

Introduction to Literature and its Contexts 1660–1760

Manuscript and Print

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1. [W]e need to remember that there is no text apart from the physical support that offers it for reading (or hearing), hence there is no comprehension of any written piece that does not at least in part depend upon the forms in which it reaches its reader. ... [A]uthors do not write books: they write texts that become written objects, which may be hand-written, engraved, or printed (and, today, electronically reproduced and transmitted). The space between text and object, which is precisely the space in which meaning is constructed, has too often been forgotten ... by the traditional sort of literary history that thinks of the work as an abstract text whose typographic forms are without importance[.]

Roger Chartier, *The Order of Books*, translated by Lydia G. Cochrane (Stanford: Stanford University Press, 1994), pp. 9-10.

2. Annual output of the book trade (number of different titles issued)

1660 about 1,700

1700 just over 2,000

1780 almost 4,000

Figures from James Raven, 'Publishing and Bookselling 1660–1780', in *The Cambridge History of English Literature, 1660–1780*, edited by John Richetti (Cambridge: Cambridge University Press, 2005), pp. 13–36 (pp. 15–16).

3. The first Act of 1662 limited London printing houses to twenty-four including the three King's Printers and one other special patentee. No print shop was allowed to house more than three presses or more than three apprentices, and importation of books printed overseas was banned.

James Raven, 'Publishing and Bookselling 1660–1780', p. 14.

4. Statutory regulation of the book trade

1662 Parliamentary approval of the first Printing Act

1695 Lapse of the Printing Act

5. The root sense underlying all these usages is of publication as a movement from a private realm of creativity to a public realm of consumption.

Harold Love, *Scribal Publication in Seventeenth-Century England* (Oxford: Clarendon Press, 1993), p. 36.

6.

I've no Ambition on that idle score
But say with Betty Morrice heretofore
When a Court Lady call'd her Buckley's whore:
I pleas one man of Witt, am proud on't too,
Lett all the Coxcombs dance to bed to you.

John Wilmot, Earl of Rochester, 'An Allusion to Horace', in *Works*, edited by Harold Love (Oxford: Oxford University Press, 1999), p. 74 (lines 110-14).

7. In some cases it becomes difficult to say who the author of a poem is, because copyists have added and rearranged material: authorship becomes collective, and it may be that one should see the circulation of poems in manuscript as an implicit invitation to readers to adapt them.

Paul Hammond, *The Making of Restoration Poetry* (Cambridge: D. S. Brewer, 2006), p. 62.



Engraved plate showing Rochester in conversation with his biographer, Gilbert Burnet, inserted facing 'A Satire Against Man' in *The Works of the Earls of Rochester, Roscomon, Dorset, &c.*, 2 vols (London, 1718).

IDA L I A :

OR, THE

Unfortunate Mistress.

A

N O V E L.

Written by Mrs. ELIZA HAYWOOD.

*Under how hard a Fate are Women born !
Priz'd to their Ruin, or expos'd to Scorn :
If we want Beauty, we of Love despair ;
And are besieg'd, like Frontier Towns, if Fair.*

Waller.

L O N D O N,

Printed for D. BROWNE *junr.* at the *Black Swan*, without
Temple Bar ; W. CHETWOOD, in *Russel-Street*, *Covent-*
Garden ; and S. CHAPMAN, at the *Angel* in *Pall-mall*.
M.DCC.XXIII.

Price One Shilling and Sixpence.

10.

Hence hymning Tyburn's elegiac lines,
Hence Journals, Medleys, Merc'ries, Magazines:
Sepulchral Lyes, our holy walls to grace,
And New-year Odes, and all the Grub-street race.

Alexander Pope, *The Dunciad in Four Books*, ed. by Valerie Rumbold (Harlow: Longman, 1999; revised edition 2009), p. 104 (Book One, lines 41-44).