

1. Record Nr.	UNINA9910462918403321
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Titolo	Plagiarism and literary property in the Romantic period [[electronic resource] /] / Tilar J. Mazzeo
Pubbl/distr/stampa	Philadelphia, : University of Pennsylvania Press, c2007
ISBN	0-8122-0273-2
Descrizione fisica	1 online resource (256 p.)
Collana	Material Texts Material texts
Disciplina	821/.709145
Soggetti	English poetry - 19th century - History and criticism Intellectual property - Great Britain - History - 18th century Intellectual property - Great Britain - History - 19th century Plagiarism - Great Britain - History - 18th century Plagiarism - Great Britain - History - 19th century Romanticism - Great Britain Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [211]-226) and index.
Nota di contenuto	Frontmatter -- Contents -- Abbreviations -- Preface -- Chapter 1 Romantic Plagiarism and the Critical Inheritance -- Chapter 2 Coleridge, Plagiarism, and Narrative Mastery -- Chapter 3 Property and the Margins of Literary Print Culture -- Chapter 4 "The Slip-Shod Muse": Byron, Originality, and Aesthetic Plagiarism -- Chapter 5 Monstrosities Strung into an Epic: Travel Writing and the Defense of "Modern" Poetry -- Chapter 6 Poaching on the Literary Estate: Class, Improvement, and Enclosure -- Afterword -- Notes -- Bibliography -- Index -- Acknowledgments
Sommario/riassunto	In a series of articles published in Tait's Magazine in 1834, Thomas DeQuincey catalogued four potential instances of plagiarism in the work of his friend and literary competitor Samuel Taylor Coleridge. DeQuincey's charges and the controversy they ignited have shaped readers' responses to the work of such writers as Coleridge, Lord Byron, William Wordsworth, and John Clare ever since. But what did plagiarism mean some two hundred years ago in Britain? What was at

stake when early nineteenth-century authors levied such charges against each other? How would matters change if we were to evaluate these writers by the standards of their own national moment? And what does our moral investment in plagiarism tell us about ourselves and about our relationship to the Romantic myth of authorship? In *Plagiarism and Literary Property in the Romantic Period*, Tilar Mazzeo historicizes the discussion of late eighteenth- and early nineteenth-century plagiarism and demonstrates that it had little in common with our current understanding of the term. The book offers a major reassessment of the role of borrowing, textual appropriation, and narrative mastery in British Romantic literature and provides a new picture of the period and its central aesthetic contests. Above all, Mazzeo challenges the almost exclusive modern association of Romanticism with originality and takes a fresh look at some of the most familiar writings of the period and the controversies surrounding them.

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