

1. Record Nr.	UNINA9910807078003321
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Titolo	The literary market [[electronic resource] ] : authorship and modernity in the old regime // Geoffrey Turnovsky
Pubbl/distr/stampa	Philadelphia, : University of Pennsylvania Press, c2010
ISBN	1-283-89100-X 0-8122-0357-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (293 p.)
Collana	Material Texts
Classificazione	IE 1252
Disciplina	840.9004
Soggetti	French literature - 17th century - History and criticism French literature - 18th century - History and criticism Authorship - Economic aspects - France - History Literature publishing - France - History - 17th century Literature publishing - France - History - 18th century Book industries and trade - France - History - 17th century Book industries and trade - France - History - 18th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Introduction -- Part I: writing, publishing, and literary identity in the "prehistory of droit d'auteur" -- Introduction: the story of a transition: when and how did writers become "modern"? -- 1. literary commerce in the age of honnête publication -- 2. the paradoxes of enlightenment publishing -- Part II: the literary market: the making of a modern cultural field -- Introduction: reconsidering the alternative -- 3. "living by the pen": mythologies of modern authorial autonomy -- 4. Economic claims and legal battles: writers turn to the market -- 5. The reality of a new cultural field: the case of Rousseau -- Conclusion -- Notes -- Bibliography -- Index -- Acknowledgments
Sommario/riassunto	A central theme in the history of Old Regime authorship highlights the opportunities offered by a growing book trade to writers seeking to free themselves from patrons and live "by the pen." Accounts of this passage from patronage to market have explored in far greater detail the opportunities themselves-the rising sums paid by publishers and

the progression of laws protecting literary property—than how and why writers would have seized on them, no doubt because the choice to do so has seemed an obvious or natural one for writers assumed to prefer economic self-sufficiency over elite protection. In *The Literary Market*, Geoffrey Turnovsky claims that there was nothing obvious or natural about the choice. Writers had been involved in commercial book publication since the earliest days of the printing press, yet had not necessarily linked these activities with their freedom to think and write. The association of autonomy and professionalism was forged, not given. Analyzing the literary market as a key articulation of the association, Turnovsky explores how in eighteenth-century polemics a rhetoric of commercial authorship came to signify independence for intellectuals. He finds the roots of the connection not in the claims of entrepreneurial writers to rights and income but in a world to which that of the modern author has been contrasted: the aristocratic culture of the seventeenth century. Aristocratic culture, he argues, generated a disparaging view of the professional author as one defined by activities tainting him or her as greedy and arrogant and therefore unworthy of protection and socially isolated. *The Literary Market* examines the story of the "birth of the author" in terms of the revalorization of this negative trope in Enlightenment-era debates about the radically changing role of writers in society.

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