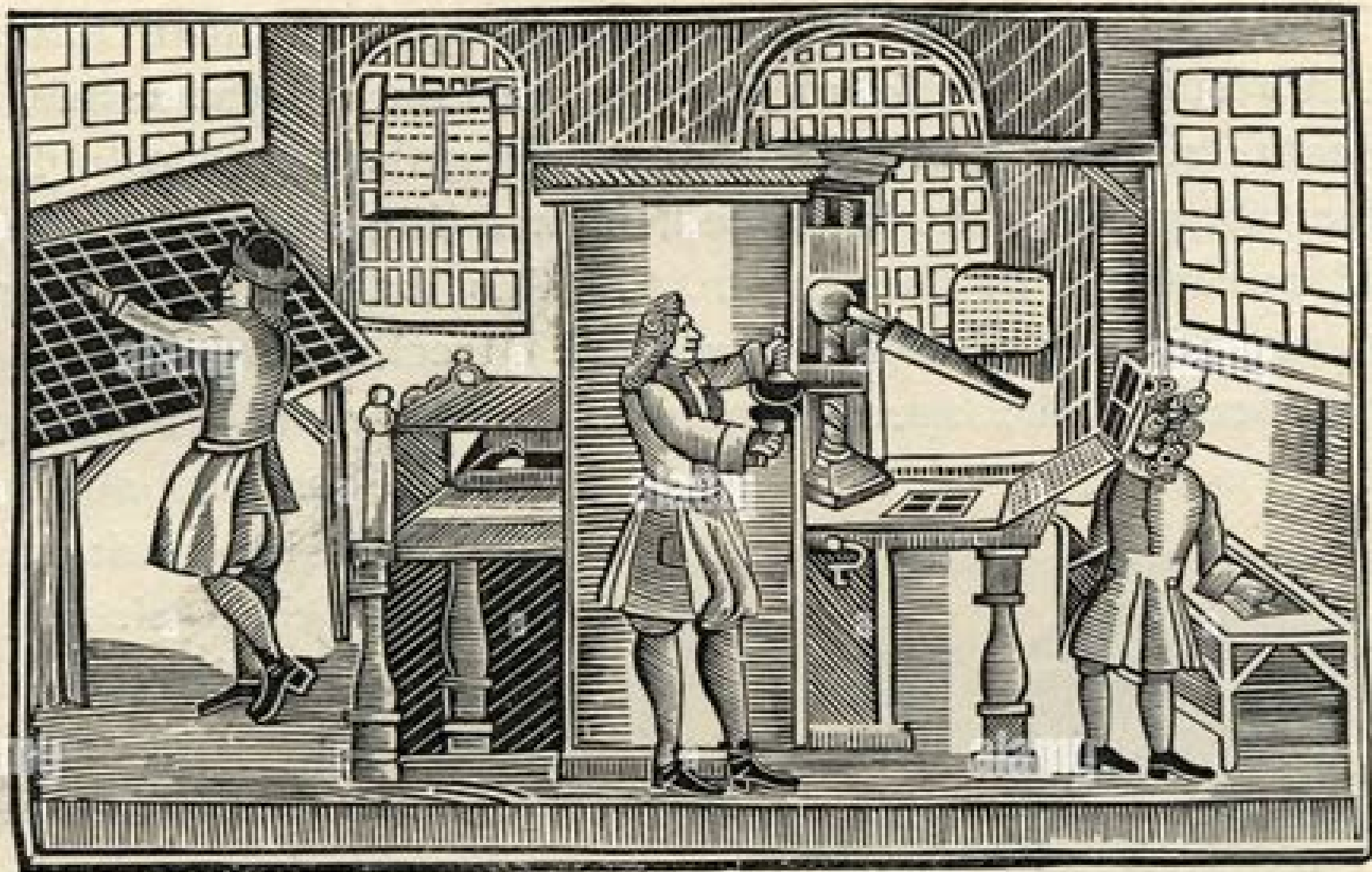




PRINTING OFFICE, c. 1710.
Engraving in Bagford Collection, British Museum.

Printing As An Index Of Taste In Eighteenth Century England

Bertrand H. Bronson



Printing As An Index Of Taste In Eighteenth Century England:

Printing as an Index of Taste in Eighteenth Century England Bertrand Harris Bronson, 1958 **Printing as an Index of Taste in Eighteenth Century England** Bertrand Harris Bronson, 1958 Printing as an Index of Taste in Eighteenth Century England. (Reprinted from the Bulletin of the New York Public Library.) [With Illustrations.]. Bertrand Harris Bronson, 1958 **Printing as an index of taste in eighteenth century England** Bertrand H. Bronson, 1963 *Printing as an Index of Taste in 18th-century England* Bertrand H. Bronson, 1963 *Printing as an index to taste in 18th century England* Bertrand Harris Bronson, 1958 **A Guide to Early Printed Books and Manuscripts** Mark Bland, 2013-03-26 A Guide to Early Printed Books and Manuscripts provides an introduction to the language and concepts employed in bibliographical studies and textual scholarship as they pertain to early modern manuscripts and printed texts Winner Honourable Mention for Literature Language and Linguistics American Publishers Prose Awards 2010 Based almost exclusively on new primary research Explains the complex process of viewing documents as artefacts showing readers how to describe documents properly and how to read their physical properties Demonstrates how to use the information gleaned as a tool for studying the transmission of literary documents Makes clear why such matters are important and the purposes to which such information is put Features illustrations that are carefully chosen for their unfamiliarity in order to keep the discussion fresh **The Oxford Handbook of British Poetry, 1660-1800** Jack Lynch, 2016-11-24 In the most comprehensive and up to date overview of the poetry published in Britain between the Restoration and the end of the eighteenth century forty four authorities from six countries survey the poetry of the age in all its richness and diversity serious and satirical public and private by men and women nobles and peasants whether published in deluxe editions or sung on the streets The contributors discuss poems in social contexts poetic identities poetic subjects poetic form poetic genres poetic devices and criticism Even experts in eighteenth century poetry will see familiar poems from new angles and all readers will encounter poems they've never read before The book is not a chronologically organized literary history nor an encyclopaedia nor a collection of thematically related essays rather it is an attempt to provide a systematic overview of these poetic works and to restore it to a position of centrality in modern criticism *Printing History and Cultural Change* Richard Wendorf, 2022-03-24 This study provides one of the most detailed and comprehensive examinations ever devoted to a critical transformation in the material substance of the printed page it carries out this exploration in the history of the book moreover by embedding these typographical changes in the context of other cultural phenomena in eighteenth century Britain The gradual abandonment of pervasive capitalization italics and caps and small caps in books printed in London Dublin and the American colonies between 1740 and 1780 is mapped in five year increments which reveal that the appearance of the modern page in English began to emerge around 1765 This descriptive and analytical account focuses on poetry classical texts Shakespeare contemporary plays the novel the Bible the Book of Common Prayer sermons and religious

writings newspapers magazines anthologies government publications and private correspondence it also examines the reading public canon formation editorial theory and practice and the role of typography in textual interpretation These changes in printing conventions are then compared to other aspects of cultural change the adoption of the Gregorian calendar in 1752 the publication of Johnson's Dictionary in 1755 the transformation of shop signs and the imposition of house numbers in London beginning in 1762 and the evolution of the English language and of English prose style This study concludes that this fundamental shift in printing conventions was closely tied to a pervasive interest in refinement regularity and standardization in the second half of the century and that it was therefore an important component in the self-conscious process of modernizing British culture

Print, Visuality, and Gender in Eighteenth-Century Satire Katherine Mannheimer, 2012-05-23 This study interprets eighteenth-century satire's famous typographical obsession as a fraught response to the Enlightenment's ocularcentric epistemological paradigms as well as to a print-cultural moment identified by book historians as increasingly visual a moment at which widespread attention was being paid for the first time to format layout and eye-catching advertising strategies On the one hand the Augustans were convinced of the ability of their elaborately printed texts to function as a kind of optical machinery rivaling that of the New Science enhancing readers' physical but also moral vision On the other hand they feared that an overly scrutinizing gaze might undermine the viewer's natural faculty for candor and sympathy delight and desire In readings of Pope Swift and Montagu Mannheimer shows how this distrust of the empirical gaze led to a reconsideration of the ethics and most specifically the gender politics of ocularcentrism Whereas Montagu effected this reconsideration by directly satirizing both the era's faith in the visual and its attendant publishing strategies Pope and Swift pursued their critique via print itself thus whether via facing-page translations fictional editors or disingenuous footnotes these writers sought to ensure that typography never became either a mere tool or target for the objectifying gaze but rather that it remained a dynamic and interactive medium by which readers could learn both to see and to see themselves seeing

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