

## CHAPTER II

### *Master Printer*

IN 1771 William Stoughton, then one of the most prominent and prosperous of London printers, wrote to his friend in America, David Hall, describing in some detail the course of his business. He pointed out that he owned a share of the copyright of many books that he printed. He held in partnership the patent for printing law books and the patent of King's printer. He had interested himself in the *London Chronicle*, a newspaper—in fact did possess of a one-ninth share in this paper and a one-twentieth share in the *Public Advertiser*. He had been the printer of *Malaple Christian's Monthly Review*. Stoughton wrote of this diversification with pride. "I quickly saw, that if I continued myself to mere printing for livelihood I might be able to live, but very little more than live. I therefore soon determined to launch out into other branches in connection with my own, in which I have happily succeeded, so that notwithstanding the rent of the Trade Lane, which never allows of going out of the old London Trade. Thus I have made the Name of Printer more respectable than ever it was before, and taught them to participate themselves from the Slavery in which the Bookellers held them."<sup>1</sup> When did our Stoughton seek to impress another, located in remote America.

Stoughton was not exaggerating his success, but in his methods

# Samuel Richardson Master Printer

**Tom Keymer, Thomas Keymer**



## **Samuel Richardson Master Printer:**

*Samuel Richardson: Master Printer* William Merritt Sale, 1950

**Samuel Richardson** William Merritt Sale, 1969

**Samuel Richardson** William Merritt Sale, 1978

Samuel Richardson, Master Printer. William M. Sale, Jr.,... William

M. Sale (Jr.), 1950

**Prince of Dublin Printers** Robert E. Ward, 2021-12-14 Here for the first time are gathered together

the extant letters of George Faulkner Irish printer in eighteenth century Dublin These firsthand accounts give an unprecedented view of Anglo Irish social and political events as well as a view of an Anglo Irish printer publisher at work Faulkner discusses a wide range of subjects including theatrical events attacks on political enemies he himself was often the subject of political attack and London parties with Lord Chesterfield Tobias Smollet and Samuel Johnson In his interesting sketch of the Irish printer Robert E Ward has included excerpts from Faulkner's Dublin Journal which show the ambiguity in Irish life violence on the one hand and on the other light hearted entertainment Other articles from his newspaper show Faulkner's attempts to steer a neutral course between English and Irish politics

**Richardson's 'Clarissa' and the Eighteenth-Century Reader** Tom Keymer, Thomas Keymer, 2004-06-24 Whilst drawing to some extent on recent theoretical studies this book restores Clarissa to its largely neglected eighteenth century context

**Dr Johnson's Printer** J. A.

Cochrane, 2025-09-24 William Strahan was one of the leading figures in the book trade of the eighteenth century As King's Printer a member of Parliament and the owner of the greatest printing house in London he stood at the head of his craft in addition to his long friendship and business connection with Johnson he was the publisher of Gibbon Adam Smith Hume and Robertson His intimacy with Benjamin Franklin led him to extend to America his lively interest in politics as well as trade Originally published in 1964 Strahan's career had for the most part been relegated to footnotes in the biographies of other men This was the first full length survey of his life as a whole The author who had himself been both publisher and printer had been able to draw upon much hitherto unpublished material in collections in this country and the United States Strahan was an admirable letter writer and his correspondence with authors booksellers and printers touches on many problems still relevant at the time the earnings of writers bestsellers and flops price cutting and piracy long credit and bad debts The book is thus a portrait of the book trade at a particularly interesting stage of its development as well as the story of a remarkable career

The Work of Print Lisa M. Maruca, 2012-03-15 The Work of Print traces a shift in the very definition of literature from one that encompasses the material conditions of the production and distribution of books to the more familiar emphasis on the solitary author's ownership of an abstract text Drawing on contemporary accounts of those involved in the trade printers booksellers publishers and distributors Lisa Maruca examines attitudes about the creative process and approaches to the commodification of writing The work of print describes the labors through which literature was produced both the physical labor of making books and the underlying cultural work performed by a set of ideologies about who counted as a maker of texts Printers manuals tracts on typography legal documents and booksellers autobiographies reveal that print

workers conceived of their roles as central to the production of literature Maruca's insightful readings of these documents alongside traditional works of fiction and authors correspondence show that the claims of print workers and booksellers were part of a struggle for ownership and control as the concept of author as proprietor of his or her intellectual property began to take hold in the mid 1700s gradually eclipsing print workers contributions to the process of textual creation The print trade asserted its authority using a rhetoric of hierarchical and binary sexuality and gender which affected women working in the industry and limited the type of work they were allowed to perform In response women developed strategies to redeploy conventional ideas of gender to gain concessions for themselves as publishers and distributors of printed material strategies that formed a foundation for the rise of female authorship later in the eighteenth century Encompassing the histories of literature labor technology publishing and gender *The Work of Print* ultimately offers significant insights into the ideology of authorship and intellectual property and our understanding of textuality and print in the digital age

*Vanity Fair and the Celestial City* Isabel Rivers, 2018-07-26 In John Bunyan's *The Pilgrim's Progress* the pilgrims cannot reach the Celestial City without passing through Vanity Fair where everything is bought and sold In recent years there has been much analysis of commerce and consumption in Britain during the long eighteenth century and of the dramatic expansion of popular publishing Similarly much has been written on the extraordinary effects of the evangelical revivals of the eighteenth century in Britain Europe and North America But how did popular religious culture and the world of print interact It is now known that religious works formed the greater part of the publishing market for most of the century What religious books were read and how Who chose them How did they get into people's hands *Vanity Fair and the Celestial City* is the first book to answer these questions in detail It explores the works written edited abridged and promoted by evangelical dissenters Methodists both Arminian and Calvinist and Church of England evangelicals in the period 1720 to 1800 Isabel Rivers also looks back to earlier sources and forward to the continued republication of many of these works well into the nineteenth century The first part is concerned with the publishing and distribution of religious books by commercial booksellers and not for profit religious societies and the means by which readers obtained them and how they responded to what they read The second part shows that some of the most important publications were new versions of earlier nonconformist episcopalian Roman Catholic and North American works The third part explores the main literary kinds including annotated bibles devotional guides exemplary lives and hymns Building on many years research into the religious literature of the period Rivers discusses over two hundred writers and provides detailed case studies of popular and influential works

**Grammars of Approach** Cynthia Wall, 2019-02-22 In *Grammars of Approach* Cynthia Wall offers a close look at changes in perspective in spatial design language and narrative across the late eighteenth and early nineteenth centuries that involve literally and psychologically the concept of approach In architecture the term approach changed in that period from a verb to a noun coming to denote the drive from the lodge at the entrance of an estate through the most interesting part of the grounds as

landscape designer Humphrey Repton put it The shift from the long straight avenue to the winding approach Wall shows swung the perceptual balance away from the great house onto the personal experience of the visitor At the same time the grammatical and typographical landscape was shifting in tandem away from objects and Things and capitalized common Nouns to the spaces in between like punctuation and the lesser parts of speech The implications for narrative included new patterns of syntactical architecture and the phenomenon of free indirect discourse Wall examines the work of landscape theorists such as Repton John Claudius Loudon and Thomas Whately alongside travel narratives topographical views printers manuals dictionaries encyclopedias grammars and the novels of Defoe Richardson Burney Radcliffe and Austen to reveal a new landscaping across disciplines new grammars of approach in ways of perceiving and representing the world in both word and image

**Literature and Encyclopedism in Enlightenment Britain** Seth Rudy, 2014-10-02 Literature and Encyclopedism in Enlightenment Britain tells the story of long term aspirations to comprehend record and disseminate complete knowledge of the world It draws on a wide range of literary and non literary works from the early modern era and British Enlightenment

Circulating Enlightenment Adam Budd, 2020-12-24 Historians of the intellectual and literary culture of the Enlightenment have recognised the importance of Andrew Millar 1705-68 His publisher's imprint adorned the title pages of the most important works of the eighteenth century in fiction poetry drama medicine and philosophy This is the first extended study of Millar's commercial and social role in the commissioning production circulation and consumption of Enlightenment literature in Britain Providing a new intervention on the culture of Enlightenment this study shows how and why Millar provoked major controversies through his role as friend patron and publisher to great rivals in the republic of letters An unprecedented analysis of publishing and authorship at the intersection of politics business visual arts moral debate and literary self-fashioning this study of Andrew Millar also shows the degree to which Scottish identity shaped a professional career within London's rise as the cosmopolitan centre of learning and trade at the heart of the British empire This volume presents hundreds of previously unpublished letters that passed between Millar and his literary network and includes the 52 letters that passed between Millar and David Hume the majority of which have been edited for the first time since 1931 This is a major contribution to the material and intellectual worlds that defined the culture of Enlightenment in Britain during the eighteenth century casting new light in the history of publishing and authorship

**The Eighteenth-century British Novel and Its Background** Henry George Hahn, Carl Behm, 1985 To find more information about Rowman and Littlefield titles please visit [www.rowmanlittlefield.com](http://www.rowmanlittlefield.com)

Orthodoxy and Heresy in Eighteenth-century Society Regina Hewitt, Pat Rogers, 2002 The essays in this volume use the concept of heresy to gain insight into the value of social order during the eighteenth century By applying the vocabulary of religion to behaviours that might more usually be studied as deviance the contributors can account for the complexity and vehemence of conflicts over right order played out in the literary artistic and political arenas of the age The essays examine a range of cultural encounters between orthodox and heterodox figures A

*Companion to Literary Biography* Richard Bradford, 2018-09-18 An authoritative review of literary biography covering the seventeenth century to the twentieth century A *Companion to Literary Biography* offers a comprehensive account of literary biography spanning the history of the genre across three centuries The editor an esteemed literary biographer and noted expert in the field has encouraged contributors to explore the theoretical and methodological questions raised by the writing of biographies of writers The text examines how biographers have dealt with the lives of classic authors from Chaucer to contemporary figures such as Kingsley Amis The *Companion* brings a new perspective on how literary biography enables the reader to deal with the relationship between the writer and their work Literary biography is the most popular form of writing about writing yet it has been largely neglected in the academic community This volume bridges the gap between literary biography as a popular genre and its relevance for the academic study of literature This important work Allows the author of a biography to be treated as part of the process of interpretation and investigates biographical reading as an important aspect of criticism Examines the birth of literary biography at the close of the seventeenth century and considers its expansion through the eighteenth nineteenth and twentieth centuries Addresses the status and writing of literary biography from numerous perspectives and with regard to various sources methodologies and theories Reviews the ways in which literary biography has played a role in our perception of writers in the mainstream of the English canon from Chaucer to the present day Written for students at the undergraduate level through postgraduate and doctoral levels as well as academics A *Companion to Literary Biography* illustrates and accounts for the importance of the literary biography as a vital element of criticism and as an index to our perception of literary history

**The Origins of the English Novel, 1600-1740** Michael McKeon, 2021-04-27 This may well be the most important study of the development of prose fiction in England since Ian Watt's classic *Rise of the Novel* on which it builds *Library Journal* The *Origins of the English Novel 1600 1740* combines historical analysis and readings of extraordinarily diverse texts to reconceive the foundations of the dominant genre of the modern era Now on the fifteenth anniversary of its initial publication The *Origins of the English Novel* stands as essential reading The anniversary edition features a new introduction in which the author reflects on the considerable response and commentary the book has attracted since its publication by describing dialectical method and by applying it to early modern notions of gender Challenging prevailing theories that tie the origins of the novel to the ascendancy of realism and the middle class McKeon argues that this new genre arose in response to the profound instability of literary and social categories Between 1600 and 1740 momentous changes took place in European attitudes toward truth in narrative and toward virtue in the individual and the social order The novel emerged McKeon contends as a cultural instrument designed to engage the epistemological and social crises of the age This book is a formidable attempt to articulate issues of almost imponderable centrality for modern life and literature McKeon proposes with quite breathtaking ambition and considerable intellectual flourish to redefine the novel's key role in those immense cultural transformations that produce the modern world *Studies in*

the Novel A magisterial work of history and analysis Arts and Letters A powerful and solid work that will dominate discussion of its subject for a long time to come The New York Review of Books      **Novelists on Novelists** David Dowling,1983-11-03

**An Essay on the Art of Ingeniously Tormenting** Jane Collier,2003-08-12 Perhaps the first extended non fiction prose satire written by an English woman Jane Collier s An Essay on the Art of Ingeniously Tormenting 1753 is a wickedly satirical send up of eighteenth century advice manuals and educational tracts It takes the form of a mock advice manual in which the speaker instructs her readers in the arts of tormenting offering advice on how to torment servants humble companions and spouses and on how to bring one s children up to be a torment to others The work s satirical style which focuses on the different kinds of power that individuals exercise over one another follows in the footsteps of Jonathan Swift and paves the way for Jane Austen This Broadview edition uses the first edition the only edition published during the author s lifetime The appendices include excerpts from texts that influenced the essay by Sarah Fielding Jonathan Swift Francis Coventry excerpts from later texts that were influenced by it by Maria Edgeworth Frances Burney Jane Austen and relevant writings on education and conduct by John Locke George Savile Dr John Gregory      **The Enlightenment** Peter Gay,1996 The Enlightenment Peter Gay v II      **Clarissa on the Continent** Thomas O. Beebee,2011-08-31 Clarissa on the Continent defines and explores two strategies of literary translation creative vs preservative and strong vs weak as they transform one of the most influential English novels Thomas Beebee compares the two opposing strategies as they influence the French translation of Clarissa by the novelist Antione Fran ois de Pr vost and the German translation by the G ttingen Orientalist Johann David Michaelis and in doing so he demonstrates that each translator found authority for his procedure within the text itself Each translation is also examined in light of Richardson s other writings and placed in its literary and cultural context This study uses translations in order to interpret Clarissa to show how the basis for the novel s reception on the Continent was laid and to explore the differences and interactions among three literary and cultural systems of the eighteenth century The close examination of these two important translations enable the formulation of not only a theory of creative vs preservative translation but also the interconnections between literary theory and translation theory Beebee also looks at later translations of Clarissa as products of literary and historical change and at Pr vostian strategies of the novel

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