

1. Record Nr.	UNINA9910136925803321
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Titolo	Literary coteries and the making of modern print culture, 1740-1790 / / Betty A. Schellenberg [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2016
ISBN	1-316-59006-2 1-316-58873-4 1-316-42320-4
Descrizione fisica	1 online resource (xii, 308 pages) : digital, PDF file(s)
Collana	Open Access e-Books Knowledge Unlatched
Disciplina	820.9/006
Soggetti	English literature - History and criticism - 18th century Transmission of texts - Great Britain - History - 18th century Publishers and publishing - Great Britain - History - 18th century Criticism, interpretation, etc. History Great Britain
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 20 Jul 2016). Open Access title.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: the literary coteries in the eighteenth-century media landscapes -- 1. Wrest Park and North End: two mid-century coteries -- 2. Formation, fame, and patronage: the Montagu-Lyttelton coterie -- 3. Identity and influence from coterie to print: Carter, Chapone, and the Shenstone-Dodsley collaboration -- 4. Memorializing a coterie life in print: the case of William Shenstone -- 5. "This new species of mischief": Montagu, Johnson, and the quarrel over character -- 6. Transmediations: marketing the coterie traveler -- 7. Literary sociability in the eighteenth-century personal miscellany.
Sommario/riassunto	Literary Coteries and the Making of Modern Print Culture offers the first study of manuscript-producing coteries as an integral element of eighteenth-century Britain's literary culture. As a corrective to literary histories assuming that the dominance of print meant the demise of a

vital scribal culture, the book profiles four interrelated and influential coteries, focusing on each group's deployment of traditional scribal practices, on key individuals who served as bridges between networks, and on the aesthetic and cultural work performed by the group. The book also explores points of intersection between coteries and the print trade, whether in the form of individuals who straddled the two cultures; publishing events in which the two media regimes collaborated or came into conflict; literary conventions adapted from manuscript practice to serve the ends of print; or simply poetry hand-copied from magazines. Together, these instances demonstrate how scribal modes shaped modern literary production. This title is also available as Open Access.
