolds & Wilson, *Scribes and Scholars*, “The Latin West,” (2014 edition) pp. 80-122.
- Rice, *The Foundations of Early Modern Europe*, pp. 1-10 (on the basics of printing).

ONLINE LINKED THROUGH CHALK AND LIBRARY WEBSITES:

- The Cambridge Companion to Renaissance Humanism*, ed. Jill Kraye.
- The Cambridge Companion to Renaissance Philosophy*, ed. James Hankins.
- Giovanni Pico della Mirandola, *Oration on the Dignity of Man*.

COURSE SCHEDULE:

Week 1 March 31 Introduction: What is Humanism?/ Intro to Rare Books (no assignment)

Week 2 April 7 The Call for Rebirth/ Cataloging and Catalog Descriptions

Shared Readings:

Petrarch, selections in *The Renaissance Philosophy of Man* plus e-reserve “Italia Mia” and *Familiars* I.9 (on humanism), II.9 (on Rome and Laura), III.12 (on the active life), III.18 (on books), IV.8 (on the *laureate*), VIII.7 (on the plague), VIII.9 (on violence and friends), XX.10 (on finding Cicero), XXIV.3 (to Cicero), XXIV.4 (again to Cicero), XXIV.7 (to Quintilian), XXIV.12 (to Homer).

Burckhardt, *The Civilization of the Renaissance in Italy* “digest” the book quickly & strategically, do not read it all slowly.

Burckhardt is a foundational idea of the Renaissance which modern historians are responding to and critiquing.

The Cambridge Companion to Renaissance Philosophy ch. 2

“The philosopher and Renaissance culture” by Robert Black, pp. 13-29, and ch. 3 “Humanism, scholasticism and Renaissance philosophy,” by James Hankins, pp. 30-48.

(Other chapters optional but useful, especially intro, 6 & 8).

Written Assignment: “Half and Half again, part 1”

Week 3 April 14 The Invention of the Medieval/ Medieval and Ancient Manuscripts

Shared Readings:

Leonardo Bruni, *History of the Florentine People* vol. 1, read Book I carefully, skim Book II, then skip to Book IV and read from the bottom of p 347 (re: the standard-bearer) to page 373, concentrating on the speech of Giano della Bella.

The Cambridge Companion to Renaissance Humanism chapter 7 (Hankins). Full text available online.

Copenhaver & Schmidt, *Renaissance Philosophy* section 1 (we will read the whole book so feel free to read ahead).

Reynolds & Wilson, *Scribes and Scholars*, “The Latin West,” (2014 edition) pp. 80-122.

SPECIAL READING: Sample articles of humanist book analysis.

I have added to the e-reserves three of my own articles analyzing Renaissance editions of classical texts. These should serve as models for your chapters on Homer. Read the three until you are comfortable that you have a sense of what your Homer paper should be like. Focus on their methods and approaches rather than their details and conclusions.

Sample 1: “The Active and Monastic Life in Humanist Biographies of Pythagoras”

Sample 2: “The Recovery of Stoicism in the Renaissance”

Sample 3: “Reading Lucretius in the Renaissance” ch. 4-5.

Written Assignment: Catalog Description of Homer Volume

Week 4 April 21 Book-Hunters / the Manuscript Explosion

Shared Readings:

Poggio Bracciolini & Niccolo Niccoli, e-reserve selections from *Two Renaissance Book-Hunters: Letters III-IV* (pp. 24-33), XI (48-50), XXX (88-89), XLIX-L (113-115), LXXX (154-158), appendix letter IV to Franciscus Barbarus (196-203).

The Cambridge Companion to Renaissance Humanism chapters 1-2 (Mann, Reeve), 8 (Kraye). Full text available online.

Copenhaver & Schmidt, *Renaissance Philosophy* sections 2-3.

Antony Grafton, "The Humanist as Reader" chapter 7 of *A History of Reading in the West* eds. Cavallo, Chartier & Cochrane, pp. 179-212.

SPECIAL READING: Samples of Real Peer Review

- Peer Review of an article: Pablo Maurette "Plato's Hermaphrodite and a Vindication of the Sense of Touch in the Sixteenth Century" submitted to *Renaissance Quarterly*.
- Peer Review of a book: Ada Palmer, *Reading Lucretius in the Renaissance*, submitted to Harvard University Press.

Written Assignment: Peer Review An Article (instructions below)

- Peer Review Philip Goldfarb, "Jonson's Renaissance Romans: Classical Adaptation in *Sejanus*."

Week 5 April 28 Latinity and Competition/ the Print Revolution

Shared Reading:

Lorenzo Valla, selection in *The Renaissance Philosophy of Man*, Valla's *Correspondence* ("pick and choose")

Introduction to Valla's *Dialectical Disputations* by Brian Copenhaver (e-reserve, very short).

Copenhaver & Schmidt, *Renaissance Philosophy* section 4.

Rice, *The Foundations of Early Modern Europe*, pp. 1-10 (on the basics of printing).

Eliot & Rose eds., *A Companion to the History of the Book*, chapter 15 "The Gutenberg Revolutions" pp. 207-219 and chapter 16 "The Book Trade Comes of Age: the Sixteenth Century" pp. 220-231.

Written Assignment: none due, work on the Homer paper.

SUGGESTION: Both *A Companion to the History of the Book* and *A History of Reading in the West* are on physical reserve for our course. They contain many additional chapters relevant to different types and periods of publishing, so you may want to go to the library and see if there are chapters specifically related to the period which produced your particular Homer volume. Also on reserve are *Print, Manuscript and the Search for Order* by McKitterick and *The Book in the Renaissance* by Pettegree; if you want help, ideas or models for your Homer paper they may have valuable info specifically about your time period and type of book.

- Week 6 May 5 Platonism and Patronage/ Print Expands to Italy
 Shared Readings:
 Marsilio Ficino, selections from *Renaissance Philosophy of Man* and e-reserve *Meditations on the Soul*, letters 1-11 and 22-28 (pp. 3-21 and 39-49).
 Christopher Celenza, “The Revival of Platonic Philosophy,” in *The Cambridge Companion to Renaissance Philosophy* chapter 5 (pp. 72-96).
 Written Assignment: 3,000 word Chapter on Your Homer Volume
- Week 7 May 12 “What’s Happening in Florence?!”/ The Great Italian Printers
 Shared Reading:
 Giovanni Pico della Mirandola, *Oration on the Dignity of Man* (included in *Renaissance Philosophy of Man*).
 Lorenzo de Medici, e-reserve from *Lorenzo de’ Medici Selected Poems and Prose*, poem “The Supreme Good” pp. 65-95 and selected letters pp. 167-181.
 Jill Kraye, “Lorenzo and the Philosophers,” and “The Transformation of Platonic Love in the Italian Renaissance” in *Classical Traditions in Renaissance Philosophy* (the same two chapters are available in *Lorenzo the Magnificent: Culture and Politics*, 151-166; and *Platonism and the English Imagination*, 76-85).
 James Hankins, “Lorenzo de Medici as a Patron of Philosophy,” *Rinascimento* 34 (1994), 15-39.
 Copenhagen & Schmidt, *Renaissance Philosophy* section 4.
 SPECIAL READING: Two Classmates’ Papers for Peer Review
 Written Assignment: Peer Review of Two Classmates’ Homer Papers
- Week 8 May 19 New Ideas Wild and Tame/ New Printing Centers: Paris, Lyons, Amsterdam
 Shared Reading:
 Castiglione, *The Courtier*
 Cavallo, Chartier & Cochrane, *A History of Reading in the West*, chapter 8 “Protestant Reformations and Reading,” 213-237.
 Written Assignment: Revision of Homer Paper based on Peer Review
- Week 9 May 26 What Was Burned in a Book Burning?/ Censorship and Expurgation
 Shared Reading:
 Thomas More, *Utopia*
 Pomponazzi, selection from *The Renaissance Philosophy of Man*
 Copenhagen & Schmidt, *Renaissance Philosophy*, section 5.
 Nicholas Davidson, “Unbelief and Atheism in Italy, 1500-1700” in M. Hunter and D. Wootton (eds.), *Atheism from the Reformation to the Enlightenment* (Oxford, 1992) 13-54.
The Cambridge Companion to Renaissance Humanism chapter 11 (Grafton). Full text available online.
 Written Assignment: Editing Tasks for the Collected Volume

Week 10 May 26 Was Machiavelli a Humanist?/ Presentation of our Edited Volume

Shared Reading:

Machiavelli, *The Prince* and selections from *The Discourses* in the Hackett collection; e-reserve letters 22, 92, 107, 110, 121, 169, 203, 222-224, 328, 332. (The file contains many more letters; these are fascinating, but optional.)

Copenhaver & Schmidt, *Renaissance Philosophy*, section 6.

Hankins, “The Virtue Politics of the Italian Humanists” unpublished paper delivered at the conference “Beyond Reception: Renaissance Humanism and the Transformation of Classical Antiquity,” Humboldt University, Mar. 23-24, 2015.

Re-skim the opening and concluding parts of Burckhardt.

Written Assignment: Editing Tasks for the Collected Volume

Final Paper due no later than June 2nd: “Half & Half Again Part 2” i.e. rewrite the same paper that you rewrote at the beginning of the quarter, shortening your already-shortened version to produce a final paper one quarter the length of the original, which makes all the same arguments.

Note: The syllabus may change slightly because I am talking to various experts on print history and publishing who may visit the class for particular sessions to share their expertise. Changes will be discussed in class.

Details about the Homer Volume Project

Our project to produce an edited volume on the University of Chicago Homer Collection will consist of three parts: writing chapters, polishing chapters, and editing tasks. The tasks are listed below, then outlined with more detail and instructions. In the first weeks of the course we will assign tasks to individual people; those who take on larger tasks will do only one, while others will do two or three more modest tasks.

While this is a collaboration, it is not group work. Each task is the responsibility of one individual—unless students volunteer to split roles there will be no sharing of tasks and it will be 100% clear at all stages who is responsible for each (so no one will lose out because someone *else* didn’t do their work; if anyone lets a task slip it will be very clear who it was). **There cannot be any extensions on your contributions to the Homer Volume, either writing or editing,** since anything which isn’t done on time will set the whole lot behind schedule. Just like in the world of professional publishing, if you realize you will be unable to complete a task on time, it is your responsibility to contact the other editors working on related tasks and make a fallback plan.

All participants will be graded on (A) the quality of your own completed chapter, and (B) the quality of your completed editing tasks. If you drop the ball significantly enough that your fellow authors and editors in the class suffer as a result, that will be reflected in your grade (unless the cause of the problem was something you had no way to solve—you will always have a chance to discuss problems with the instructor). Similarly, if your peers comment that you excelled, helped others and went above and beyond, that will be reflected positively in your grade

Homer Volume Project Task List

Universal tasks – Every student will do all of these tasks

- Write one chapter
- Peer review two chapters
- Copy edit one other contributor's chapter
- Help add terms to the overall Style Sheet
- Format one other contributor's chapter to the template
- Do your own copy edit
- Do your own page proofs

Unique Tasks (some of these may be divided among multiple students)

1. Organizing and overseeing the receiving and sending of files (Dropbox)
2. Assigning and overseeing the Peer Review & Copy Edit
3. Researching and overseeing online publication
4. Researching and overseeing physical printing
5. Photography and formatting of images
6. Laying out the book descriptions
7. Taking Charge of the Style Sheet
8. Designing the covers/layout, writing the abstract and back cover blurb
9. Designing the layout template: creating a demo document with standardized fonts, size, margins etc. which all chapters will then be formatted to match
10. Designing and creating the title page, table of contents, acknowledgments
11. Assigning and overseeing the Peer Review & Copy Edit
12. Standardizing Bibliographies: choosing a style and checking all entries
13. Standardizing Footnotes: choosing a style and checking all entries
14. Standardizing and checking spelling of names, titles, languages
15. Plan and create the index
16. Overseeing and writing an introduction to section 1
17. Overseeing and writing an introduction to section 2
18. Overseeing and writing an introduction to section 3
19. Overseeing and writing an introduction to section 4
20. Crisis Management
21. Writing an introduction to whole volume
22. Writing a conclusion to whole volume
23. Copy editing introductions and conclusion
24. Assembling the final file

Explanations of each task are below. You may have a lot of questions about your task, but before you ask for help research it on your own: that's what you'll have to do in the publishing world.

Instructions for Tasks for the Homer Volume Project

Universal tasks – Every student will do all of these tasks

- Write one chapter
- Peer review two chapters
- Copy edit one other contributor's chapter
- Help add terms to the overall Style Sheet
- (Most students will format one or two other contributors' chapters to the template)
- Do your own copy edit
- Do your own page proofs

Chapter Guidelines

Write a 3,000 word chapter analyzing the Homer volume (length may vary slightly with good cause). If it is a manuscript, you should analyze its content, production, and especially when and where it was made, for whom and by whom, and what content other than bare text Homer it contains. If it is a print book, you should talk about what we can learn from when and where the book was printed, and from the paratexts the editor chose to add to it. It is important to think about context, editor, translator, printer, geography and time: Was this printed by a wealthy or poor scholar? A big or small press? A Catholic or a Protestant? An Italian or a Frenchman? A professor or a courtier? Who is the intended audience? Students? Scholars? Ladies? Is this a big expensive book or a small, cheap book and what does that tell us? If it's a translation, how does it fall in the history of translations of Homer? Research the publisher and what other books that publisher printed in the same years: is it peculiar that this printer chose to print a Homer, or did this printer specialize in classics? What introductions, dedications and other supplements are included? Did the book undergo censorship? If so, what kind? Your chapter should use the book to make larger arguments about something, and you are welcome to omit discussions of some aspects of the book if you have 3,000 words worth of things to say about others. For models of analyses of books and paratexts see the three chapters by Ada Palmer assigned for Week 3. Be sure to also think carefully about book history, and use material from our chapters about the history of the book. If you find yourself struggling, there are several extra books about book history on reserve for the class that may give you more information about your particular book's era and background. When you have an idea of what aspect of your book you think you might focus on you are encouraged to e-mail the instructor a brief summary of your ideas, to make sure you're going in a good direction.

Peer Review Instructions

Use the samples of real peer review (on our CHALK site) as a model. Remember that peer review is addressed to the *editor* not to the author, and discusses the author in the third person *as if you did not know who the author is*. Your peer review response should be at least 1,000 words, and should contain the following sections:

1. Begin with a short paragraph which, in a couple sentences, describes the paper's topic and what it sets out to argue/prove/achieve/show. This section should be neutral and descriptive, communicating as clearly and efficiently as possible the basics of the paper and its thesis.

2. End the short first paragraph with a single clear sentence expressing your overall opinion of the paper and whether you (A) recommend it for publication unreservedly with minimal reservations, (B) recommend it for publication only after substantial revision, or (C) recommend that the editor not publish the paper. Any of the three options may have a positive or negative slant, for example “I enthusiastically recommend that the editor publish this paper after substantial revision, since I think that the changes I describe below will shape its already valuable content into something that will be very valuable to the field,” or “I believe this paper is valuable, even groundbreaking, but not a good fit for this journal, so I hope to soon see it published by a journal like XYZ where it would be a better fit because of ABC...”
3. Describe the strengths of the paper, the things you think it does well, and why you think it is valuable. Imagining that you are addressing the editor of a scholarly journal, make clear why you think the editor might want to print it by describing what you see as the new and useful content, and talk about why it will be of interest to scholars, and what types of scholars it will be of interest to (i.e. if it were an article about Platonism will it be of interest to classicists? Historians? Philosophy faculty? Graduate students? Specialists who study a particular person, discipline, place, time period, or methodology?). Be sure to stress aspects of the paper that you think are strong, and to mention parts that you think should be expanded or brought more into focus because of their value. This section serves both to help the editor understand who this article is for and how it should be marketed, and to confirm for the author the valuable parts of the work (which are often easy to forget in the stress of the publication process).
4. Summarize the paper in a bit more detail, listing the points it makes in order, creating a sort of section-by-section summary. As you go through, you may intersperse brief opinionated comments about different sections, characterizing some as valuable, others less, saying if you think some are too long, too short, particularly excellent, or particularly problematic.
5. Describe one-by-one all the larger, general changes you recommend: things that should be added, removed, expanded, questions the author has neglected, parts that you were excited by and wanted to hear more about. Use your expertise here and recommend other questions the author might consider, or other primary or secondary sources the author might find useful. Comment if you think any arguments need more proof (or less proof, if there was too much detail). Remember that you can make overall structural suggestions: should the sections of the paper be in a different order? Did the author clutter the paper up with too much detail or background? Was there part of the paper which seemed unnecessary, which could be cut to make room for expanding a different part that seems more valuable? Was some important or exciting part buried in the middle which would make a better beginning or finale? Was the opening paragraph boring and do you have a better suggestion of a better intro?
6. Finish up your feedback with another general comment on the paper, reminding the author and editor of the paper’s strengths, what you find exciting, and your overall hopes for what this research could become and how it could affect the field. Think of this as your final message: unless the article is terrible you want the editor to feel good so (s)he will publish it, and the author to feel good so (s)he will return to working on it with enthusiasm instead of frustration.
7. List (by page and paragraph number) comments on individual sentences and paragraphs. These can be typos, spelling or grammar errors, sentences you think are confusing or strangely structured, ambiguous language, places where you think there should be footnotes or explanations, and other line-by-line suggestions.

What is a Style Sheet?

A Style Sheet is a file which explains the subtle, finicky details of how a book or journal is laid out. It consists of a list of instructions which is sent to authors and editors. The style sheet explains things like how the bibliography and footnotes are formatted, whether non-English place names are spelled with their native or English spellings, whether initials have a gap between them (J.R.R. Tolkien vs. J. R. R. Tolkien), what abbreviations will be used, how dates will be written (AD vs. A.D. vs. CE vs. C.E.), how –s words are pluralized (Lucretius’ vs. Lucretius’s) and many other tiny elements of the layout of a text which have no right and wrong answer, but are up to each publisher’s discretion. For our purposes, we will begin with a stock sample style sheet, and it will be the task of one person to update it and make sure it answers all our needs, while everyone else will refer back to it and follow its rules. By following the style sheet from the beginning, we will make the final editing much easier. The style sheet also has alphabetical boxes in which we can list the official versions of foreign and unfamiliar words or words with multiple variants, or which are sometimes capitalized but sometimes not, so there is a place to look to see whether it’s Petrarch or Petrarca; Padua or Padova; self esteem or self-esteem; long-duree or longue-durée. Everyone involved in the project will have access to the style sheet and will be expected to add terms to it as we move along, and check it frequently to see if terms are already there.

What is a Copy Edit? What is a Page Proof? What is the difference?

“Copy Editing” is the process of a copy editor reading through an article which has already been revised and polished by the author, and making suggestions for clarity and consistency. Copy editing includes several different kinds of changes, from fixing typos and ensuring stylistic compatibility, to querying unclear statements, or anything that could be misunderstood or misread. Sometimes a copy edit will suggest that small sections be added, removed, or rearranged to increase clarity. All these changes are simple, so will require no more than rewriting a sentence or adding a footnote or two—suggestions which would require a lot more work or research are not appropriate at the copy edit stage. In a copy edit, the suggestions are added to the document in a way that makes it very clear what has been altered, either by using something like Word’s “Track Changes” function, or by printing out the file and writing the suggested changes in colored pen. After the copy editor makes the changes, the document is sent back to the author, who must go through the suggested changes one by one, either accepting the change, or rejecting the change with an explanation. Then the new version of the document is then sent to a different editor whose task it is to move forward with the final layout.

The “Page Proof” is a later step in the editing process, after the copy edit. When the file is sent back to the editor, the editor checks the changes, approves or disapproves them, then sends it to the person whose job it is to lay out the pages as they will appear in the final publication, adding the final fonts, sizes, margins, putting the footnotes or endnotes in the correct format, etc. The layout person creates a PDF or other file which shows the pages as they will appear, with a fixed number of lines per page and words per line. When this has been created, it is a “page proof” i.e. a mockup of the final layout. It is then sent to the author to read through again looking for any mistakes that slipped through earlier. At this point the author can mark small changes that need to be made, errors that crept in during the copy edit, last minute typos, or spots where something should be in italics but isn’t. Only tiny changes can be made at this stage, changes small enough that they only affect one

page and don't affect the length of paragraphs, so the pages before and after are untouched. The page proof is the last time the author will see the text before it's published.

Copy Edit Instructions: Editor

If possible use Microsoft Word to edit the document; if you cannot or do not use Word then you should talk to the author whom you are editing in advance to find out what other program can be used which has a "track changes" function. Go through the document very carefully, reading for typos and errors as well as for clarity and completeness. Small changes you may make directly in the document, making sure that "Track Changes" shows what you have done. Things which are debatable or complex you should add as queries in the margin. Your edits should include:

(A) Spotting and fixing typos and spelling/grammar errors, italics and punctuation. Pay special attention to proper names, places, and non-English language words. (These you should check by googling or looking them up in a catalog.)

(B) Standardizing spelling, making sure that words which are spelled differently in different variants of English are consistent, i.e. the American "skepticism" vs. the English "scepticism,"

(C) Standardizing names, for example making sure it's always "Petrarch" or always "Petrarca" and doesn't go back and forth between both

(D) Pointing out sentences or sections that are confusing or ambiguous and suggesting ways they could be rephrased to be clearer

(E) Making sure the footnotes are all present and complete; looking for places where there should be a footnote but isn't, or where the information in a footnote is incomplete or out-of-order,

(F) Pointing out anything which seems confusing, incomplete, missing or unnecessary

(G) Making sure everything cited in the footnotes is in the bibliography,

(H) Making moderate constructive suggestions, such as cutting or adding a sentence or paragraph here and there, explaining something more, changes which wouldn't require big structural changes or substantial research, but can be done by rewriting a short section, or adding a footnote.

When you are finished, it is your responsibility to get the edited file to the author.

Copy Edit Instructions: Author Responding

If possible you should use Microsoft Word to edit the document; if you cannot or do not use Word then you should talk to the author whom you are editing in advance to find out what other program can be used which has a "track changes" function. When you receive the file back from the copy editor, go through each of the changes one-by-one. Changes you agree with you can simply "Accept". When a change is suggested in a comment box, it can be helpful to delete each comment box as you work, to help you keep track of what has been done. You should produce a clean document to send on to the next editor. If there is anything which you think might confuse the next editor, for example something that might seem wrong to someone who doesn't understand it fully, you may use the "Track Changes" comment function to add a comment explaining it to the next editor. It is your responsibility to send the copy edited document—clean except for a few comments from you—on to the next editor on time.

Formatting a Chapter to the Template

The template will be a sample document, with the correct fonts and layout. Take the clean document you received from the copy editor and paste it into the template, replacing the template's filler text. Using the "Paste as plain text" function will often make this most efficient. Make sure the

footnotes all look correct, and that any special characters (Greek, accents) have come through. Double-check that the footnotes and bibliography are in the correct format, and change them if they are not. Create a PDF as well as saving an editable file. It is your responsibility to make sure that the editable file is sent to the next Page Proof Editor, and the editable file AND the PDF to the author.

Page Proofs Instructions: Author Responding

Print out a physical copy of the PDF of your copy edited and polished article. Sit down at a table with a colored pen (not black!) and go through carefully, looking for typos and tiny things you want to change. Mark them with pen, using the guidelines file provided on the Chalk website. Remember that you may only make tiny changes affecting a couple of words, and you must always make sure your change will only affect one page and will not result in text moving from one page to the next. If your change would result in that, rephrase things to make the length of the line correct. If you discover that you left out a footnote it is too late to add it at this point, but you may add the content to a nearby footnote if you can make room. If you realize you need to add a comment, you may open up the rewritable version of the file rewrite a single page but you must make sure it affects only that page, and that not a single word moves to the next page. Pay extra attention to names, italics, and footnotes. It is easy to get distracted by the flow of the writing and consequently miss things: many veteran page proofers recommend going backward through the file, starting with the last page or even the last paragraph and going in reverse one paragraph at a time. This prevents you from getting distracted by the flow, and forces you to pay attention to each word. When you are finished, you are responsible for getting the page proofs to your editor, either by handing over the physical copy or by scanning and e-mailing it. You may find only a few errors – if so that’s ok. *Be vigilant!* This is the *last chance* to fix things.

Page Proofs Instructions: Editor

Once you have received the page edits from the author, open the editable file and make the changes. As you go through, keep an eye out for extra typos that the author didn’t catch, which are most likely to be right next to typos the author did catch, since one typo hides another. If you see extremely minor obvious typos you may fix them on your own initiative at this point. When you are finished, it is your responsibility to send the clean, final editable file on to the next editor. *Be vigilant!* This is the *last chance* to fix things.

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Unique Tasks – Each student will do at least one of these tasks:

1. Organizing and overseeing the receiving and sending of files (Dropbox)
 - You will create an online access space where files of drafts, copy edits, page proofs and final files can be uploaded and accessed by all participants. A Dropbox (using the free software) is the most obvious option but there are many. You must create the space, and monitor it to make sure files are being put in the right places, organizing them with clear titles and subfolders. If people’s files are missing, you are the person they will come to. You will also be the one to send out notices when files are in, to tell people it’s time for them to do the next step.

2. Assigning and overseeing the Peer Review & Copy Edit
 - Each participant must peer review two files, and do the copy edit for a third different file. It is your job to assign and send them, choosing who will read each file at the peer review and copy edit stages, and sending e-mails with the files or links. It is also your job to make sure the peer review responses and edited copy edit files appear in the Dropbox where everyone can find them. If any file is missing, you need to figure out a substitute.
3. Researching and overseeing physical printing
 - You are responsible for making our book a physical reality. At a minimum, using a small budget provided by the instructor, you should arrange to have two or three copies printed and bound at the local Kinkos, to be kept in the library. Even this is not an easy task, since it requires calculating a budget, estimating the length, choosing the binding, seeing whether we can have acid free paper, and many other decisions (ask the instructor for advice). You can also ask members of the class if they want copies—if you can calculate how much each copy will cost, then you can arrange for class members to chip in in return for receiving a copy, but be careful, the price will change as the number of copies changes. But if you work hard we may be able to achieve more. There are pockets of grant funding around to enable publications, and the university press and other parts of it often publish small works (for example the library's catalogs). If you take initiative and work fast you might be able to arrange for our little volume to be printed more formally. This might require printing it later after the course is over, but it will be worth waiting for, and we can still do a Kinko's unofficial version short-term.
4. Researching and overseeing online publication
 - You are responsible for making a plan to bring volume out in digital form. Can we publish this somewhere through the university? The Library's web page? The History department's web page? It is your job to take initiative and talk to librarians and other administrators about what online publication options there might be. The simplest is probably to make the book available as a PDF file through the library's website, but there might be something else hidden in the vastness of U Chicago. This job is pure initiative, finding opportunities and making them happen. It is vital to act fast, so that you have time to talk to the layout people and make sure that the final product we develop will be formatted right for the venue you find. You must also keep in touch with the physical printing person, to make sure that your opportunities don't interfere with each other, since sometimes online and print publication options don't want another venue to be doing the other at the same time.
5. Photography and formatting of images
 - Many or possibly all of our chapters will have accompanying photographs of their Homer volumes, showing the whole book, the title page, an illustration or some other important aspect of the book. The person in charge of photography must work with each author, collect images, and help take photos for people who don't have cameras. You must choose how to lay out the photos: whether to have each photo be a full page and all together in one part of the book (easiest), or whether to have them be full pages but inserted between specific pages (harder because it affects pagination) or whether to have the images alongside text (hardest since

you then must take charge of showing people how to lay that out correctly). Working with the print editors is essential, since images must be the right resolution to look right online and/or in print. If they are being printed, we must look into whether they can be color or need to be black and white, or some of each. One important duty is to make sure the format making sure each photo is high resolution, usually a minimum of 300 DPI.

6. Laying out the book descriptions
 - In addition to our chapters, the book will contain all our brief book descriptions, forming a short catalog. These need to be formatted and proofed by someone.
7. Taking charge of the Style Sheet
8. Designing the covers/layout, writing the abstract and back cover blurb
9. Designing the layout template: creating a demo document with standardized fonts, size, margins etc. which all chapters will then be formatted to match
10. Designing and creating the title page, table of contents, acknowledgments
11. Standardizing Bibliographies and checking all entries (using the Style Sheet)
12. Standardizing Footnotes and checking all entries (using the Style Sheet)
13. Standardizing and checking spelling of names, titles, languages (using the Style Sheet)
14. Plan and create the index
 - Research ways to generate an index: MS Word has ways internal to itself, and there are other programs and guides you can find online. Talk to the people who are generating the template to make sure you'll be able to use it to then make the index. Decide what kinds of entries to put in the index (names and places and...?). Write to each author to ask for suggestions of important terms they thing should be in the index. Create the final index after the texts are in page proof stage.
15. Overseeing and writing an introduction to section 1
16. Overseeing and writing an introduction to section 2
17. Overseeing and writing an introduction to section 3
18. Overseeing and writing an introduction to section 4
 - The book will be divided into four subsections. In class we will discuss what divisions make sense. It could be by time, by geography, by language, by theme. It is your responsibility as a subsection editor to bring this up in class and achieve consensus. Once themes for each section are selected, you should then stay in touch with the authors in your section and read their entries as soon as the first drafts come in. Based on the drafts, you will write a short section introduction which ties the entries together. You must then send it to the introduction editor.
19. Crisis Management
 - The most amorphous and unpredictable task: volunteering to be the point person that others can call upon if something goes wrong and they desperately need help. You might be called upon a lot, or very little. You might be asked to help with proofreading, formatting, hunting down an AWOL contributor, doing quick research, who knows, but the person you help will be very grateful, as will we all.
20. Writing an introduction to whole volume
21. Writing a conclusion to whole volume
22. Copy editing introductions and conclusion
23. Assembling the final file

Petrarch, Canzoniere 128. 'Italia mia...' (My Italy...)

Addressed to the Italian lords hiring German mercenaries for their internecine wars.

My Italy, though words cannot heal
the mortal wounds
so dense, I see on your lovely flesh,
at least I pray that my sighs might bring
some hope to the Tiber and the Arno,
and the Po, that sees me now sad and grave.
Ruler of Heaven, I hope
that the pity that brought You to earth,
will turn you towards your soul-delighting
land.

Lord of courtesy, see
such cruel wars for such slight causes:
and hearts, hardened and closed
by proud, fierce Mars,
and open them, Father, soften them, set them
free:
and, whatever I may be, let your Truth
be heard in my speech.

You lords to whose hands Fortune entrusts the
reins
of the beautiful region
for which you seem to show no pity,
what is the purpose of these foreign swords?
Why is our green land
so stained with barbarous blood?
Vain error flatters you:
you see little, and think you see much,
if you look for love or loyalty in venal hearts.
He who has more troops
has more enemies under his command.
O waters gathered
from desert lands
to inundate our sweet fields!
If our own hands
have done it, who can rescue us now?

Nature provided well for our defense,
setting the Alps as a shield
between us and the German madness:
but blind desire, contrary to its own good,
is so ingenious,
that it brings plague to a healthy body.

*Italia mia, benché 'l parlar sia indarno
a le piaghe mortali
che nel bel corpo tuo sí spesse veggio,
piacemi almen che ' miei sospir' sian quali
spera 'l Tevere et l'Arno,
e 'l Po, dove doglioso et grave or seggio.
Rettor del cielo, io cheggio
che la pietà che Ti condusse in terra
Ti volga al Tuo dilecto almo paese.*

*Vedi, Signor cortese,
di che lievi cagion' che crudel guerra;
e i cor', che 'ndura et serra
Marte superbo et fero,
apri Tu, Padre, e 'ntenerisci et
snoda;
ivi fa che 'l Tuo vero,
qual io mi sia, per la mia lingua s'oda.*

*Voi cui Fortuna à posto in mano il
freno
de le belle contrade,
di che nulla pietà par che vi stringa,
che fan qui tante pellegrine spade?
perché 'l verde terreno
del barbarico sangue si depinga?
Vano error vi lusinga:
poco vedete, et parvi veder molto,
ché 'n cor venale amor cercate o fede.
Qual piú gente possede,
colui è piú da' suoi nemici avolto.
O diluvio raccolto
di che deserti strani
per inondar i nostri dolci campi!
Se da le proprie mani
questo n'avene, or chi fia che ne scampi?*

*Ben provide Natura al nostro stato
quando de l'Alpi schermo
pose fra noi et la tedesca rabbia;
ma 'l desir cieco, encontra 'l suo ben fermo,
s'è poi tanto ingegnato
ch' al corpo sano a procurato scabbia.*

Now wild beasts
and gentle flocks sleep in one pen
so the gentler always groan:
and this, to add to our grief,
from that race, that lawless people,
of whom, as we read,
Marius so pierced their flank,
that the memory of the deed can never fade,
how thirsty and weary
he no longer drank river water but blood!

I'll say nothing of Caesar
who painted the grass crimson
with their blood, where he raised the sword.
Now it seems, no one knows by what evil star,
heaven hates us:
mercy, oh you who so beset us.
Your warring wills
waste the better part of the world.
For what fault, what justice, through what fate,
do you trouble your poor
neighbours, and persecute those afflicted
by fortune, and scattered, and search
out foreign people and accept them,
they who spill blood and sell their souls for
money?
I speak to tell the truth,
not in hatred of anyone, nor scorn.

Are you still ignorant of German deceit,
with so many clear examples,
they who lift their fingers in mock surrender?
Their scorn is worse, it seem to me, than their
harm:
while your blood flows
more freely, as other's anger flails you.
From matins to tierce
think to yourself, consider how
any can care for others who behave so vilely.
People of Latin blood,
free yourself from this harmful burden:
don't make an idol of a name
empty, and without substance:
that the berserkers thence, that backward race,
defeat our intelligence
is our sin, and not nature's.

*Or dentro ad una gabbia
fiere selvagge et mansuete gregge
s'annidan si che sempre il miglior geme;
et i: questo del seme
(per più dolor) del pop01 senza legge,
al qual, come si legge,
Mario aperse si 'l fianco
che memoria de l'opra anco non langue,
quando assetato et stanco
non piu bewe del fiume acqua che sangue*

*Cesare taccio, che per ogni piaggia
fece l'erbe sanguigne
di lor vene, ove 'l nostro ferro mise.
Or par (non so per che stelle maligne)
che 'l cielo in odio n'aggia,
vostra merct, cui tanto si commise.
Vostre voglie divise
guastan del mondo la piu bella parte.
Qual colpa, qual giudicio, o qual destino
fastidire il vicino
povero, et le fortune afflitte et sparte
persequire, e 'n disparte
cercar gente, et gradire
che sparga 'l sangue et venda l'alma a
prezzo?
lo parlo per ver dire,
non per odio d'altrui né per disprezzo.*

*Né v'accorgete anchor per tante prove
del bavarico inganno
ch'alzando il dito colla morte scherza?
Peggio è lo strazio, al mio parer, che 'l
danno;
ma 'l vostro sangue piove
piú largamente, ch'altr'ira vi sferza. Da la
matina a terza
di voi pensate, et vederete come
tien caro altrui che tien sé cosí vile.
Latin sangue gentile,
sgombra da te queste dannose some;
non far idolo un nome
vano senza soggetto:
ché 'l furor de lassú, gente ritrosa,
vincerne d'intellecto,
peccato è nostro, et non natural cosa.*

Is this not the earth that I first touched?
Is this not my nest
where I was so sweetly nourished?
Is this not the land I trust,
benign and gentle mother,
that covers both my parents?
By God, let this move you
a little, and gaze with pity
at the tears of your sad people,
who place their hopes in you
next to God: if only you show
signs at least of pity,
virtue will take up arms
against madness, and cut short the warring:
if ancient courage
is not yet dead in Italian hearts.

Lords, see how time flies,
and how life
flies too, and death is at our shoulder.
You are here now: but think of the parting:
how the naked lonely soul
must arrive at the dangerous pass.
As you go through this valley
of tears, lay aside hatred and anger,
running counter to a peaceful life:
and all the time you spend
causing others pain, is more worthy
of actions or thought
in which there is sweet praise,
in which honest study is involved:
so there is joy down here,
and the way to heaven will be open.

Song, I advise you
to speak with courteous words,
since you must go among proud people,
whose will is already
formed by ancient, adverse custom,
always inimical to truth.
Seek your fortune
among those favorable to true peace.
Say to them: 'Who will defend me?
I go calling out: Peace, peace, peace.'

*Non è questo 'l terren ch'i' toccai pria?
Non è questo il mio nido
ove nudrito fui sí dolcemente?
Non è questa la patria in ch'io mi fido,
madre benigna et pia,
che copre l'un et l'altro mio parente?
Perdio, questo la mente
talor vi mova, et con pietà guardate
le lagrime del popol doloroso,
che sol da voi riposo
dopo Dio spera; et pur che voi mostriate
segno alcun di pietate,
vertú contra furore
prenderà l'arme, et fia 'l combatter corto:
ché l'antiquo valore
ne gli italici cor' non è anchor morto.*

*Signor', mirate come 'l tempo vola,
et sí come la vita
fugge, et la morte n'è sopra le spalle.
Voi siete or qui; pensate a la partita:
ché l'alma ignuda et sola
conven ch'arrive a quel dubbioso calle.
Al passar questa valle
piacciavi porre giú l'odio et lo sdegno,
vènti contrari a la vita serena;
et quel che 'n altrui pena
tempo si spende, in qualche acto piú degno
o di mano o d'ingegno,
in qualche bella lode,
in qualche honesto studio si converta:
cosí qua giú si gode,
et la strada del ciel si trova aperta.*

*Canzone, io t'ammonisco
che tua ragion cortesemente dica,
perché fra gente altera ir ti convene,
et le voglie son piene
già de l'usanza pessima et antica,
del ver sempre nemica.
Proverai tua ventura
fra' magnanimi pochi a chi 'l ben piace.
Di' lor: - Chi m'assicura?
I' vo gridando: Pace, pace, pace.'*