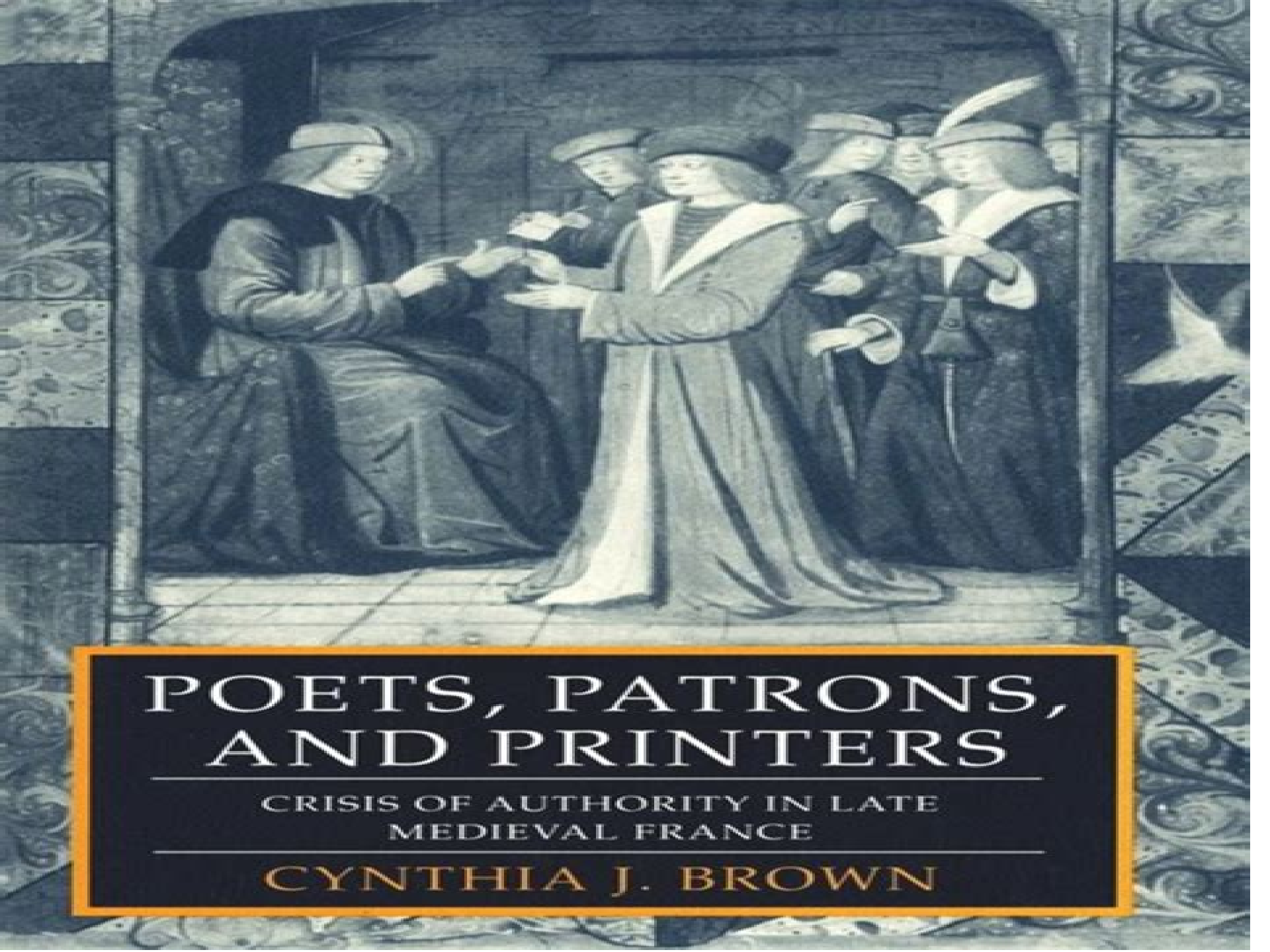




POETS, PATRONS, AND PRINTERS

CRISIS OF AUTHORITY IN LATE
MEDIEVAL FRANCE

CYNTHIA J. BROWN

Poets Patrons And Printers

Gregory S. Brown



Poets Patrons And Printers:

Poets, Patrons, and Printers Cynthia J. Brown, 2019-03-15 Cynthia J Brown explains why the advent of print in the late medieval period brought about changes in relationships among poets patrons and printers which led to a new conception of authorship Examining such paratextual elements of manuscripts as title pages colophons and illustrations as well as such literary strategies as experimentation with narrative voice Brown traces authors attempts to underscore their narrative presence in their works and to displace patrons from their role as sponsors and protectors of the book Her accounts of the struggles of poets including Jean Lemaire Jean Bouchet Jean Molinet and Pierre Gringore over the design printing and sale of their books demonstrate how authors secured the status of literary proprietor during the transition from the culture of script and courtly patronage to that of print capitalism

Poets, Patronage, and Print in Sixteenth-century Portugal Simon Park, 2021 Explores the works and careers of a group of Renaissance Portuguese poets and illuminates the ways in which they conceived of themselves and their practice the systems of patronage within which they worked and the challenges they faced in the pursuit of publication

Technique and Technology Adrian Armstrong, 2000 Literary studies cannot neglect the study of books the physical objects through which literary texts are transmitted Book form is especially relevant to the literature of the late fifteenth and early sixteenth centuries which saw the crucial shift from manuscript to print in Western Europe This book examines manuscripts and printed editions of three major French writers of this key period Jean Molinet Jean Lemaire de Belges and Jean Bouchet Presentational features which influence the reading of poems such as layout illustration anthologization and paratext are analysed The development of these features reflects a gradual change in the ways in which literary self consciousness is manifested In earlier texts produced within an essentially manuscript culture poets creative investment in their work is exhibited primarily as formal virtuosity As printing becomes dominant such virtuosity tends to be rejected in favour of self commentary and an apparently more personal discourse

Print Culture and the Medieval Author Alexandra Gillespie, 2006-11-30 Print Culture and the Medieval Author is a book about books Examining hundreds of early printed books and their late medieval analogues Alexandra Gillespie writes a bibliographical history of the poet Geoffrey Chaucer and his follower John Lydgate in the century after the arrival of printing in England Her study is an important new contribution to the emerging sociology of the text in English literary and historical studies At the centre of this study is a familiar question what is an author The idea of the vernacular writer was already contested and unstable in medieval England Gillespie demonstrates that in the late Middle Ages it was also a way for book producers and readers to mediate the risks commercial political religious and imaginative involved in the publication of literary texts Gillespie s discussion focuses on the changes associated with the shift to print scribal precedents for these changes and contemporary understanding of them The treatment of texts associated with Chaucer and Lydgate is an index to the sometimes flexible sometimes resistant responses of book printers copyists decorators distributors patrons censors owners and readers to a

gradual but profoundly influential bibliographical transition The research is conducted across somewhat intractable boundaries Gillespie writes about medieval and modern history about manuscript and print about canonical and marginal authors about literary works and books as objects In the process she finds new meanings for some medieval vernacular texts and a new place for some old books in a history of English culture Gateways to the Book Gitta Bertram,Nils Büttner,Claus Zittel,2021-08-24 Gateways to the Book investigates the complex image text relationships between frontispieces and illustrated title pages on the one hand and texts on the other in European books published between 1500 and 1800 Although interest in this broad field of research has increased in the past decades many varieties of title pages and a great deal of printers and books remain as yet unstudied The fifteen essays collected in this volume tackle this field with a great variety of academic approaches asking how the images can be interpreted how the texts and contexts shape their interpretation and how they in turn shape the understanding of the text The Waxing of the Middle Ages Charles-Louis Morand-Métivier,Tracy Adams,2023-04-14 Johan Huizinga s much loved and much contested Autumn of the Middle Ages first published in 1919 encouraged an image of the Late French Middle Ages as a flamboyant but empty period of decline and nostalgia Many studies particularly literary studies have challenged Huizinga s perceptions of individual works or genres Still the vision of the Late French and Burgundian Middle Ages as a sad transitional phase between the High Middle Ages and the Renaissance persists Yet a series of exceptionally significant cultural developments mark the period The Waxing of the Middle Ages sets out to provide a rich complex and diverse study of these developments and to reassert that late medieval France is crucial in its own right The collection argues for an approach that views the late medieval period not as an afterthought or a blind spot but as a period that is key in understanding the fluidity of time traditions culture and history Each essay explores some cultural form to borrow Huizinga s expression to expose the false divide that has dominated modern scholarship **Chaucer's Agents** Carolynn Van Dyke,2005 Chaucer s Agents draws on medieval and modern theories of agency to provide fresh readings of the major Chaucerian texts Collectively those readings aim to illuminate Chaucer s responses to two great problems of agency the degree to which human beings and forces qualify as agents and the equal reference of agent to initiators and instruments Each chapter surveys medieval conceptions of the agency in question allegorical Realities intelligent animals pagan gods women and the author and then follows that kind of agent through representative Chaucerian texts Readers have long recognized Chaucer s interest in questions of causation Van Dyke shows that his answers to those questions shape even constitute his narratives Fairleigh Dickinson University Press **Into Print** Leah L. Chang,2009 Printers were powerful figures in the creation of early modern books they determined the physical appearance of books changed content and even altered or eliminated the name of the author to suit their own commercial and cultural interests These interventions encouraged the birth of modern notions of authorship for they compelled writers editors and printers to confront questions of textual ownership and authority In the publication of female authors however

book producers had to grapple with new concerns about authority and value since female authors were few and far between and their appeal was far from guaranteed. Certainly the novelty of female authors could represent both an economic and cultural niche for the enterprising printer but that same novelty in a culture unaccustomed to women's literary production was also a risky investment.

The Aura of the Word in the Early Age of Print (1450-1600) Samuel Mareel, 2017-07-05

Did the invention of movable type change the way that the word was perceived in the early modern period? In his groundbreaking essay *The Work of Art in the Age of Mechanical Reproduction* the cultural critic Walter Benjamin argued that reproduction drains the image of its aura by which he means the authority that a work of art obtains from its singularity and its embeddedness in a particular context. The central question in *The Aura of the Word in the Early Age of Print 1450-1600* is whether the dissemination of text through print had a similar effect on the status of the word in the early modern period. In this volume contributors from a variety of fields look at manifestations of the early modern word in English, French, Latin, Dutch, German, and Yiddish as entities whose significance derived not simply from their semantic meaning but also from their relationship to their material support to the physical context in which they are located and to the act of writing itself. Rather than viewing printed text as functional and lacking in materiality, contributors focus on how the placement of a text could affect its meaning and significance. The essays also consider the continued vitality of pre-printing press kinds of text such as the illuminated manuscript and how new practices such as the veneration of handwriting sprung up in the wake of the invention of movable type.

The Aura of the Word in the Early Age of Print (1450-1600) Jessica Buskirk, Samuel Mareel, 2017-07-05

Did the invention of movable type change the way that the word was perceived in the early modern period? In his groundbreaking essay *The Work of Art in the Age of Mechanical Reproduction* the cultural critic Walter Benjamin argued that reproduction drains the image of its aura by which he means the authority that a work of art obtains from its singularity and its embeddedness in a particular context. The central question in *The Aura of the Word in the Early Age of Print 1450-1600* is whether the dissemination of text through print had a similar effect on the status of the word in the early modern period. In this volume contributors from a variety of fields look at manifestations of the early modern word in English, French, Latin, Dutch, German, and Yiddish as entities whose significance derived not simply from their semantic meaning but also from their relationship to their material support to the physical context in which they are located and to the act of writing itself. Rather than viewing printed text as functional and lacking in materiality, contributors focus on how the placement of a text could affect its meaning and significance. The essays also consider the continued vitality of pre-printing press kinds of text such as the illuminated manuscript and how new practices such as the veneration of handwriting sprung up in the wake of the invention of movable type.

Music and the Cultures of Print Kate van Orden, 2018-12-07

This collection of essays explores the cultures that coalesced around printed music in previous centuries. It focuses on the unique modes through which print organized the presentation of musical texts, the conception of written compositions, and the ways

in which music was disseminated and performed In highlighting the tensions that exist between musical print and performance this volume raises not only the question of how older scores can be read today but also how music expressed its meanings to listeners in the past **Music, Authorship, and the Book in the First Century of Print** Kate van

Orden,2013-10-19 What does it mean to author a piece of music What transforms the performance scripts written down by musicians into authored books In this fascinating cultural history of Western music s adaptation to print Kate van Orden looks at how musical authorship first developed through the medium of printing When music printing began in the sixteenth century publication did not always involve the composer printers used the names of famous composers to market books that might include little or none of their music Publishing sacred music could be career building for a composer while some types of popular song proved too light to support a reputation in print no matter how quickly they sold Van Orden addresses the complexities that arose for music and musicians in the burgeoning cultures of print concluding that authoring books of polyphony gained only uneven cultural traction across a century in which composers were still first and foremost performers

Print and Power in France and England, 1500-1800 Adrian Armstrong,2016-12-05 What was the relationship between power and the public sphere in early modern society How did the printed media inform this relationship Contributors to this volume address those questions by examining the interaction of print and power in France and England during the hand press period Four interconnected and overlapping themes emerge from these studies showing the essential historical and contextual considerations shaping the strategies both of power and of those who challenged it via the written word during this period The first is reading and control which examines the relationship between institutional power and readers either as individuals or as a group A second is propaganda on behalf of institutional power and the ways in which such writings engage with the rhetorics of power and their reception The Academy constitutes a third theme in which contributors explore the economic and political implications of publishing in the context of intellectual elites The last theme is clientism and faction which examines the competing political discourses and pressures which influenced widely differing forms of publication From these articles there emerges a global view of the relationship between print and power which takes the debate beyond the narrowly theoretical to address fundamental questions of how print sought to challenge or reinforce existing power structures both from within and from without

Publishing Networks in France in the Early Era of Print Diane E. Booton,2018-04-17 This book examines commercial and personal connections in the early modern book trade in Paris and northwestern France ca 1450 1550 The book market commercial trade and geo political ties connected the towns of Paris Caen Angers Rennes and Nantes making this a fertile area for the transference of different fields of knowledge via book culture Diane Booton investigates various aspects of book production typography and illustration market publishers and booksellers and ownership buyers and annotators and describes commercial and intellectual dissemination via established pathways drawing on primary and archival sources Gender, Rhetoric, and Print Culture in French Renaissance Writing

Floyd Gray,2000-05-25 In this book Floyd Gray explores how the treatment of controversial subjects in French Renaissance writing was affected both by rhetorical conventions and by the commercial requirements of an expanding publishing industry Focusing on a wide range of discourses on gender issues misogynist feminist autobiographical homosexual and medical Gray reveals the extent to which these marginalized texts reflect literary concerns rather than social reality He then moves from a close analysis of the rhetorical factor in the Querelle des femmes to consider ways in which writing as a textual phenomenon inscribes its own sometimes ambiguous meaning Gray offers richly detailed readings of writing by Rabelais Jean Flore Montaigne Louise Lab Pernette du Guillet and Marie de Gournay among others challenging the inherent anachronism of those forms of criticism that fail to take account of the rhetorical and cultural conditions of the period **The Politics of Print During the French Wars of Religion** Gregory P. Haake,2020-10-12 In *The Politics of Print During the French Wars of Religion* Gregory Haake examines how in late sixteenth century France authors and publishers used the new medium of the printed text to control the terms of public discourse and determine history or at least their narrative of it The creativity of the Renaissance ushered in new instability of discourse and a decline of traditional centres of authority Gregory Haake shows that poets authors printers and polemicists including historians such as Simon Goulart the great poets of the time such as Pierre de Ronsard or Agrippa d Aubign or anonymous authors of polemical texts rushed in to take advantage of discursive uncertainty to discredit their enemies and shape the meaning of history as it unfolded *Scientific Authorship* Mario Biagioli,Peter Galison,2014-01-27 Since the seventeenth century our ideas of scientific authorship have expanded and changed dramatically In this ambitious volume of new work Mario Biagioli and Peter Galison have brought together historians of science literary historians and historians of the book Together they track the changing nature and identity of the author in science both historically and conceptually from the emergence of scientific academies in the age of Galileo to concerns with large scale multiauthorship and intellectual property rights in the age of cloning labs and pharmaceutical giants How for example do we decide whether a chemical compound is discovered or invented What does it mean to patent genetic material Documenting the emergence of authorship in the late medieval period authorship s limits and its fragmentation *Scientific Authorship* offers a collective history of a complex relationship *Women and the Book Trade in Sixteenth-Century France* Susan Broomhall,2018-11-07 Focusing on the vastly understudied area of how women participated in the book trades not just as authors but also as patrons copyists illuminators publishers editors and readers *Women and the Book Trade in Sixteenth Century France* foregrounds contributions made by women during a period of profound transformation in the modes and understanding of publication Broomhall asks whether women s experiences as authors changed when manuscript circulation gave way to the printed book as a standard form of publication Innovatively she broadens the concept of publication to include methods of scribal publication through the circulation and presentation of manuscripts and expands notions of authorship to incorporate a wide sample group of female writers and publishing

experiences She challenges the existing view that manuscript offered a safe means of semi public exposure for female authors and explores its continuing presence after the introduction of print The study introduces a wide and rich range of unexamined sources on early modern women using an extensive range of manuscripts and the entire corpus of women s printed texts in sixteenth century France Most of the original texts uncovered during the author s own extensive archival and bibliographical research have never been re published in modern French Most of the citations from them are here translated into English for the first time The work presents the only checklist of all known women s writings in printed texts from prefaces and laudatory verse to editions of prose and poetry between 1488 and 1599 Women and the Book Trade in Sixteenth Century France constitutes the most comprehensive assessment of women s contribution to contemporary publishing yet available Broomhall s innovative approach and her conclusions have relevance not only for book historians and French historians but for a broad range of scholars who work with other European literatures and histories as well as women s studies

The Literary Market Geoffrey Turnovsky, 2011-07-07 A central theme in the history of Old Regime authorship highlights the opportunities offered by a growing book trade to writers seeking to free themselves from patrons and live by the pen Accounts of this passage from patronage to market have explored in far greater detail the opportunities themselves the rising sums paid by publishers and the progression of laws protecting literary property than how and why writers would have seized on them no doubt because the choice to do so has seemed an obvious or natural one for writers assumed to prefer economic self sufficiency over elite protection In *The Literary Market* Geoffrey Turnovsky claims that there was nothing obvious or natural about the choice Writers had been involved in commercial book publication since the earliest days of the printing press yet had not necessarily linked these activities with their freedom to think and write The association of autonomy and professionalism was forged not given Analyzing the literary market as a key articulation of the association Turnovsky explores how in eighteenth century polemics a rhetoric of commercial authorship came to signify independence for intellectuals He finds the roots of the connection not in the claims of entrepreneurial writers to rights and income but in a world to which that of the modern author has been contrasted the aristocratic culture of the seventeenth century Aristocratic culture he argues generated a disparaging view of the professional author as one defined by activities tainting him or her as greedy and arrogant and therefore unworthy of protection and socially isolated *The Literary Market* examines the story of the birth of the author in terms of the revalorization of this negative trope in Enlightenment era debates about the radically changing role of writers in society

A Field of Honor Gregory S. Brown, 2005-01-22 Gregory S Brown s *A Field of Honor* The Identities of Writers Court Culture and Public Theater in the French Intellectual Field from Racine to the Revolution offers a multilevel study of the intellectual social and institutional contexts of dramatic authorship and the world of playwrights in 18th century Paris Brown deftly interweaves research in archival and printed materials case studies of individual authorial strategies the rich often contentious historiography on the French Enlightenment and contemporary

cultural theory and criticism Drawing on a sophisticated array of recent studies Brown positions his work against and between the grain of alternative approaches and interpretations He combines scholarship on the history of the book with analyses of political culture and cultural identity leaving the reader with a strong and revealing appreciation for the tensions and crosscurrents staged at the center of the 18th century republic of letters

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