



# Readers and Authorship in Early Modern England

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# Readers And Authorship In Early Modern England

**Kate Loveman**



## **Readers And Authorship In Early Modern England:**

**Readers and Authorship in Early Modern England** Stephen B. Dobranski, 2005-03-17 Publisher Description

**Manuscript Miscellanies in Early Modern England** Joshua Eckhardt, Daniel Starza Smith, 2016-05-13 Perhaps more than any other kind of book manuscript miscellanies require a complex and material reading strategy This collection of essays engages the renewed and expanding interest in early modern English miscellanies anthologies and other compilations Manuscript Miscellanies in Early Modern England models and refines the study of these complicated collections Several of its contributors question and redefine the terms we use to describe miscellanies and anthologies Two senior scholars correct the misidentification of a scribe and in so doing uncover evidence of a Catholic probably Jesuit priest and community in a trio of manuscripts Additional contributors show compilers interpreting attributing and arranging texts as well as passively accepting others editorial decisions While manuscript verse miscellanies remain appropriately central to the collection several essays also involve print and prose ranging from letters to sermons and even political prophecies Using extensive textual and bibliographical evidence the collection offers stimulating new readings of literature politics and religion in the early modern period and promises to make important interventions in academic studies of the history of the book

**Reading Authority and Representing Rule in Early Modern England** Kevin Sharpe, 2013-01-01 Explores the publication and reception of authority in early modern England *Reading Material in Early Modern England* Heidi Brayman Hackel, 2005-02-17 Reading Material in Early Modern England rediscovers the practices and representations of sixteenth and seventeenth century English readers By telling their stories and insisting upon their variety Brayman Hackel displaces both the singular ideal reader of literacy theory and the elite male reader of literacy history **Shakespeare's**

**Early Readers** Jean-Christophe Mayer, 2018-09-06 Who were Shakespeare's first readers and what did they think of his works Offering the first dedicated account of the ways in which Shakespeare's texts were read in the centuries during which they were originally produced Jean Christophe Mayer reconsiders the role of readers in the history of Shakespeare's rise to fame and in the history of canon formation Addressing an essential formative moment when Shakespeare became a literary dramatist this book explores six crucial fields literacy reading and life writing editing Shakespeare's text marking Shakespeare for the theatre commonplacing and passing judgement Through close examination of rare material some of which has never been published before and covering both the marks left by readers in their books and early manuscript extracts of Shakespeare Mayer demonstrates how the worlds of print and performance overlapped at a time when Shakespeare offered a communal text the ownership of which was essentially undecided **Authorship in the Long**

**Eighteenth Century** Dustin Griffin, 2013-12-11 This book deals with changing conditions and conceptions of authorship in the long eighteenth century a period often said to have witnessed the birth of the modern author It focuses not on authorial self presentation or self revelation but on an author's interactions with booksellers collaborators rivals correspondents

patrons and audiences Challenging older accounts of the development of authorship in the period as well as newer claims about the public sphere and the professional writer it engages with recent work on print culture and the history of the book Methodologically eclectic it moves from close readings to strategic contextualization The book is organized both chronologically and topically Early chapters deal with writers notably Milton and Dryden at the beginning of the long eighteenth century and later chapters focus more on writers among them Johnson Gray and Gibbon toward its end Looking beyond the traditional canon it considers a number of little known or little studied writers including Richard Bentley Thomas Birch William Oldys James Ralph and Thomas Ruddiman Some of the essays are organized around a single writer but most deal with a broad topic literary collaboration literary careers the republic of letters the alleged rise of the professional writer and the rather different figure of the author by profession Published by University of Delaware Press Distributed worldwide by Rutgers University Press *Books and Readers in Early Modern England* Jennifer Andersen, Elizabeth Sauer, 2012-07-28 *Books and Readers in Early Modern England* examines readers reading and publication practices from the Renaissance to the Restoration The essays draw on an array of documentary evidence from library catalogs prefaces title pages and dedications marginalia commonplace books and letters to ink paper and bindings to explore individual reading habits and experiences in a period of religious dissent political instability and cultural transformation Chapters in the volume cover oral scribal and print cultures examining the emergence of the public spheres of reading practices Contributors who include Christopher Grose Ann Hughes David Scott Kastan Kathleen Lynch William Sherman and Peter Stallybrass investigate interactions among publishers texts authors and audience They discuss the continuity of the written word and habits of mind in the world of print the formation and differentiation of readerships and the increasing influence of public opinion The work demonstrates that early modern publications appeared in a wide variety of forms from periodical literature to polemical pamphlets and reflected the radical transformations occurring at the time in the dissemination of knowledge through the written word These forms were far more ephemeral and far more widely available than modern stereotypes of writing from this period suggest

*Women, Reading, and the Cultural Politics of Early Modern England* Edith Snook, 2017-07-05 A study of the representation of reading in early modern Englishwomen's writing this book exists at the intersection of textual criticism and cultural history It looks at depictions of reading in women's printed devotional works maternal advice books poetry and fiction as well as manuscripts for evidence of ways in which women conceived of reading in sixteenth and early seventeenth century England Among the authors and texts considered are Katherine Parr Lamentation of a Sinner Anne Askew The Examinations of Anne Askew Dorothy Leigh The Mothers Blessing Elizabeth Grymston Miscelanea Meditations Memoratives Aemelia Lanyer Salve Deus Rex Judaeorum and Mary Wroth The First Part of the Countess of Montgomery's Urania Attentive to contiguities between representations of reading in print and reading practices found in manuscript culture this book also examines a commonplace book belonging to Anne Cornwallis Folger Folger MS V a 89 and a Passion poem presented by

Elizabeth Middleton to Sarah Edmondson Bod MS Don e 17 Edith Snook here makes an original contribution to the ongoing scholarly project of historicizing reading by foregrounding female writers of the early modern period She explores how women's representations of reading negotiate the dynamic relationship between the public and private spheres and investigates how women might have been affected by changing ideas about literacy as well as how they sought to effect change in devotional and literary reading practices Finally because the activity of reading is a site of cultural conflict over gender social and educational status and the religious or national affiliation of readers Snook brings to light how these women when they write about reading are engaged in structuring the cultural politics of early modern England

**Reading Popular Romance in Early Modern England** Lori Humphrey Newcomb, 2002 This volume examines the proliferation of popular romances their vilification by elite writers and the ultimate opposition of popular and literary fiction Using Robert Greene's *Pandosto* 1585 an Elizabethan prose romance that inspired Shakespeare's late play *The Winter's Tale* as a case study Newcomb demonstrates that versions of the two texts repeatedly converge resisting simple high low division Because Shakespeare's works are considered timeless literary achievements critics have distanced his plays from their romance sources a separation that until now has gone largely unquestioned Newcomb challenges this assumption providing a fascinating account of an early best seller's incarnations over 250 years of literary history

**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 of 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

**Anonymity in Early Modern England** Barbara Howard Traister, 2016-04-15 Expanding the scholarly conversation about anonymity in Renaissance England this essay collection explores the phenomenon in all its variety of methods and genres as well as its complex relationship with its alter ego attribution studies Contributors address such questions as these What were the consequences

of publishing and reading anonymous texts for Renaissance writers and readers What cultural constraints and subject positions made anonymous publication in print or manuscript a strategic choice What are the possible responses to Renaissance anonymity in contemporary classrooms and scholarly debate The volume opens with essays investigating particular texts poetry plays and pamphlets and the inflection each genre gives to the issue of anonymity The collection then turns to consider more abstract consequences of anonymity its function in destabilizing scholarly assumptions about authorship its ethical ramifications and its relationship to attribution studies *Inventing the Critic in Renaissance England* William M. Russell, 2020-09-21 The turn of the seventeenth century was an important moment in the history of English criticism In a series of pioneering works of rhetoric and poetics writers such as Philip Sidney George Puttenham and Ben Jonson laid the foundations of critical discourse in English and the English word critic began for the first time to suggest expertise in literary judgment Yet the conspicuously ambivalent attitude of these critics toward criticism and the persistent fear that they would be misunderstood marginalized scapegoated or otherwise branded with the dignity of a critic suggests that the position of the critic in this period was uncertain In *Inventing the Critic in Renaissance England* William Russell reveals that the critics of the English Renaissance did not passively absorb their practice from Continental and classical sources but actively invented it in response to a confluence of social and intellectual factors Distributed for UNIVERSITY OF DELAWARE PRESS *Reading Humility in Early Modern England* Jennifer Clement, 2016-03-03 While humility is not especially valued in modern Western culture Jennifer Clement argues here it is central to sixteenth and seventeenth century understandings of Christian faith and behavior and is vital to early modern concepts of the self As this study shows early modern literary engagements with humility link it to self knowledge through the practice of right reading and make humility foundational to any proper understanding of human agency Yet humility has received little critical interest and has often been misunderstood as a false virtue that engenders only self abjection This study offers an overview of various ways in which humility is discussed deployed or resisted in early modern texts ranging from the explicitly religious and autobiographical prose of Katherine Parr and John Donne to the more politically motivated prose of Queen Elizabeth I and the seventeenth century reformer and radical Thomas Tryon As part of the wider turn to religion in early modern studies this study seeks to complicate our understanding of a mainstream early modern virtue and to problematize a mode of critical analysis that assumes agency is always defined by resistance *Literary Sociability in Early Modern England* Paul Trolander, 2014-05-29 This study represents a significant reinterpretation of literary networks during what is often called the transition from manuscript to print during the early modern period It is based on a survey of 28 000 letters and over 850 mainly English correspondents ranging from consumers to authors significant patrons to state regulators printers to publishers from 1615 to 1725 Correspondents include a significant sampling from among antiquarians natural scientists poets and dramatists philosophers and mathematicians political and religious controversialists The author addresses how

early modern letter writing practices sometimes known as letteracy and theories of friendship were important underpinnings of the actions and the roles that seventeenth and early eighteenth century authors and readers used to communicate their needs and views to their social networks. These early modern social conditions combined with an emerging view of the manuscript as a seedbed of knowledge production and humanistic creation that had significant financial and cultural value in England's mercantilist economy. Because literary networks bartered such gains in cultural capital for state patronage as well as for social and financial gains, this placed a burden on an author's associates to aid him or her in seeing that work into print, a circumstance that reinforced the collaborative formulae outlined in letter writing handbooks and friendship discourse. Thus the author's network was more and more viewed as a tightly knit group of near equals that worked collaboratively to grow social and symbolic capital for its associates, including other authors, readers, patrons, and regulators. Such internal methods for bartering social and cultural capital within literary networks gave networked authors a strong hand in the emerging market economy for printed works, as major publishers such as Bernard Lintott and Jacob Tonson relied on well-connected authors to find new writers as well as to aid them in seeing such major projects as Pope's *The Iliad* into print.

**Reading Fictions, 1660-1740** Kate Loveman, 2016-12-05 English society in the late seventeenth and early eighteenth centuries was fascinated by deception and concerns about deceptive narratives had a profound effect on reading practices. Kate Loveman's interdisciplinary study explores the ways in which reading habits first developed to deal with suspect political and religious texts were applied to a range of genres and as authors responded to readers' critiques shaped genres. Examining responses to authors such as Defoe, Swift, Richardson, and Fielding, Loveman investigates reading as a sociable activity. She uncovers a lost critical discourse centred on strategies of shamming which involved readers in public displays of reason, wit, and ironic pretence as they discussed the credibility of oral and written narratives. Widely understood by early modern readers and authors, the codes of this rhetoric have now been forgotten to the detriment of our perception of the period's literature and politics. Loveman's lively book offers a striking new approach to Restoration and eighteenth century literary culture and in particular to understanding the development of the novel.

*Commonplace Books and Reading in Georgian England* David Allan, 2010-07-08 This pioneering exploration of Georgian men and women's experiences as readers explores their use of commonplace books for recording favourite passages and reflecting upon what they had read, revealing forgotten aspects of their complicated relationship with the printed word. It shows how indebted English readers often remained to techniques for handling absorbing and thinking about texts that were rooted in classical antiquity, in Renaissance humanism, and in a substantially oral culture. It also reveals how a series of related assumptions about the nature and purpose of reading influenced the roles that literature played in English society in the ages of Addison, Johnson, and Byron, how the habits and procedures required by commonplacing affected readers' tastes, and so helped shape literary fashions, and how the experience of reading and responding to texts increasingly encouraged literate men and women to imagine themselves as members of a

polite responsible and critically aware public      *Walter Scott and Fame* Robert Mayer, 2017-03-01 *Walter Scott and Fame* is a study of correspondences between Scott and socially and culturally diverse readers of his work in the English speaking world in the early nineteenth century Examining authorship reading and fame the book is based on extensive archival research especially in the collection of letters to Scott in the National Library of Scotland Robert Mayer demonstrates that in Scott's literary correspondence constructions of authorship reading strategies and versions of fame are posited even theorized Scott's reader correspondents invest him with power but they also attempt to tap into or appropriate some of his authority Scott's version of authorship sets him apart from important contemporaries like Wordsworth and Byron who adhered at least as Scott viewed the matter to a rarefied conception of the writer as someone possessed of extraordinary power The idea of the author put in place by Scott in dialogue with his readers establishes him as a powerful figure who is nevertheless subject to the will of his audience Scott's literary correspondence also demonstrates that the reader can be a very powerful figure and that we should regard reading not just as the reception of texts but also as the apprehension of an author function Thus Scott's correspondence makes it clear that the relationship between authors and readers is a dynamic often fraught connection which needs to be understood in terms of the new culture of celebrity that emerged during Scott's working life Along with Byron the study shows Scott was at the centre of this transformation      **A Companion to Renaissance Poetry** Catherine Bates, 2018-01-09 The most comprehensive collection of essays on Renaissance poetry on the market Covering the period 1520-1680 *A Companion to Renaissance Poetry* offers 46 essays which present an in depth account of the context production and interpretation of early modern British poetry It provides students with a deep appreciation for and sensitivity toward the ways in which poets of the period understood and fashioned a distinctly vernacular voice while engaging them with some of the debates and departures that are currently animating the discipline *A Companion to Renaissance Poetry* analyzes the historical cultural political and religious background of the time addressing issues such as education translation the Reformation theorizations of poetry and more The book immerses readers in non dramatic poetry from Wyatt to Milton focusing on the key poetic genres epic lyric complaint elegy epistle pastoral satire and religious poetry It also offers an inclusive account of the poetic production of the period by canonical and less canonical writers female and male Finally it offers examples of current developments in the interpretation of Renaissance poetry including economic ecological scientific materialist and formalist approaches Covers a wide selection of authors and texts Features contributions from notable authors scholars and critics across the globe Offers a substantial section on recent and developing approaches to reading Renaissance poetry *A Companion to Renaissance Poetry* is an ideal resource for all students and scholars of the literature and culture of the Renaissance period      **Women's Labour and the History of the Book in Early Modern England** Valerie Wayne, 2020-05-14 This collection reveals the valuable work that women achieved in publishing printing writing and reading early modern English books from those who worked in the book trade to those who



composed selected collected and annotated books Women gathered rags for paper production invested in books and oversaw the presses that printed them Their writing and reading had an impact on their contemporaries and the developing literary canon A focus on women s work enables these essays to recognize the various forms of labour textual and social as well as material and commercial that women of different social classes engaged in Those considered include the very poor the middling sort who were active in the book trade and the elite women authors and readers who participated in literary communities Taken together these essays convey the impressive work that women accomplished and their frequent collaborations with others in the making marking and marketing of early modern English books      Poetic Relations

Constance M. Furey, 2017-06-05 Introduction Authorship Friendship Love Marriage Coda

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