

Pageantry And Power A Cultural History Of The Early Modern Lord Mayor Show 15

[#lord mayor show](#) [#early modern history](#) [#cultural history](#) [#pageantry and power](#) [#london civic display](#)

Explore the fascinating cultural history of the Early Modern Lord Mayor Show, revealing how pageantry and power intersected in London's civic life. This study delves into the traditions, symbolism, and political influence of this iconic event, offering a deep dive into its enduring legacy.

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Faith and Fraternity

In Faith and Fraternity Laura Branch provides the first sustained comparative analysis of London's livery companies during the Reformation, and demonstrates how they retained a vibrant religious culture despite their confessionally mixed membership.

St Paul's Cathedral Precinct in Early Modern Literature and Culture

Prior to the 1666 fire of London, St Paul's Cathedral was an important central site for religious, commercial, and social life in London. The literature of the period - both fictional and historical - reveals a great interest in the space, and show it to be complex and contested, with multiple functions and uses beyond its status as a church. St Paul's Cathedral Precinct in Early Modern Literature and Culture: Spatial Practices animates the cathedral space by focusing on the every day functions of the building, deepening and sometimes complicating previous works on St Paul's. St Paul's Cathedral Precinct in Early Modern Literature and Culture is a study of London's cathedral, its immediate surroundings, and its everyday users in early modern literary and historical documents and images, with special emphasis on the late sixteenth and early seventeenth centuries. It discusses representations of several of the seemingly discrete spaces of the precinct to reveal how these spaces overlap with and inform one another spatially, and argues that specific locations should be seen as mutually constitutive and in a dynamic and ever-evolving state. The varied uses of the precinct, including the embodied spatial practices of early modern Londoners and visitors, are examined, including the walkers in the nave, sermon-goers, those who shopped for books, the residents of the precinct, the choristers, and those who were devoted to church repairs and renovations.

Iberian Chivalric Romance

"This collection of original essays examines the publication and reception history of sixteenth-century Iberian books of chivalry in English translation and explores the impact of that literary corpus on Elizabethan culture as well as its connections with other contemporary genres such as native English fiction, chronicle, and epistolary writing. The essays focus mainly on Anthony Munday's work as

the leading translator as well as the two main Spanish sixteenth-century cycles-Le., Amadis and Palmerin-from a variety of critical approaches, including cultural studies, book history and reception, material history, translation, post-colonial criticism, and early modern Gender studies."--

What is a Playhouse?

This book offers an accessible introduction to England's sixteenth- and early seventeenth-century playing industry and a fresh account of the architecture, multiple uses, communities, crowds, and proprietors of playhouses. It builds on recent scholarship and new documentary and archaeological discoveries to answer the questions: what did playhouses do, what did they look like, and how did they function? The book will accordingly introduce readers to a rich and exciting spectrum of "play" and playhouses, not only in London but also around England. The detailed but wide-ranging case studies examined here go beyond staged drama to explore early modern sport, gambling, music, drinking, and animal baiting; they recover the crucial influence of female playhouse owners and managers; and they recognise rich provincial performance cultures as well as the burgeoning of London's theatre industry. This book will have wide appeal with readers across Shakespeare, early modern performance studies, theatre history, and social history.

Celts, Romans, Britons

This book investigates the ways in which ideas associated with the Celtic and the Classical have been used to construct identities (national/ethnic/regional etc.) in Britain, from the period of the Roman conquest to the present day.

Shakespeare and London

This book presents new research about Shakespeare's connections with London. Stratford made the man, but London made the phenomenon that is Shakespeare. This book explores Stratford's established links with the capital and seeks to acknowledge those who inhabited Shakespeare's milieu, or played some part in shaping his writing and acting career.

Lord Mayors' Pageants: History of Lord Mayors' pageants

Writing Early Modern London explores how urban community in London was experienced, imagined and translated into textual form. Ranging from previously unstudied manuscripts to major works by Middleton, Stow and Whitney, it examines how memory became a key cultural battleground as rites of community were appropriated in creative ways.

Writing Early Modern London

A New Companion to Renaissance Drama provides an invaluable summary of past and present scholarship surrounding the most popular and influential literary form of its time. Original interpretations from leading scholars set the scene for important paths of future inquiry. A colorful, comprehensive and interdisciplinary overview of the material conditions of Renaissance plays, England's most important dramatic period Contributors are both established and emerging scholars, with many leading international figures in the discipline Offers a unique approach by organizing the chapters by cultural context, theatre history, genre studies, theoretical applications, and material studies Chapters address newest departures and future directions for Renaissance drama scholarship Arthur Kinney is a world-renowned figure in the field

A New Companion to Renaissance Drama

Edmund Spenser's innovative poetic works have a central place in the canon of English literature. Yet he is remembered as a morally flawed, self-interested sycophant; complicit in England's ruthless colonisation of Ireland; in Karl Marx's words, 'Elizabeth's arse-kissing poet'— a man on the make who aspired to be at court and who was prepared to exploit the Irish to get what he wanted. In his vibrant and vivid book, the first biography of the poet for 60 years, Andrew Hadfield finds a more complex and subtle Spenser. How did a man who seemed destined to become a priest or a don become embroiled in politics? If he was intent on social climbing, why was he so astonishingly rude to the good and the great - Lord Burghley, the earl of Leicester, Sir Walter Raleigh, Elizabeth I and James VI? Why was he more at home with 'the middling sort' — writers, publishers and printers, bureaucrats, soldiers, academics, secretaries, and clergymen — than with the mighty and the powerful? How did the appalling slaughter

he witnessed in Ireland impact on his imaginative powers? How did his marriage and family life shape his work? Spenser's brilliant writing has always challenged our preconceptions. So too, Hadfield shows, does the contradictory relationship between his between life and his art.

Medieval and Renaissance Drama in England

The Dutch were culturally ubiquitous in England during the early modern period and constituted London's largest alien population in the second half of the sixteenth century. While many sought temporary refuge from Spanish oppression in the Low Countries, others became part of a Dutch diaspora, developing their commercial, spiritual, and domestic lives in England. The category "Dutch" catalyzed questions about English self-definition that were engendered less by large-scale cultural distinctions than by uncanny similarities. *Doppelgänger Dilemmas* uncovers the ways England's real and imagined proximities with the Dutch played a crucial role in the making of English ethnicity. Marjorie Rubright explores the tensions of Anglo-Dutch relations that emerged in the form of puns, double entendres, cognates, homophones, copies, palimpsests, doppelgängers, and other doublings of character and kind. Through readings of London's stage plays and civic pageantry, English and Continental polyglot and bilingual dictionaries and grammars, and travel accounts of Anglo-Dutch rivalries and friendships in the Spice Islands, Rubright reveals how representations of Dutchness played a vital role in shaping Englishness in virtually every aspect of early modern social life. Her innovative book sheds new light on the literary and historical forces of similitude in an era that was so often preoccupied with ethnic and cultural difference.

Edmund Spenser

A rare examination of the political, social, and economic contexts in which painters in Tudor and Early Stuart England lived and worked. While famous artists such as Holbein, Rubens, or Van Dyck are all known for their creative periods in England or their employment at the English court, they still had to make ends meet, as did the less well-known practitioners of their craft. This book, by one of the leading historians of Tudor and Stuart England, sheds light on the daily concerns, practices, and activities of many of these painters. Drawing on a biographical database comprising nearly 3000 painters and craftsmen - strangers and native English, Londoners and provincial townsmen, men and sometimes women, celebrity artists and 'mere painters' - this book offers an account of what it meant to paint for a living in early modern England. It considers the origins of these painters as well as their geographical location, the varieties of their expertise, and the personnel and spatial arrangements of their workshops. Engagingly written, the book captures a sense of mobility and exchange between England and the continent through the considerable influence of stranger-painters, undermining traditional notions about the insular character of this phase in the history of English art. By showing how painters responded to the greater political, religious, and economic upheavals of the time, the study refracts the history of England itself through the lens of this particular occupation. Engagingly written, the book captures a sense of mobility and exchange between England and the continent through the considerable influence of stranger-painters, undermining traditional notions about the insular character of this phase in the history of English art. By showing how painters responded to the greater political, religious, and economic upheavals of the time, the study refracts the history of England itself through the lens of this particular occupation. Engagingly written, the book captures a sense of mobility and exchange between England and the continent through the considerable influence of stranger-painters, undermining traditional notions about the insular character of this phase in the history of English art. By showing how painters responded to the greater political, religious, and economic upheavals of the time, the study refracts the history of England itself through the lens of this particular occupation.

Doppelgänger Dilemmas

This in-depth study of the important but neglected writer Anthony Munday fills a long-standing gap in our knowledge and understanding of London and its culture in the early modern period. It will be of interest to historians, literary scholars and cultural geographers.

Painting for a Living in Tudor and Early Stuart England

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. *Pageantry and power* is the first full and in-depth cultural history of the Lord Mayor's Show in the early modern period. It provides new insight into the culture and history of the London of Shakespeare's time and beyond. Central to the cultural life of London, the Lord Mayor's Shows were high-profile and lavish entertainments produced by some of the most talented writers of the time. Employing an interdisciplinary approach, *Pageantry and power* explores various important factors, including the relationship between the printed texts of the Shows and actual events. This full-scale study of the civic works of important writers enhances our understanding of their other, often better-known, dramatic works contributing to a fuller estimation of their literary careers. This book is an invaluable resource for scholars and students of early modern literature, drama, history, civic culture, pageantry, urban studies, cultural geography, book history, as well as the interested general reader. *Pageantry and power* won the 2011 David Bevington Award for the Best New Book in Early Drama Studies.

Anthony Munday and Civic Culture

For the first time, *Early Modern Streets* unites the diverse strands of scholarship on urban streets between circa 1450 and 1800 and tackles key questions on how early modern urban society was shaped and how this changed over time. Much of the lives of urban dwellers in early modern Europe were played out in city streets and squares. By exploring urban spaces in relation to themes such as politics, economies, religion, and crime, this edited collection shows that streets were not only places where people came together to work, shop, and eat, but also to fight, celebrate, show their devotion, and express their grievances. The volume brings together scholars from different backgrounds and applies new approaches and methodologies to the historical study of urban experience. In doing so, *Early Modern Streets* provides a comprehensive overview of one of the most dynamic fields of scholarship in early modern history. Accompanied by over 50 illustrations, *Early Modern Streets* is the perfect resource for all students and scholars interested in urban life in early modern Europe.

Lord Mayors' Pageants

Well before the innovation of maps, gazetteers served as the main geographic referencing system for hundreds of years. Consisting of a specialized index of place names, gazetteers traditionally linked descriptive elements with topographic features and coordinates. *Placing Names* is inspired by that tradition of discursive place-making and by contemporary approaches to digital data management that have revived the gazetteer and guided its development in recent decades. Adopted by researchers in the Digital Humanities and Spatial Sciences, gazetteers provide a way to model the kind of complex cultural, vernacular, and perspectival ideas of place that can be located in texts and expanded into an interconnected framework of naming history. This volume brings together leading and emergent scholars to examine the history of the gazetteer, its important role in geographic information science, and its use to further the reach and impact of spatial reasoning into the digital age.

Pageantry and Power

Pageantry and Power is the first full and in-depth cultural history of the Lord Mayor's Show in the early modern period. It provides new insight into the culture and history of the London of Shakespeare's time and beyond. Central to the cultural life of London, the Lord Mayor's Shows were high-profile and lavish entertainments produced by some of the most talented writers of the time. Employing an interdisciplinary approach, *Pageantry and Power* explores various important factors, including the relationship between the printed texts of the Shows and actual events. This full-scale study of the civic works of important writers enhances our understanding of their other, often better-known, dramatic works contributing to a fuller estimation of their literary careers. This book is an invaluable resource for scholars and students of early modern literature, drama, history, civic culture, pageantry, urban studies, cultural geography, book history, as well as the interested general reader. *Pageantry and Power* won the 2011 David Bevington Award for the Best New Book in Early Drama Studies.

Early Modern Streets

This volume discusses the development of governmental proto-bureaucracy, which led to and was influenced by the inclusion of professional agents and spies in the early modern English government. In the government's attempts to control religious practices, wage war, and expand their mercantile

reach both east and west, spies and agents became essential figures of empire, but their presence also fundamentally altered the old hierarchies of class and power. The job of the spy or agent required fluidity of role, the adoption of disguise and alias, and education, all elements that contributed to the ideological breakdown of social and class barriers. The volume argues that the inclusion of the lower classes (commoners, merchants, messengers, and couriers) in the machinery of government ultimately contributed to the creation of governmental proto-bureaucracy. The importance and significance of these spies is demonstrated through the use of statistical social network analysis, analyzing social network maps and statistics to discuss the prominence of particular figures within the network and the overall shape and dynamics of the evolving Elizabethan secret service. *The Eye of the Crown* is a useful resource for students and scholars interested in government, espionage, social hierarchy, and imperial power in Elizabethan England.

Placing Names

Gender, Agency and Violence: European Perspectives from Early Modern Times to the Present Day centres on literary, cinematic and artistic male and female perpetrators of violence and their discourses. This volume takes an interdisciplinary and cross-European approach – covering French, German, English and Italian case-studies from the sixteenth to the twentieth century and allowing for the exploration of recurrent themes. The contributions also facilitate an insight into how the arts and media respond to historical turning points which, time and again, challenge the link between gender, agency and violence for individuals and society alike.

Pageantry and Power

The Ashgate Research Companion to Popular Culture in Early Modern England is a comprehensive, interdisciplinary examination of current research on popular culture in the early modern era. For the first time a detailed yet wide-ranging consideration of the breadth and scope of early modern popular culture in England is collected in one volume, highlighting the interplay of 'low' and 'high' modes of cultural production (while also questioning the validity of such terminology). The authors examine how popular culture impacted upon people's everyday lives during the period, helping to define how individuals and groups experienced the world. Issues as disparate as popular reading cultures, games, food and drink, time, textiles, religious belief and superstition, and the function of festivals and rituals are discussed. This research companion will be an essential resource for scholars and students of early modern history and culture.

The Eye of the Crown

Staging Britain's Past is the first study of the early modern performance of Britain's pre-Roman history. The mythic history of the founding of Britain by the Trojan exile Brute and the subsequent reign of his descendants was performed through texts such as Norton and Sackville's *Gorboduc*, Shakespeare's *King Lear* and *Cymbeline*, as well as civic pageants, court masques and royal entries such as Elizabeth I's 1578 entry to Norwich. Gilchrist argues for the power of performed history to shape early modern conceptions of the past, ancestry, and national destiny, and demonstrates how the erosion of the Brutian histories marks a transformation in English self-understanding and identity. When published in 1608, Shakespeare's *King Lear* claimed to be a "True Chronicle History". Lear was said to have ruled Britain centuries before the Romans, a descendant of the mighty Trojan Brute who had conquered Britain and slaughtered its barbaric giants. But this was fake history. Shakespeare's contemporaries were discovering that Brute and his descendants, once widely believed as proof of glorious ancient origins, were a mischievous medieval invention. Offering a comprehensive account of the extraordinary theatrical tradition that emerged from these Brutian histories and the reasons for that tradition's disappearance, this study gathers all known evidence of the plays, pageants and masques portraying Britain's ancient rulers. *Staging Britain's Past* reveals how the loss of England's Trojan origins is reflected in plays and performances from *Gorboduc*'s powerful invocation of history to *Cymbeline*'s elegiac erosion of all notions of historical truth.

Gender, Agency and Violence

A new study of Shakespeare's life and times, which illuminates our understanding and appreciation of his works. Combines an accessible fully historicised treatment of both the life and the plays, suited to both undergraduate and popular audiences Looks at 24 of the most significant plays and the sonnets through the lens of various aspects of Shakespeare's life and historical environment Addresses four

of the most significant issues that shaped Shakespeare's career: education, religion, social status, and theatre Examines theatre as an institution and the literary environment of early modern London Explains and dispatches conspiracy theories about authorship

The Ashgate Research Companion to Popular Culture in Early Modern England

A new history of English trade and empire--revealing how a tightly woven community of merchants was the true origin of globalized Britain In the century following Elizabeth I's rise to the throne, English trade blossomed as thousands of merchants launched ventures across the globe. Through the efforts of these "mere merchants," England developed from a peripheral power on the fringes of Europe to a country at the center of a global commercial web, with interests stretching from Virginia to Ahmadabad and Arkhangelsk to Benin. Edmond Smith traces the lives of English merchants from their earliest steps into business to the heights of their successes. Smith unpicks their behavior, relationships, and experiences, from exporting wool to Russia, importing exotic luxuries from India, and building plantations in America. He reveals that the origins of "global" Britain are found in the stories of these men whose livelihoods depended on their skills, entrepreneurship, and ability to work together to compete in cutthroat international markets. As a community, their efforts would come to revolutionize Britain's relationship with the world.

Staging Britain's Past

"This collection offers a wide-ranging, authoritative guide to research on drama and society in Shakespeare's England, mapping the variety of approaches to the context and work of Shakespeare and his contemporaries. Its contents include chapters by senior figures within the field as well as by emerging scholars working on the most exciting areas of current research. As well as surveying significant 21st-century trends in the study of early modern drama, they offer original, state-of-the-art work on theatre history, social and cultural contexts of the theatre, and recent approaches in criticism and performance. Chapters explore early modern drama through a range of cultural contexts and approaches, from material culture and emotion studies to early modern race work and new directions in gender and sexuality studies. The volume also includes a ground-breaking new chronology of early modern drama, a survey of resources, and an annotated bibliography. Combining original research with an account of the current state of play, *The Arden Research Handbook of Early Modern Drama* will be an invaluable resource both to experienced scholars and to those beginning work in the field"--

Who Was William Shakespeare?

Publisher Description

Merchants

Liverpool was founded in the Middle Ages, and as the city approaches its eight-hundredth anniversary, this book takes stock of Liverpool's scholarly contributions to modern understanding of the period. From the eighteenth century to the twenty-first, scholars from Liverpool have made pioneering advances in fields as diverse as Celtic philology and manuscript collecting. By focusing on a local perspective, this volume presents a microcosmic view of the different building blocks of the modern construction of the Middle Ages while offering fresh insights into more universal elements of medieval culture such as pageantry and mystery plays.

The Arden Handbook of Shakespeare and Early Modern Drama

Civic Performance: Pageantry and Entertainments in Early Modern London brings together a group of essays from across multiple fields of study that examine the socio-cultural, political, economic, and aesthetic dimensions of pageantry in sixteenth and seventeenth-century London. This collection engages with modern interest in the spectacle and historical performances of pageantry and entertainments, including royal entries, progresses, coronation ceremonies, Lord Mayor's Shows, and processions. Through a discussion of the extant texts, visual records, archival material, and emerging projects in the digital humanities, the chapters elucidate the forms in which the period itself recorded its public rituals, pageantry, and ephemeral entertainments. The diversity of approaches contained in these chapters reflects the collaborative nature of pageantry and civic entertainments, as well as the broad socio-cultural resonances of this form of drama, and in doing so offers a study that is multi-faceted and wide-ranging, much like civic performance itself. Ideal for scholars of Early Modern global politics,

economics, and culture; literary and performance studies; print culture; and the digital humanities, *Civic Performance* casts a new lens on street pageantry and entertainments in the historically and culturally significant locus of Early Modern London.

The Uses of History in Early Modern England

Crafting identities explores artisanal identity and culture in early modern London. It demonstrates that the social, intellectual and political status of London's crafts and craftsmen were embedded in particular material and spatial contexts. Through examination of a wide range of manuscript, visual and material culture sources, the book investigates for the first time how London's artisans physically shaped the built environment of the city and how the experience of negotiating urban spaces impacted directly on their distinctive individual and collective identities. Applying an innovative and interdisciplinary methodology to the examination of artisanal cultures, the book engages with the fields of social and cultural history and the histories of art, design and architecture. It will appeal to scholars of early modern social, cultural and urban history, as well as those interested in design and architectural history.

The Making of the Middle Ages

This volume examines when, why, and how Britain became the first modern urban nation.

Civic Performance

Politics and Political Culture in the Court Masque considers the interconnections of the masque and political culture. It examines how masques responded to political forces and voices beyond the court, and how masques explored the limits of political speech in the Jacobean and Caroline periods.

Crafting identities

Thomas Middleton and the Plural Politics of Jacobean Drama represents the first sustained study of Middleton's dramatic works as responses to James I's governance. Through examining Middleton's poesis in relation to the political theology of Jacobean London, Kaethler explores early forms of free speech, namely parrhisia, and rhetorical devices, such as irony and allegory, to elucidate the ways in which Middleton's plural art exposes the limitations of the monarch's sovereign image. By drawing upon earlier forms of dramatic intervention, James's writings, and popular literature that blossomed during the Jacobean period, including news pamphlets, the book surveys a selection of Middleton's writings, ranging from his first extant play *The Phoenix* (1604) to his scandalous finale *A Game at Chess* (1624). In the course of this investigation, the author identifies that although Middleton's drama spurs political awareness and questions authority, it nevertheless simultaneously promotes alternative structures of power, which manifest as misogyny and white supremacy.

The Cambridge Urban History of Britain

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Why are early modern English dramatists preoccupied with unfinished processes of 'making' and 'unmaking'? And what did the terms 'finished' or 'incomplete' mean for dramatists and their audiences in this period? Making and unmaking in early modern English drama is about the significance of visual things that are 'under construction' in works by playwrights including Shakespeare, Robert Greene and John Lyly. Illustrated with examples from across visual and material culture, it opens up new interpretations of the place of aesthetic form in the early modern imagination. Plays are explored as a part of a lively post-Reformation visual culture, alongside a diverse range of contexts and themes, including iconoclasm, painting, sculpture, clothing and jewellery, automata and invisibility. Asking what it meant for Shakespeare and his contemporaries to 'begin' or 'end' a literary or visual work, this book is essential reading for scholars and students of early modern English drama, literature, visual culture and history.

Politics and Political Culture in the Court Masque

The co-monarchy of Mary I and Philip II put England at the heart of early modern Europe. This positive reassessment of their joint reign counters a series of parochial, misogynist and anti-Catholic assumptions, correcting the many myths that have grown up around the marriage and explaining the reasons for its persistent marginalisation in the historiography of sixteenth-century England. Using new archival discoveries and original sources, the book argues for Mary as a great Catholic queen,

while fleshing out Philip's important contributions as king of England. It demonstrates the many positive achievements of this dynastic union in everything from culture, music and art to cartography, commerce and exploration. An important corrective for anyone interested in the history of Tudor England and Habsburg Spain.

Thomas Middleton and the Plural Politics of Jacobean Drama

During the early modern period, the publication process decisively shaped the history play and its reception. Bringing together the methodologies of genre criticism and book history, this study argues that stationers have – through acts of selection and presentation – constructed some remarkably influential expectations and ideas surrounding genre. Amy Lidster boldly challenges the uncritical use of Shakespeare's Folio as a touchstone for the history play, exposing the harmful ways in which this has solidified its parameters as a genre exclusively interested in the lives of English kings. Reframing the Folio as a single example of participation in genre-making, this book illuminates the exciting and diverse range of historical pasts that were available to readers and audiences in the early modern period. Lidster invites us to reappraise the connection between plays on stage and in print, and to reposition playbooks within the historical culture and geopolitics of the book trade.

Making and unmaking in early modern English drama

This volume considers the reception in the early modern period of four popular medieval myths of nationhood – the legends of Brutus, Albina, Scota and Arthur – tracing their intertwined literary and historiographical afterlives. The book thus speaks to several connected areas and is timely on a number of fronts: its dialogue with current investigations into early modern historiography and the period's relationship to its past, its engagement with pressing issues in identity and gender studies, and its analysis of the formation of British national origin stories at a time when modern Britain is seriously considering its own future as a nation.

Mary and Philip

This broad-based collection of essays is an introduction both to the concerns of contemporary folklore scholarship and to the variety of forms that folk performance has taken throughout English history. Combining case studies of specific folk practices with discussion of the various different lenses through which they have been viewed since becoming the subject of concerted study in Victorian times, this book builds on the latest work in an ever-growing body of contemporary folklore scholarship. Many of the contributing scholars are also practicing performers and bring experience and understanding of performance to their analyses and critiques. Chapters range across the spectrum of folk song, music, drama and dance, but maintain a focus on the key defining characteristics of folk performance – custom and tradition – in a full range of performances, from carol singing and sword dancing to playground rhymes and mummers' plays. As well as being an essential reference for folklorists and scholars of traditional performance and local history, this is a valuable resource for readers in all disciplines of dance, drama, song and music whose work coincides with English folk traditions.

Publishing the History Play in the Time of Shakespeare

The fourteen essays that comprise this volume concentrate on festival iconography, the visual and written languages, including ephemeral and permanent structures, costume, dramatic performance, inscriptions and published festival books that 'voiced' the social, political and cultural messages incorporated in processional entries in the countries of early modern Europe. The volume also includes a transcript of the newly-discovered Register of Lionardo di Zanobi Bartholini, a Florentine merchant, which sets out in detail the expenses for each worker for the possesso (or Entry) of Pope Leo X to Rome in April 1513.

Early Modern Britain's Relationship to Its Past

The Routledge Companion to English Folk Performance

The Monster Show

Illuminating the dark side of the American century, The Monster Show uncovers the surprising links between horror entertainment and the great social crises of our time, as well as horror's function as

a pop analogue to surrealism and other artistic movements. With penetrating analyses and revealing anecdotes, David J. Skal chronicles one of our most popular and pervasive modes of cultural expression. He explores the disguised form in which Hollywood's classic horror movies played out the traumas of two world wars and the Depression; the nightmare visions of invasion and mind control catalyzed by the Cold War; the preoccupation with demon children that took hold as thalidomide, birth control, and abortion changed the reproductive landscape; the vogue in visceral, transformative special effects that paralleled the development of the plastic surgery industry; the link between the AIDS epidemic and the current fascination with vampires; and much more. Now with a new Afterword by the author that looks at horror's popular renaissance in the last decade, *The Monster Show* is a compulsively readable, thought-provoking inquiry into America's obsession with the macabre.

The Monster Show

Traces the history of horror films, discusses the social themes that are reflected in their stories, and looks at the leading directors, writers, and actors

The Monster Show

Illuminating the dark side of the American century, *The Monster Show* uncovers the surprising links between horror entertainment and the great social crises of our time, as well as horror's function as a pop analogue to surrealism and other artistic movements. With penetrating analyses and revealing anecdotes, David J. Skal chronicles one of our most popular and pervasive modes of cultural expression. He explores the disguised form in which Hollywood's classic horror movies played out the traumas of two world wars and the Depression; the nightmare visions of invasion and mind control catalyzed by the Cold War; the preoccupation with demon children that took hold as thalidomide, birth control, and abortion changed the reproductive landscape; the vogue in visceral, transformative special effects that paralleled the development of the plastic surgery industry; the link between the AIDS epidemic and the current fascination with vampires; and much more. Now with a new Afterword by the author that looks at horror's popular renaissance in the last decade, *The Monster Show* is a compulsively readable, thought-provoking inquiry into America's obsession with the macabre.

Fright Favorites

Turner Classic Movies presents a collection of monster greats, modern and classic horror, and family-friendly cinematic treats that capture the spirit of Halloween, complete with reviews, behind-the-scenes stories, and iconic images. *Fright Favorites* spotlights 31 essential Halloween-time films, their associated sequels and remakes, and recommendations to expand your seasonal repertoire based on your favorites. Featured titles include *Nosferatu* (1922), *Dracula* (1931), *Cat People* (1942), *Them* (1953), *House on Haunted Hill* (1959), *Black Sunday* (1960), *Rosemary's Baby* (1968), *Young Frankenstein* (1976), *Beetlejuice* (1988), *Get Out* (2017), and many more.

Hollywood Gothic

The primal image of the black-caped vampire *Dracula* has become an indelible fixture of the modern imagination. Its recognition factor rivals, in its own perverse way, the familiarity of Santa Claus. Most of us can recite without prompting the salient characteristics of the vampire: sleeping by day in its coffin, rising at dusk to feed on the blood of the living; the ability to shapeshift into a bat, wolf, or mist; a mortal vulnerability to a wooden stake through the heart or a shaft of sunlight. In this critically acclaimed excursion through the life of a cultural icon, David Skal maps out the archetypal vampire's relentless trajectory from Victorian literary oddity to movie idol to cultural commodity, digging through the populist veneer to reveal what the prince of darkness says about us all.

Monsters and Mad Scientists

In this book the author provides a systematic history of the horror movie genre, discussing individual movies in detail, while also drawing out the more general patterns in the development of the genre. It is based on an analysis of almost 1000 films.

Skin Shows

Parasites and pervers: an introduction to gothic monstrosity -- Making monsters: Mary Shelley's *Frankenstein* -- Gothic surface, gothic depth: the subject of secrecy in Stevenson and Wilde -- Tech-

nologies of monstrosity: Bram Stoker's Dracula -- Reading counterclockwise: paranoid gothic or gothic paranoia? -- Bodies that splatter: queers and chain saws -- Skinflick: posthuman gender in Jonathan Demme's The silence of the lambs -- Conclusion: serial killing.

The Monster Book

An official guide to Buffy the Vampire Slayer describes the mythology and influences behind the monsters, ghouls, and characters through interviews with the creators and details of the episodes.

Lost in the Dark

Two horror films were nominated for the Academy Award for Best Picture in 2018, and one of them—The Shape of Water—won. Since 1990, the production of horror films has risen exponentially worldwide, and in 2013, horror films earned an estimated \$400 million in ticket sales. Horror has long been the most popular film genre, and more horror movies have been made than any other kind. We need them. We need to be scared, to test ourselves, laugh inappropriately, scream, and flinch. We need to get through them and come out, blinking, still in one piece. *Lost in the Dark: A World History of Horror Film* is a straightforward history written for the general reader and student that can serve as a comprehensive reference work. The volume provides a general introduction to the genre, serves as a guidebook to its film highlights, and celebrates its practitioners, trends, and stories. Starting with silent-era horror films and ending with 2020's *The Invisible Man*, *Lost in the Dark* looks at decades of horror movies. Author Brad Weismann covers such topics as the roots of horror in literature and art, monster movies, B-movies, the destruction of the American censorship system, international horror, torture porn, zombies, horror comedies, horror in the new millennium, and critical reception of modern horror. A sweeping survey that doesn't scrimp on details, *Lost in the Dark* is sure to satisfy both the curious and the completist.

An Illustrated History of the Horror Films

Monster in the Closet is a history of the horror film that explores the genre's relationship to the social and cultural history of homosexuality in America. Drawing on a wide variety of films and primary source materials including censorship files, critical reviews, promotional materials, fanzines, men's magazines, and popular news weeklies, the book examines the historical figure of the movie monster in relation to various medical, psychological, religious and social models of homosexuality. While recent work within gay and lesbian studies has explored how the genetic tropes of the horror film intersect with popular culture's understanding of queerness, this is the first book to examine how the concept of the monster queer has evolved from era to era. From the gay and lesbian sensibilities encoded into the form and content of the classical Hollywood horror film, to recent films which play upon AIDS-related fears. *Monster in the Closet* examines how the horror film started and continues, to demonize (or quite literally "monsterize") queer sexuality, and what the pleasures and "costs" of such representations might be both for individual spectators and culture at large.

Monsters in the Closet

From the author of "Hollywood Gothic" and "The Monster Show" comes the definitive book on the men in white coats who haunt our technological dreams and nightmares: mad scientists. 100 photos. College lectures.

Screams of Reason

Original, entertaining mix of personal anecdotes and social analysis examines America's perplexingly popular holiday, tracing the tradition's evolution from its dark Celtic history to its emergence as a mammoth marketing event.

Halloween

A 2017 Edgar Award Finalist A revelatory biography exhumes the haunted origins of the man behind the immortal myth, bringing us "the closest we can get to understanding [Bram Stoker] and his iconic tale" (*The New Yorker*). In this groundbreaking portrait of the man who birthed an undying cultural icon, David J. Skal "pulls back the curtain to reveal the author who dreamed up this vampire" (*TIME* magazine). Examining the myriad anxieties plaguing the Victorian fin de siècle, Skal stages Bram Stoker's infirm childhood against a grisly tableau of medical mysteries and horrors: cholera and famine fever, childhood

opium abuse, frantic bloodletting, mesmeric quack cures, and the gnawing obsession with "bad blood" that pervades *Dracula*. In later years, Stoker's ambiguous sexuality is explored through his passionate youthful correspondence with Walt Whitman, his adoration of the actor Sir Henry Irving, and his romantic rivalry with lifelong acquaintance Oscar Wilde—here portrayed as a stranger-than-fiction doppelgänger. Recalling the psychosexual contours of Stoker's life and art in splendidly gothic detail, *Something in the Blood* is the definitive biography for years to come.

Something in the Blood: The Untold Story of Bram Stoker, the Man Who Wrote *Dracula*

Add a gurgling moan with the sound of dragging feet and a smell of decay and what do you get? Better not find out. The zombie has roamed with dead-eyed menace from its beginnings in obscure folklore and superstition to global status today, the star of films such as *28 Days Later*, *World War Z*, and the outrageously successful comic book, TV series, and video game—*The Walking Dead*. In this brain-grIPPING history, Roger Luckhurst traces the permutations of the zombie through our culture and imaginations, examining the undead's ability to remain defiantly alive. Luckhurst follows a trail that leads from the nineteenth-century Caribbean, through American pulp fiction of the 1920s, to the middle of the twentieth century, when zombies swarmed comic books and movie screens. From there he follows the zombie around the world, tracing the vectors of its infectious global spread from France to Australia, Brazil to Japan. Stitching together materials from anthropology, folklore, travel writings, colonial histories, popular literature and cinema, medical history, and cultural theory, *Zombies* is the definitive short introduction to these restless pulp monsters.

Zombies

One of the most original and unsettling filmmakers of all time, Browning is also one of the most enigmatic directors who ever worked in Hollywood. Illustrated throughout with rare photos, *Dark Carnival* is both an artful and shocking portrait of a singular film pioneer and an illuminating study of the evolution of horror, essential to an understanding of our continuing fascination with the macabre.

Dark Carnival

A comprehensive introduction to the history and key themes of the genre. The main issues and debates raised by horror, and the approaches and theories that have been applied to horror texts are all featured. In addressing the evolution of the horror film in social and historical context, Paul Wells explores how it has reflected and commented upon particular historical periods, and asks how it may respond to the new millennium by citing recent innovations in the genre's development, such as the "urban myth" narrative underpinning *Candyman* and *The Blair Witch Project*. Over 300 films are treated, all of which are featured in the filmography.

The Horror Genre

1970s Hollywood often brings to mind directors such as Scorsese, Spielberg and Coppola. But the decade was also horror's 'golden age', producing classics like *Rosemary's Baby*, *Carrie*, *The Texas Chainsaw Massacre* and *Halloween* by directors who would achieve massive success. Since then, horror has been a prominent part of popular culture.

Shock Value

Jones uncovers the origins of horror in the suffering inflicted by political and sexual revolution. The avenging monster, a mainstay of horror, emerged from the sexual dissolution of the French Revolution (*Frankenstein*) and thrived in the syphilitic underworld of Victorian England (*Dracula*). From *Nosferatu* and *Psycho* to *Alien* and *Interview with the Vampire*, the twentieth century has spawned new monsters of unprecedented horror. -- What is the connection between sex and horror? -- Why are vampires and nameless or faceless monsters so common in horror? -- Why do we need horror -- yet fail to understand it?

Monsters from the Id

Using a mix of personal anecdotes and perceptive social analysis, acclaimed cultural critic David J. Skal examines the amazing phenomenon of Halloween, exploring its dark Celtic history and illuminating why it has evolved-in the course of a few short generations-from a quaint, small-scale celebration into the largest seasonal marketing event outside of Christmas.

Death Makes a Holiday

Antibodies by David J. Skal released on Feb 22, 1989 is available now for purchase.

Antibodies

Horror is one of the most enduringly popular genres in cinema. The term “horror film” was coined in 1931 between the premiere of *Dracula* and the release of *Frankenstein*, but monsters, ghosts, demons, and supernatural and horrific themes have been popular with American audiences since the emergence of novelty cinematographic attractions in the late 1890s. *A Place of Darkness* illuminates the prehistory of the horror genre by tracing the way horrific elements and stories were portrayed in films prior to the introduction of the term “horror film.” Using a rhetorical approach that examines not only early films but also the promotional materials for them and critical responses to them, Kendall R. Phillips argues that the portrayal of horrific elements was enmeshed in broader social tensions around the emergence of American identity and, in turn, American cinema. He shows how early cinema linked monsters, ghosts, witches, and magicians with Old World superstitions and beliefs, in contrast to an American way of thinking that was pragmatic, reasonable, scientific, and progressive. Throughout the teens and twenties, Phillips finds, supernatural elements were almost always explained away as some hysterical mistake, humorous prank, or nefarious plot. The Great Depression of the 1930s, however, constituted a substantial upheaval in the system of American certainty and opened a space for the reemergence of Old World gothic within American popular discourse in the form of the horror genre, which has terrified and thrilled fans ever since.

A Place of Darkness

Cinema is full of neurotic personalities, but few things are more transfixing than a woman losing her mind onscreen. Horror as a genre provides the most welcoming platform for these histrionics: crippling paranoia, desperate loneliness, masochistic death-wishes, dangerous obsessiveness, apocalyptic hysteria. Unlike her male counterpart - ‘the eccentric’ - the female neurotic lives a shamed existence, making these films those rare places where her destructive emotions get to play. *HOUSE OF PSYCHOTIC WOMEN* is an examination of these characters through a daringly personal autobiographical lens. Anecdotes and memories interweave with film history, criticism, trivia and confrontational imagery to create a reflective personal history and a celebration of female madness, both onscreen and off. This critically-acclaimed publication is packed with rare images that combine with family photos and artifacts to form a titillating sensory overload, with a filmography that traverses the acclaimed and the obscure in equal measure. Films covered include *The Entity*, *Paranormal Activity*, *Singapore Sling*, *3 Women*, *Toys Are Not for Children*, *Repulsion*, *Let’s Scare Jessica to Death*, *The Haunting of Julia*, *Secret Ceremony*, *Cutting Moments*, *Out of the Blue*, *Mademoiselle*, *The Piano Teacher*, *Possession*, *Antichrist* and hundreds more. Prior to this ebook edition, Kier-La’s highly acclaimed book has already been issued twice in hardcover and twice in paperback, garnering extensive press coverage. Endorsement including the following: “God, this woman can write, with a voice and intellect that’s so new. The truth in the most deadly unique way I’ve ever read.” – Ralph Bakshi, director of ‘*Fritz the Cat*’, ‘*Heavy Traffic*’, ‘*Lord of the Rings*’, etc. “Fascinating, engaging and lucidly written: an extraordinary blend of deeply researched academic analysis and revealing memoir.” – Iain Banks, author of ‘*The Wasp Factory*’

House of Psychotic Women

From the author of the definitive heavy metal history, *Bang Your Head*, a behind-the-scenes look a century of horror films *Reel Terror* is a love letter to the wildly popular yet still misunderstood genre that churns out blockbusters and cult classics year after year. From *The Cabinet of Dr. Caligari* to *Paranormal Activity*, Konow explores its all-time highs and lows, why the genre has been overlooked, and how horror films just might help us overcome fear. His on-set stories and insights delve into each movie and its effect on American culture. For novices to all out film buffs, this is the perfection companion to this Halloween's movie marathons.

Reel Terror

Why do humans feel the need to scream at horror films? In *Why Horror Seduces*, author Matthias Clasen looks to evolutionary social science to show how the horror genre is a product of human nature

Why Horror Seduces

Monsters are here to stay.--Christopher James Blythe "Journal of Religion and Popular Culture"

Monsters in America

Science fiction, fantasy, comics, romance, genre movies, games all drain into the Cultural Gutter, a website dedicated to thoughtful articles about disreputable art-media and genres that are a little embarrassing. Irredeemable. Worthy of Note, but rolling like errant pennies back into the gutter. The Cultural Gutter is dangerous because we have a philosophy. We try to balance enthusiasm with clear-eyed, honest engagement with the material and with our readers. This book expands on our mission with 10 articles each from science fiction/fantasy editor James Schellenberg, comics editor and publisher Carol Borden, romance editor Chris Szego, screen editor Ian Driscoll and founding editor and former games editor Jim Munroe.

The Cultural Gutter

Original publication and copyright date: 2009.

On Monsters

Historian and Bram Stoker Award nominee W. Scott Poole traces the confluence of military history, technology, and art that gave us modern horror films and literature. From *Nosferatu* to *Frankenstein's* monster, from Fritz Lang to James Whale, the touchstones of horror can all trace their roots to the bloodshed of the First World War. Bram Stoker Award nominee W. Scott Poole traces the confluence of military history, technology, and art in the wake of World War I to show how overwhelming carnage gave birth to a wholly new art form: modern horror films and literature. "Thoroughly engrossing cultural study . . . Poole persuasively argues that the birth of horror as a genre is rooted in the unprecedented destruction and carnage of WWI." —Publishers Weekly (starred review)

Wasteland

A collection of scholarship on monsters and their meaning—across genres, disciplines, methodologies, and time—from foundational texts to the most recent contributions *Zombies and vampires, banshees and basilisks, demons and wendigos, goblins, gorgons, golems, and ghosts.* From the mythical monstrous races of the ancient world to the murderous cyborgs of our day, monsters have haunted the human imagination, giving shape to the fears and desires of their time. And as long as there have been monsters, there have been attempts to make sense of them, to explain where they come from and what they mean. This book collects the best of what contemporary scholars have to say on the subject, in the process creating a map of the monstrous across the vast and complex terrain of the human psyche. Editor Jeffrey Andrew Weinstock prepares the way with a genealogy of monster theory, traveling from the earliest explanations of monsters through psychoanalysis, poststructuralism, and cultural studies, to the development of monster theory per se—and including Jeffrey Jerome Cohen's foundational essay "Monster Theory (Seven Theses)," reproduced here in its entirety. There follow sections devoted to the terminology and concepts used in talking about monstrosity; the relevance of race, religion, gender, class, sexuality, and physical appearance; the application of monster theory to contemporary cultural concerns such as ecology, religion, and terrorism; and finally the possibilities monsters present

for envisioning a different future. Including the most interesting and important proponents of monster theory and its progenitors, from Sigmund Freud to Julia Kristeva to J. Halberstam, Donna Haraway, Barbara Creed, and Stephen T. Asma—as well as harder-to-find contributions such as Robin Wood's and Masahiro Mori's—this is the most extensive and comprehensive collection of scholarship on monsters and monstrosity across disciplines and methods ever to be assembled and will serve as an invaluable resource for students of the uncanny in all its guises. Contributors: Stephen T. Asma, Columbia College Chicago; Timothy K. Beal, Case Western Reserve U; Harry Benshoff, U of North Texas; Bettina Bildhauer, U of St. Andrews; Noel Carroll, The Graduate Center, CUNY; Jeffrey Jerome Cohen, Arizona State U; Barbara Creed, U of Melbourne; Michael Dylan Foster, UC Davis; Sigmund Freud; Elizabeth Grosz, Duke U; J. Halberstam, Columbia U; Donna Haraway, UC Santa Cruz; Julia Kristeva, Paris Diderot U; Anthony Lioi, The Julliard School; Patricia MacCormack, Anglia Ruskin U; Masahiro Mori; Annalee Newitz; Jasbir K. Puar, Rutgers U; Amit A. Rai, Queen Mary U of London; Margrit Shildrick, Stockholm U; Jon Stratton, U of South Australia; Erin Suzuki, UC San Diego; Robin Wood, York U; Alexa Wright, U of Westminster.

The Monster Theory Reader

This book explores horror film franchising from a broad range of interdisciplinary perspectives and considers the horror film's role in the history of franchising and serial fiction. Comprising 12 chapters written by established and emerging scholars in the field, Horror Franchise Cinema redresses critical neglect toward horror film franchising by discussing the forces and factors governing its development across historical and contemporary terrain while also examining text and reception practices. Offering an introduction to the history of horror franchising, the chapters also examine key texts including Universal Studio monster films, Blumhouse production films, The Texas Chainsaw Massacre, A Nightmare on Elm Street, Alien, I Spit on Your Grave, Let the Right One In, Italian zombie films, anthology films, and virtual reality. A significant contribution to studies of horror cinema and film/media franchising from the 1930s to the present day, this book will be of interest to students and scholars of film studies, media and cultural studies, franchise studies, political economy, audience/reception studies, horror studies, fan studies, genre studies, production cultures, and film histories.

Horror Franchise Cinema

The Horror Film is an in-depth exploration of one of the most consistently popular, but also most disreputable, of all the mainstream film genres. Since the early 1930s there has never been a time when horror films were not being produced in substantial numbers somewhere in the world and never a time when they were not being criticised, censored or banned. The Horror Film engages with the key issues raised by this most contentious of genres. It considers the reasons for horror's disreputability and seeks to explain why despite this horror has been so successful. Where precisely does the appeal of horror lie? An extended introductory chapter identifies what it is about horror that makes the genre so difficult to define. The chapter then maps out the historical development of the horror genre, paying particular attention to the international breadth and variety of horror production, with reference to films made in the United States, Britain, Italy, Spain and elsewhere. Subsequent chapters explore: The role of monsters, focusing on the vampire and the serial killer. The usefulness (and limitations) of psychological approaches to horror. The horror audience: what kind of people like horror (and what do other people think of them)? Gender, race and class in horror: how do horror films such as Bride of Frankenstein, The Texas Chainsaw Massacre and Blade relate to the social and political realities within which they are produced? Sound and horror: in what ways has sound contributed to the development of horror? Performance in horror: how have performers conveyed fear and terror throughout horror's history? 1970s horror: was this the golden age of horror production? Slashers and post-slashers: from Halloween to Scream and beyond. The Horror Film throws new light on some well-known horror films but also introduces the reader to examples of noteworthy but more obscure horror work. A final section provides a guide to further reading and an extensive bibliography. Accessibly written, The Horror Film is a lively and informative account of the genre that will appeal to students of cinema, film teachers and researchers, and horror lovers everywhere.

The Horror Film

Nightmare Fuel by Nina Nesselth is a pop-science look at fear, how and why horror films get under our skin, and why we keep coming back for more. Do you like scary movies? Have you ever wondered why? Nina Nesselth knows what scares you. She also knows why. In Nightmare Fuel, Nesselth explores

the strange and often unexpected science of fear through the lenses of psychology and physiology. How do horror films get under our skin? What about them keeps us up at night, even days later? And why do we keep coming back for more? Horror films promise an experience: fear. From monsters that hide in plain sight to tension-building scores, every aspect of a horror film is crafted to make your skin crawl. But how exactly do filmmakers pull this off? The truth is, there's more to it than just loud noises and creepy images. With the affection of a true horror fan and the critical analysis of a scientist, Nesseth explains how audiences engage horror with both their brains and bodies, and teases apart the elements that make horror films tick. *Nightmare Fuel* covers everything from jump scares to creature features, serial killers to the undead, and the fears that stick around to those that fade over time. With in-depth discussions and spotlight features of some of horror's most popular films—from classics like *The Exorcist* to modern hits like *Hereditary*—and interviews with directors, film editors, composers, and horror academics, *Nightmare Fuel* is a deep dive into the science of fear, a celebration of the genre, and a survival guide for going to bed after the credits roll. "An invaluable resource, a history of the horror genre, a love letter to the scary movie—it belongs on any horror reader's bookshelf." —Lisa Kröger, Bram Stoker Award-winning author of *Monster, She Wrote* At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Nightmare Fuel

In almost all critical writings on the horror film, woman is conceptualised only as victim. In *The Monstrous-Feminine* Barbara Creed challenges this patriarchal view by arguing that the prototype of all definitions of the monstrous is the female reproductive body. With close reference to a number of classic horror films including the *Alien* trilogy, T

The Monstrous-Feminine

The most wide-ranging collection of vampire tales ever features two centuries of spine-tingling writing, from John Polidori to Robert Block, Alexis Tolstoy to Bram Stoker, Sir Arthur Conan Doyle to Henry Kuttner. Every page of *Vampires* features a column of commentary by the editor, expanding upon the stories and exploring the evolution of the vampire mystique in folklore, literature, and popular culture. More than 200 beautifully rendered black-and-white images of vintage engravings, film posters, and popular artifacts make this big book the "living end" of vampire fact, fiction, and lore.

Vampires

In *Recreational Terror*, Isabel Cristina Pinedo analyzes how the contemporary horror film produces recreational terror as a pleasurable encounter with violence and danger for female spectators. She challenges the conventional wisdom that violent horror films can only degrade women and incite violence, and contends instead that the contemporary horror film speaks to the cultural need to express rage and terror in the midst of social upheaval.

Recreational Terror

The Rural Gothic in American Popular Culture argues that complex and often negative initial responses of early European settlers continue to influence American horror and gothic narratives to this day. The book undertakes a detailed analysis of key literary and filmic texts situated within consideration of specific contexts.

The Rural Gothic in American Popular Culture

This lively history of the Frankenstein myth, illuminated by dozens of pictures and illustrations, is told with skill and humor. Hitchcock uses film, literature, history, science, and even punk music to help readers understand the meaning of this monster made by man.

Frankenstein

As the first detailed English-language book on the subject, *Korean Horror Cinema* introduces the cultural specificity of the genre to an international audience, from the iconic monsters of gothic horror, such as the wonhon (vengeful female ghost) and the gumiho (shapeshifting fox), to the avenging killers of *Oldboy* and *Death Bell*. Beginning in the 1960s with *The Housemaid*, it traces a path through the history of Korean horror, offering new interpretations of classic films, demarcating the shifting patterns of production and consumption across the decades, and introducing readers to films rarely seen and

discussed outside of Korea. It explores the importance of folklore and myth on horror film narratives, the impact of political and social change upon the genre, and accounts for the transnational triumph of some of Korea's contemporary horror films. While covering some of the most successful recent films such as *Thirst*, *A Tale of Two Sisters*, and *Phone*, the collection also explores the obscure, the arcane and the little-known outside Korea, including detailed analyses of *The Devil's Stairway*, *Woman's Wail* and *The Fox With Nine Tails*. Its exploration and definition of the canon makes it an engaging and essential read for students and scholars in horror film studies and Korean Studies alike.

Korean Horror Cinema

From King Kong to Candyman, the boundary-pushing genre of the horror film has always been a site for provocative explorations of race in American popular culture. In *Horror Noire: Blacks in American Horror Films from 1890's to Present*, Robin R. Means Coleman traces the history of notable characterizations of blackness in horror cinema, and examines key levels of black participation on screen and behind the camera. She argues that horror offers a representational space for black people to challenge the more negative, or racist, images seen in other media outlets, and to portray greater diversity within the concept of blackness itself. *Horror Noire* presents a unique social history of blacks in America through changing images in horror films. Throughout the text, the reader is encouraged to unpack the genre's racialized imagery, as well as the narratives that make up popular culture's commentary on race. Offering a comprehensive chronological survey of the genre, this book addresses a full range of black horror films, including mainstream Hollywood fare, as well as art-house films, Blaxploitation films, direct-to-DVD films, and the emerging U.S./hip-hop culture-inspired Nigerian "Nollywood" Black horror films. *Horror Noire* is, thus, essential reading for anyone seeking to understand how fears and anxieties about race and race relations are made manifest, and often challenged, on the silver screen.

Horror Noire

[Pageantry And Power A Cultural History Of The Early Modern Lord Mayors Show 1585 1639](#)

Lord Mayor's Show 1638 and 1639 by Thomas Heywood (Beyond Shakespeare Exploring Session)
- Lord Mayor's Show 1638 and 1639 by Thomas Heywood (Beyond Shakespeare Exploring Session)
by Beyond Shakespeare 20 views 2 years ago 1 hour, 58 minutes - ... **Pageantry**, and **Power**, - a **cultural history**, of the **early modern Lord Mayor's Show 1585**, to **1639**,. The text of the **pageants**, can be ...

The Rams of the Flock

Theological Graces

The Three Prime Virtues

The Crocodile Is a Serpent

Orpheus

The Nightingale the Robin and the Wren

The History of the Lord Mayor's Show - Dominic Reid - The History of the Lord Mayor's Show - Dominic Reid by Gresham College 1,808 views 12 years ago 1 hour, 2 minutes - The **Lord Mayor's Show**, is one of the longest established and best known annual events in the City of London, dating back to 1215 ...

Introduction

The Power of the Crowd

Ceremony

Patent

Book

Record

Origins

Charter

Engraving

Date Change

Present Route

River

Barges

Barge Westminster

The Journey by Land

Early Modern Titles

Pikemen Musketeers

Coronation Procession

Pattern Makers

City Giants

The Great Fire

Language

Oxford English Dictionary

Renaissance

International

Threats

William Pitt

Winston Churchill

The Lord Mayors Show

The Pitcairn Islands

Modern Pageant Master

Budget

Roller Skating Train

Success Stories

Best Ups

Thrust SSC

Administration

Flypast

Guard of Honour

Lord Mayor's Show 1633 (Heywood) and 1634 (Taylor) (Beyond Shakespeare Exploring Session) -

Lord Mayor's Show 1633 (Heywood) and 1634 (Taylor) (Beyond Shakespeare Exploring Session)

by Beyond Shakespeare 14 views 2 years ago 1 hour, 58 minutes - ... **Pageantry**, and **Power**, - a **cultural history**, of the **early modern Lord Mayor's Show 1585**, to **1639**,. The text of the **pageants**, can be ...

Sea Chariot

Carthage

Final Thoughts

Lord Mayor's Show 1631 & 1632 by Thomas Heywood (Beyond Shakespeare Exploring Session) -

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Lord Mayor's Show 1628 & 1629 by Thomas Dekker (Beyond Shakespeare Exploring Session) - Lord

Mayor's Show 1628 & 1629 by Thomas Dekker (Beyond Shakespeare Exploring Session) by Beyond

Shakespeare 29 views 3 years ago 1 hour, 52 minutes - ... guest Tracey Hill, author of **Pageantry**, and **Power**, - a **cultural history**, of the **early modern Lord Mayor's Show 1585**, to **1639**,. The text of the **pageants**, can be ...

The Glory of Furs

Britannia's Watchtower

The Sun's Bower

Apollo's Palace

Final Thoughts

Lord Mayor's Show 1618 & 1619 by Munday & Middleton (Beyond Shakespeare Exploring Session) -

Lord Mayor's Show 1618 & 1619 by Munday & Middleton (Beyond Shakespeare Exploring Session)

by Beyond Shakespeare 32 views 3 years ago 1 hour, 49 minutes - ... of **Pageantry**, and **Power**, - a **cultural history**, of the **early modern Lord Mayor's Show 1585**, to **1639**,. The host was Robert Crighton.

Early Modern Pronunciation

The Brave Apprentices of London

The Feast Ended at Guild Hall

Garrett Christmas and Master Robert Norman

Final Thoughts

Lord Mayor's Show 1622 & 1623 by Middleton & Munday (Beyond Shakespeare Exploring Session) -

Lord Mayor's Show 1622 & 1623 by Middleton & Munday (Beyond Shakespeare Exploring Session)

by Beyond Shakespeare 28 views 3 years ago 1 hour, 53 minutes - ... of **Pageantry**, and **Power**, -

a **cultural history**, of the **early modern Lord Mayor's Show 1585**, to **1639**,. The host was Robert Crichton.

Processional Route

Robert Crichton

Opening Dedicatory

Globe of Honor

Final Thoughts

The Triumphs of the Golden Fleece

Simon and Jude's Day

Opening Dedication

The Imperial Canopy

Crystal Sanctuary

Lord Mayor's Show 1616 & 1617 by Munday & Middleton (Beyond Shakespeare Exploring Session) -

Lord Mayor's Show 1616 & 1617 by Munday & Middleton (Beyond Shakespeare Exploring Session)

by Beyond Shakespeare 34 views 3 years ago 1 hour, 52 minutes - ... of **Pageantry**, and **Power**, -

a **cultural history**, of the **early modern Lord Mayor's Show 1585**, to **1639**,. The host was Robert

Crichton.

Honourable Entertainments by Thomas Middleton | First Look (Beyond Shakespeare Exploring Ses-

sion) - Honourable Entertainments by Thomas Middleton | First Look (Beyond Shakespeare Exploring

Session) by Beyond Shakespeare 27 views 1 year ago 1 hour, 37 minutes - ... of **Pageantry**, and

Power,: A **Cultural History**, of the **Early Modern Lord Mayor's Show**,, **1585**, - **1639**, The host was

Robert Crichton.

Lord Mayor's Show 2023 outside the Mansion House; City of London - Lord Mayor's Show 2023

outside the Mansion House; City of London by 56 Woolwich 305 views 4 months ago 1 minute, 51

seconds

Lord Mayor's Show 2022: Military bands. - Lord Mayor's Show 2022: Military bands. by MrBaton74

10,469 views 1 year ago 36 minutes - All the military bands taking part in this years London's **Lord**

Mayor's Show,. Featuring: Bands of the Scots and Welsh Guards Band ...

Lord Mayor's Show 2019: Military Bands. - Lord Mayor's Show 2019: Military Bands. by MrBaton74

785,911 views 4 years ago 17 minutes - Military bands taking part in this years **Lord Mayor's Show**,.

Bands of the Scots and Irish Guards Pipes and Drums of the London ...

The Lord Mayor's Show 2022 The Band of The Royal Air Force start at Guildhall - The Lord Mayor's

Show 2022 The Band of The Royal Air Force start at Guildhall by Mvv 1982 1,308 views 1 year ago

5 minutes, 37 seconds

Drumaheagles Young Defenders - Lord Mayor's Show 2021 - Drumaheagles Young Defenders - Lord

Mayor's Show 2021 by Weir436 22,228 views 2 years ago 2 minutes, 49 seconds - Drumaheagles

Young Defenders Flute Band from Ballymoney, Northern Ireland on parade at the **Lord Mayor's**

Show, in London.

The Lord Mayor's Show 2022 - Region Band and Marching contingent of London and South Region

- The Lord Mayor's Show 2022 - Region Band and Marching contingent of London and South Region

by 56 Woolwich 1,134 views 1 year ago 1 minute, 24 seconds - The **Lord Mayor's Show**, 2022 -

Region Band and Marching contingent of London and South Region - Royal Air Force Air Cadets.

Lord Mayor Show 2018 Start of the parade - Lord Mayor Show 2018 Start of the parade by Mvv 1982

8,939 views 5 years ago 7 minutes, 10 seconds - Band of the HM Royal Marines start the parade of

Lord Mayor Show, 2018.

American attends Lord Mayor's Show in London 2019 - American attends Lord Mayor's Show in

London 2019 by The Postmodern Family 12,529 views 4 years ago 12 minutes, 41 seconds - Hey

guys! Felipe went solo on this trip to the City of London **Lord Mayor's Show**, and Parade. If you're

new to our channel, we are ...

Lord Mayor Show 2018 Band of HM Royal Marines - Lord Mayor Show 2018 Band of HM Royal

Marines by Mvv 1982 12,093 views 5 years ago 4 minutes, 51 seconds - Lord Mayor Show, 2018

Band of HM Royal Marines.

HM Royal Marines Band - Lord Mayors Show 2022 - HM Royal Marines Band - Lord Mayors Show

2022 by Military Events 15,219 views 1 year ago 5 minutes, 16 seconds

Lord Mayor's Show 1620 & 1621 by Squire & Middleton (Beyond Shakespeare Exploring Session) -

Lord Mayor's Show 1620 & 1621 by Squire & Middleton (Beyond Shakespeare Exploring Session)

by Beyond Shakespeare 33 views 3 years ago 1 hour, 52 minutes - ... of **Pageantry**, and **Power**, -

a **cultural history**, of the **early modern Lord Mayor's Show 1585**, to **1639**,. The host was Robert

Crichton.

Stage Design and Painting
 Additional Thoughts
 Chariot of Honor
 The Tower of Virtue
 Final Thoughts
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 Rob Morrison
 Opening Dedication
 The Throne of Virtue
 Final Thoughts
 1946 Lord Mayor's Show (1946) - 1946 Lord Mayor's Show (1946) by British Pathé 40 views 3 years ago 3 minutes, 10 seconds - GAUMONT BRITISH NEWSREEL (REUTERS) To license this film, visit ...
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 The Monument of Charity and Learning
 The Lamb and the Rainbow
 Final Thoughts
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A Cultural History of the Modern Age

Historian, philosopher, critic, playwright, journalist, and actor, Egon Friedell was a key figure in the extraordinary flowering of Viennese culture between the two world wars. His masterpiece, *A Cultural History of the Modern Age*, demonstrates the intellectual universality that Friedell saw as guarantor of the continuity and regeneration of European civilization. Following a brilliant opening essay on cultural history and why it should be studied, the first volume begins with an analysis of the transformation of

the Medieval mind as it evolved from the Black Death to the Thirty Years War. The emphasis is on the spiritual and cultural vortex of civilization, but Friedell never forgets the European roots in pestilence, death, and superstition that animate a contrary drive toward reason, refinement, intellectual curiosity, and scientific knowledge. While these values reached their apogee during the Renaissance, Friedell shows that each cultural victory is precarious, and Europe was always in danger of slipping back into barbarism. Friedell's historical vision embraces the whole of Western culture and its development. It is a consistent probing for the divine in the world's course and is, therefore, theology; it is research into the basic forces of the human soul and is, therefore, psychology; it is the most illuminating presentation of the forms of state and society and, therefore, is politics; the most varied collection of all art-creations and is, therefore, aesthetics. Thomas Mann regarded Friedell as one of the great stylists in the German language. Like the works of the great novelist, *A Cultural History of the Modern Age* offers a dramatic history of the last six centuries, showing the driving forces of each age. The new introduction provides a fascinating biographical sketch of Friedell and his cultural milieu and analyzes his place in intellectual history.

A Cultural History of the Modern Age Vol. 1

Historian, philosopher, critic, playwright, journalist, and actor, Egon Friedell was a key figure in the extraordinary flowering of Viennese culture between the two world wars. His masterpiece, *A Cultural History of the Modern Age*, demonstrates the intellectual universality that Friedell saw as guarantor of the continuity and regeneration of European civilization. Following a brilliant opening essay on cultural history and why it should be studied, the first volume begins with an analysis of the transformation of the Medieval mind as it evolved from the Black Death to the Thirty Years War. The emphasis is on the spiritual and cultural vortex of civilization, but Friedell never forgets the European roots in pestilence, death, and superstition that animate a contrary drive toward reason, refinement, intellectual curiosity, and scientific knowledge. While these values reached their apogee during the Renaissance, Friedell shows that each cultural victory is precarious, and Europe was always in danger of slipping back into barbarism. Friedell's historical vision embraces the whole of Western culture and its development. It is a consistent probing for the divine in the world's course and is, therefore, theology; it is research into the basic forces of the human soul and is, therefore, psychology; it is the most illuminating presentation of the forms of state and society and, therefore, is politics; the most varied collection of all art-creations and is, therefore, aesthetics. Thomas Mann regarded Friedell as one of the great stylists in the German language. Like the works of the great novelist, *A Cultural History of the Modern Age* offers a dramatic history of the last six centuries, showing the driving forces of each age. The new introduction provides a fascinating biographical sketch of Friedell and his cultural milieu and analyzes his place in intellectual history.

A Cultural History of the Modern Age

This open access volume of "A Cultural History of Youth in The Modern Age"

A Cultural History of the Modern Age

This is the second volume of Friedell's monumental *A Cultural History of the Modern Age*. A key figure in the flowering of Viennese culture between the two world wars, this three volume work is considered his masterpiece. The centuries covered in this second volume mark the victory of the scientific mind: in nature-research, language-research, politics, economics, war, even morality, poetry, and religion. All systems of thought produced in this century, either begin with the scientific outlook as their foundation or regard it as their highest and final goal. Friedell claims three main streams pervade the eighteenth century: Enlightenment, Revolution, and Classicism. In ordinary use, by "Enlightenment" we mean an extreme rationalistic tendency of which preliminary stages were noted in the seventeenth century. The term "Classicism"

A Cultural History of Ideas in the Modern Age

In the 20th century, many aspects of life became 'a matter of perception' in the wake of the multiplication of media, stylistic experimentation, and the rise of multiculturalism. Life sped up as a result of new modes of transportation – automobiles and airplanes – and communication – telephones and personal computers – which emphasized the rapid movement of people and ideas. The proliferation of synthetic products and simulated experiences, from artificial flavors to video games, in turn, created heady virtual worlds of sensation. This progressive mediation and acceleration of sensation, along with the sensory

and environmental pollution it often spawned, also sparked various countertrends, such as the 'back to nature' movement, the craft movement, slow food and alternative medicine. This volume shows how attending to the sensory dynamics of the modern age yields many fresh insights into the intertwined processes which gave the 20th century its particular feel of technological prowess and gaudy artificiality. A Cultural History of the Senses in the Modern Age presents essays on the following topics: the social life of the senses; urban sensations; the senses in the marketplace; the senses in religion; the senses in philosophy and science; medicine and the senses; the senses in literature; art and the senses; and sensory media.

A Cultural History of Youth in the Modern Age

Volume three of A Cultural History of the Modern Age finishes a journey that begins with Descartes in the first volume and ends with Freud and the psychoanalytical movement in the third volume. Friedell describes the contents of these books as a series of performances, starting with the birth of the man of the Modern Age, followed by flowering of this epoch, and concludes with the death of the Modern Age. This huge landscape provides an intertwining of the material and the cultural, the civil and the military, from the high points of creative flowering in Europe to death and emptiness. The themes convey multiple messages: romanticism and liberalism opens the cultural scene, encased in a movement from The Congress of Vienna and its claims of peaceful co-existence to the Franco-German War. The final segment covers the period from Bismarck's generation to World War I. In each instance, the quotidian life of struggle, racial, religious, and social class is seen through the lens of the mighty figures of the period. The works of the period's great figures are shown in the new light of the human search for symbolism, the search for superman, the rise of individualism and decline of history as a source for knowledge. This third volume is painted in dark colors, a foreboding of the world that was to come, of political extremes, and intellectual exaggerations. The author looks forward to a postmodern Europe in which there is a faint glean of light from the other side. What actually appeared was the glare of Nazism and Communism, each claiming the future.

A Cultural History of the Modern Age Vol. 2

Winner of the 2020 PROSE Award for Multivolume Reference/Humanities Changes in production and consumption fundamentally transformed the culture of work in the industrial world during the century after World War I. In the aftermath of the war, the drive to create new markets and rationalize work management engaged new strategies of advertising and scientific management, deploying new workforces increasingly tied to consumption rather than production. These changes affected both the culture of the workplace and the home, as the gendered family economy of the modern worker struggled with the vagaries of a changing gendered labour market and the inequalities that accompanied them. This volume draws on illustrative cases to highlight the uneven development of the modern culture of work over the course of the long 20th century. A Cultural History of Work in the Modern Age presents an overview of the period with essays on economies, representations of work, workplaces, work cultures, technology, mobility, society, politics and leisure.

A Cultural History of the Senses in the Modern Age

A Cultural History of Theatre' presents an authoritative survey from ancient times to the present. The set of six volumes covers a span of 2,500 years, tracing the complexity of the interactions between theatre and culture: 1. 'A Cultural History of Theatre in Antiquity' (500 BC - 1000 AD) 2. 'A Cultural History of Theatre in the Middle Ages' (1000 - 1400) 3. 'A Cultural History of Theatre in the Early Modern Age' (1400 - 1650) 4. 'A Cultural History of Theatre in the Age of Enlightenment' (1650 - 1800) 5. 'A Cultural History of Theatre in the Age of Empire' (1800 - 1920) 6. 'A Cultural History of Theatre in the Modern Age' (1920 - 2000+).

A Cultural History of the Modern Age Vol. 3

Volume three of A Cultural History of the Modern Age finishes a journey that begins with Descartes in the first volume and ends with Freud and the psychoanalytical movement in the third volume. Friedell describes the contents of these books as a series of performances, starting with the birth of the man of the Modern Age, followed by flowering of this epoch, and concludes with the death of the Modern Age. This huge landscape provides an intertwining of the material and the cultural, the civil and the military, from the high points of creative flowering in Europe to death and emptiness. The themes convey multiple messages: romanticism and liberalism opens the cultural scene, encased in a movement from

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A Cultural History of the Modern Age

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A Cultural History of Work in the Modern Age

A Cultural History of Objects in the Modern Age covers the period 1900 to today, a time marked by massive global changes in production, transportation, and information-sharing in a post-colonial world. New materials and inventions - from plastics to the digital to biotechnology - have created unprecedented scales of disruption, shifting and blurring the categories and meanings of the object. If the 20th century demonstrated that humans can be treated like things whilst things can become ever more human, where will the 21st century take us? The 6 volume set of the Cultural History of Objects examines how objects have been created, used, interpreted and set loose in the world over the last 2500 years. Over this time, the West has developed particular attitudes to the material world, at the centre of which is the idea of the object. The themes covered in each volume are objecthood; technology; economic objects; everyday objects; art; architecture; bodily objects; object worlds. Laurie A. Wilkie is Professor at the University of California-Berkeley, USA. John M. Chenoweth, is Associate Professor at the University of Michigan-Dearborn, USA. Volume 6 in the Cultural History of Objects set. General Editors: Dan Hicks and William Whyte

A Cultural History of Theatre in the Modern Age

"A Cultural History of Color presents a history of 5000 years of color in western culture. The first systematic and comprehensive history, the work examines how color has been perceived, developed, produced and traded, and how it has been used in all aspects of performance - from the political to the religious to the artistic - and how it shapes all we see, from food and nature to interiors and architecture, to objects and art, to fashion and adornment, to the color of the naked human body, and to the way our minds work and our languages are created"--

A Cultural History of the Modern Age

A thematic overview of the cultural history of memory in the early modern age.

A Cultural History of Tragedy in the Early Modern Age

Opened up by the revival of Classical thought but riven by the violence of the Reformation and Counter Reformation, the terrain of Early Modern law was constantly shifting. The age of expansion saw unparalleled degrees of internal and external exploration and colonization, accompanied by the advance of science and the growing power of knowledge. *A Cultural History of Law in the Early Modern Age*, covering the period from 1500 to 1680, explores the war of jurisdictions and the slow and contested emergence of national legal traditions in continental Europe and in Britannia. Most particularly, the chapters examine the European quality of the Western legal traditions and seek to link the political project of Anglican common law, the *mos britannicus*, to its classical European language and context. Drawing upon a wealth of textual and visual sources, *A Cultural History of Law in the Early Modern Age* presents essays that examine key cultural case studies of the period on the themes of justice, constitution, codes, agreements, arguments, property and possession, wrongs, and the legal profession.

A Cultural History of the Modern Age

A Cultural History of Childhood and Family presents an authoritative survey from ancient times to the present. This set of six volumes covers 2800 years of history, charting the cultural, social, economic, religious, medical and political changes in domestic life. 1. *A Cultural History of Childhood and Family in Antiquity* Edited by Mary Harlow and Ray Laurence, both University of Birmingham 2. *A Cultural History of Childhood and Family in the Middle Ages* Edited by Louise J. Wilkinson, Canterbury Christ Church University 3. *A Cultural History of Childhood and Family in the Early Modern Age* Edited by Sandra Cavallo, Royal Holloway, University of London, and Silvia Evangelisti, University of East Anglia 4. *A Cultural History of Childhood and Family in the Age of Enlightenment* Edited by Elizabeth Foyster, University of Cambridge, and James Marten, Marquette University, Milwaukee 5. *A Cultural History of Childhood and Family in the Age of Empire* Edited by Colin Heywood, University of Nottingham 6. *A Cultural History of Childhood and Family in the Modern Age* Edited by Joseph M. Hawes, University of Memphis, and N. Ray Hiner, University of Kansas Each volume discusses the same themes in its chapters: 1. Family Relationships; 2. Community; 3. Economy; 4. Geography and the Environment; 5. Education; 6. Life Cycle; 7. The State; 8. Faith and Religion; 9. Health and Science; 10. World Contexts. This means readers can either have a broad overview of a period by reading a volume or follow a theme through history by reading the relevant chapter in each volume. Well illustrated, the full six volume set combines to present the most authoritative and comprehensive survey available on family and childhood through history.

A Cultural History of Objects in the Modern Age

A Cultural History of Peace presents an authoritative survey from ancient times to the present. The set of six volumes covers over 2500 years of history, charting the evolving nature and role of peace throughout history. This volume, *A Cultural History of Peace in the Modern Age*, explores peace in the period from 1920 to the present. As with all the volumes in the illustrated *Cultural History of Peace* set, this volume presents essays on the meaning of peace, peace movements, maintaining peace, peace in relation to gender, religion and war and representations of peace. *A Cultural History of Peace in the Modern Age* is the most authoritative and comprehensive survey available on peace in the twentieth and twentieth century.

A Cultural History of the Modern Age

The dramatic changes of the 20th century propelled women into unprecedented circumstances. The entrance of women into public space, particularly through their involvement in the labour market, fundamentally changed meanings of feminine identity across the globe. Massive migration created encounters between women of different ethnicities, beliefs, and allegiances. This displacement produced an exchange of critical ideas and technologies between women across cultures, between women and the state, and between the demands of homemaking and workplaces. Women were impacted by diverse factors including urbanisation, industrialisation, mass-migration and communication, the intervention of the nation-state in the duties of home and childraising, totalitarian political regimes and decolonisation, eugenics and contraception, medicine, AIDS and feminism. *A Cultural History of Women in the Modern Age* spans the 20th century with essays on changing ideas of the fetus, female orgasm, faith and forms of worship, pathology and technological intervention, the labour market, feminism and power, and challenges to the artistic canon by women of colour.

A Cultural History of Color in the Modern Age

"How have definitions of race varied and changed over time? What impact have religion, science and politics had on race throughout history, and how has our concept of it been changed as a result? These ambitious questions are answered by 61 experts who - drawing on perspectives from history, sociology, anthropology, literature and medical humanities - deepen our understanding of how race has developed conceptually and in reality between antiquity and the present day. Individual volume editors ensure the cohesion of the whole, and to make it as easy as possible to use, chapter titles are identical across each of the volumes. This gives the choice of reading about a specific period in one of the volumes, or following a theme across history by reading the relevant chapter in each of the six. The six volumes cover: 1. Antiquity (500 BCE - 800 CE); 2. Middle Ages (800 - 1350); 3. Renaissance and Early Modern Age (1350 - 1550) ; 4. Reformation and Enlightenment (1550 - 1760); 5. Age of Empire and Nation State (1760 - 1920); 6. Modern and Genomic Age (1920 - 2000+). Themes (and chapter titles) are: Definitions of Race; Race, Environment and Culture; Race and Religion; Race and Science; Race and Politics; Race and Ethnicity; Race and Gender; Race and Body; and Anti-Race. The page extent is approximately 1,728 pp. with c. 300 illustrations. Each volume opens with notes on contributors, a series preface and an introduction, and concludes with notes, bibliography and an index. The Cultural Histories Series A Cultural History of Race is part of The Cultural Histories Series. Titles are available both as printed hardcover sets for libraries needing just one subject or preferring a one-off purchase and tangible reference for their shelves, or as part of a fully-searchable digital library available to institutions by annual subscription or on perpetual access (see www.bloomsburyculturalhistory.com)"--

A Cultural History of Memory in the Early Modern Age

The period since the First World War has been a century distinguished by the loss of any unitary foundation for truth, ethics, and the legitimate authority of law. With the emergence of radical pluralism, law has become the site of extraordinary creativity and, on occasion, a source of rights for those historically excluded from its protection. A Cultural History of Law in the Modern Age tells stories of human struggles in the face of state authority – including Aboriginal land claims, popular resistance to corporate power, and the inter-generational ramifications of genocidal state violence. The essays address how, and with what effects, different expressive modes (ceremonial dance, live street theater, the acoustics of radio, the affective range of film, to name a few) help to construct, memorialize, and disseminate political and legal meaning. Drawing upon a wealth of visual, textual and sound sources, A Cultural History of Law in the Modern Age presents essays that examine key cultural case studies of the period on the themes of justice, constitution, codes, agreements, arguments, property and possession, wrongs, and the legal profession.

A Cultural History of Law in the Early Modern Age

Explores the latest historical research on the development of the earth's climate, showing how even minor changes in the climate could result in major social, political, and religious upheavals.

A Cultural History of Childhood and Family in the Early Modern Age

A Cultural History of Early Modern Europe examines the relationships that developed in cities from the time of the late Renaissance through to the Napoleonic period, exploring culture in the broadest sense by selecting a variety of sources not commonly used in history books, such as plays, popular songs, sketches, and documents created by ordinary people. Extending from 1480 to 1820, the book traces the flourishing cultural life of key European cities and the opportunities that emerged for ordinary people to engage with new forms of creative expression, such as literature, theatre, music, and dance. Arranged chronologically, each chapter in the volume begins with an overview of the period being discussed and an introduction to the key figures. Cultural issues in political, religious, and social life are addressed in each section, providing an insight into life in the cities most important to the creative developments of the time. Throughout the book, narrative history is balanced with primary sources and illustrations allowing the reader to grasp the cultural changes of the period and their effect on public and private life. A Cultural History of Early Modern Europe is ideal for students of early modern European cultural history and early modern Europe.

A Cultural History of Peace in the Modern Age

If eugenics -- the science of eliminating kinds of undesirable human beings from the species record -- came to overdetermine the late 19th century in relation to disability, the 20th century may be best characterized as managing the repercussions for variable human populations. *A Cultural History of Disability in the Modern Age* provides an interdisciplinary overview of disability as an outpouring of professional, political, and representational efforts to fix, correct, eliminate, preserve, and even cultivate the value of crip bodies. This book pursues analyses of disability's deployment as a wellspring for an alternative ethics of living in and alongside the body different while simultaneously considering the varied social and material contexts of devalued human differences from World War I to the present. In short, this volume demonstrates that, in Ozymandias-like ways, the Western Project of the Human with its perpetuation of body-mind hierarchies lies crumbling in the deserts of failed empires, genocidal furies, and the rejuvenating myths of new nation states in the 20th century. An essential resource for researchers, scholars and students of history, literature, culture, philosophy, rehabilitation, technology, and education, *A Cultural History of Disability in the Modern Age* explores such themes and topics as: atypical bodies; mobility impairment; chronic pain and illness; blindness; deafness; speech; learning difficulties; and mental health while wrestling with their status as unreliable predictors of what constitutes undesirable humanity.

A Cultural History of Women in the Modern Age

In this striking social history, Barbara M. Benedict draws on the texts of the early modern period to discover the era's attitudes toward curiosity, a trait we learn was often depicted as an unsavory form of transgression or cultural ambition.

A Cultural History of Race in the Renaissance and Early Modern Age

Winner of the 2020 PROSE Award for Multivolume Reference/Humanities *Changes in production and consumption fundamentally transformed the culture of work in the industrial world during the century after World War I. In the aftermath of the war, the drive to create new markets and rationalize work management engaged new strategies of advertising and scientific management, deploying new workforces increasingly tied to consumption rather than production. These changes affected both the culture of the workplace and the home, as the gendered family economy of the modern worker struggled with the vagaries of a changing gendered labour market and the inequalities that accompanied them. This volume draws on illustrative cases to highlight the uneven development of the modern culture of work over the course of the long 20th century. A Cultural History of Work in the Modern Age presents an overview of the period with essays on economies, representations of work, workplaces, work cultures, technology, mobility, society, politics and leisure.*

A Cultural History of Law in the Modern Age

The Routledge Companion to Cultural History in the Western World is a comprehensive examination of recent discussions and findings in the exciting field of cultural history. A synthesis of how the new cultural history has transformed the study of history, the volume is divided into three parts – medieval, early modern and modern – that emphasize the way people made sense of the world around them. Contributions cover such themes as material cultures of living, mobility and transport, cultural exchange and transfer, power and conflict, emotion and communication, and the history of the senses. The focus is on the Western world, but the notion of the West is a flexible one. In bringing together 36 authors from 15 countries, the book takes a wide geographical coverage, devoting continuous attention to global connections and the emerging trend of globalization. It builds a panorama of the transformation of Western identities, and the critical ramifications of that evolution from the Middle Ages to the twenty-first century, that offers the reader a wide-ranging illustration of the potentials of cultural history as a way of studying the past in a variety of times, spaces and aspects of human experience. Engaging with historiographical debate and covering a vast range of themes, periods and places, The Routledge Companion to Cultural History in the Western World is the ideal resource for cultural history students and scholars to understand and advance this dynamic field.

A Cultural History of Climate

"Kippenberg is a fine scholar of real integrity. His book is a readable and practical introduction to the rise of the study of religion and culture in Europe as well as an intriguing piece of cultural theorizing. It is serious without being pompous, intelligent without being at all impenetrable, and fresh without being strange."--Ivan Strenski, University of California, Riverside

A Cultural History of Early Modern Europe

The human body was revolutionized in the 20th century. Developments in politics, sexuality, technology, and culture all acted to reshape our understanding of our bodies. The human body in the 21st century is less fixed than ever before with some theorists now even anticipating the post-human body. Diverse factors have impacted on both the real and the imagined body, including war, contraception, medicine, feminism, gay aesthetics, the rise of celebrity culture, totalitarian political regimes, fashion, AIDS, communication technologies and cosmetic surgery. *A Cultural History of the Human Body in the Modern Age* presents an overview of the period with essays on the centrality of the human body in birth and death, health and disease, sexuality, beauty and concepts of the ideal, bodies marked by gender, race, class and disease, cultural representations and popular beliefs, and self and society.

A Cultural History of Disability in the Modern Age

The ancient world used the senses to express an enormous range of cultural meanings. Indeed the senses were functionally significant in all aspects of ancient life, often in ways that were complex and interconnected. Antiquity was also a period where the senses were experienced vividly: cities stank, statues were brightly painted and literature made full use of sensory imagery to create its effects. In a steeply hierarchical world, with vast differences between the landed wealthy, the poor and the slaves, the senses played a key role in establishing and maintaining boundaries between social groups; but the use of the senses in the ancient world was not static. New religions, such as Christianity, developed their own way of using the senses, acquiring unique forms of sensory-related symbolism in processes which were slow and often contested. The aim of this volume is to provide an overview of these structures and developments and to show how their study can yield a more nuanced understanding of the ancient world. *A Cultural History of the Senses in Antiquity* presents essays on the following topics: the social life of the senses; urban sensations; the senses in the marketplace; the senses in religion; the senses in philosophy and science; medicine and the senses; the senses in literature; art and the senses; and sensory media.

Curiosity

'Censorship' has become a fashionable topic, not only because of newly available archival material from Eastern Europe and the former Soviet Union, but also because the 'new censorship' (inspired by the works of Foucault and Bourdieu) has widened the very concept of censorship beyond its conventional boundaries. This volume uses these new materials and perspectives to address the relationship of censorship to cultural selection processes (such as canon formation), economic forces, social exclusion, professional marginalization, silencing through specialized discourses, communicative norms, and other forms of control and regulation. Two articles in this collection investigate these issues theoretically. The remaining eight contributions address the issues by investigating censorial practice across time and space by looking at the closure of Paul's playhouse in 1606; the legacy of 19th century American regulations and representation of women teachers; the relationship between official and samizdat publishing in Communist Poland; the ban on *Gegenwartsfilme* (films about contemporary society) in East Germany in 1965/66; the censorship of modernist music in Weimar and Nazi Germany; the GDR's censorship of jazz and avantgarde music in the early 1950s; Aesopian strategies of textual resistance in the pop music of apartheid South Africa and in the stories of Mario Benedetti.

A Cultural History of Work in the Modern Age

Spanning cultures across the 20th century, this volume explores how marriage, especially in the West, was disestablished as the primary institution organizing social life. In the developing world, the economic, social, and legal foundations of traditional marriage are stronger but also weakening. Marriage changed because an industrial wage economy reduced familial patriarchal control of youth and women and spurred demands and possibilities for greater autonomy and choice in love. After the Second World War, when more married women pursued education and employment, and gays and

lesbians gained visibility, feminism and gay liberation also challenged patriarchal and restrictive gender roles and helped to reshape marriage. In 1920 most people married for life; in the twenty-first century fewer marry, and serial monogamy prevails. Marriage is more diverse and flexible in form but also more fragile and optional than it once was. Over the century control of courtship shifted from parents to youth, and friends, as opposed to kin, became more important in sustaining marriages. Dual-wage-earner families replaced the male breadwinner. Social and political liberalism assailed conservative laws and religious regimes, expanding access to divorce and birth control. Although norms of masculinity and femininity retain huge power in most cultures, visions of more egalitarian and romantic love as the basis of marriage have gained traction-made appealing by the global spread of capitalist social relations and also broadcast by culture industries in the developed world. The legalization of same-sex marriage-in over twenty-five nations by 2020-epitomizes a century of change toward a less gender-defined ideal that includes a continued desire for social recognition and permanence. *A Cultural History of Marriage in the Modern Age* presents an overview of the period with essays on Courtship and Ritual; Religion, State and Law; Kinship and Social Networks; the Family Economy; Love and Sex; the Breaking of Vows; and Representations of Marriage.

The Routledge Companion to Cultural History in the Western World

A Cultural History of Medicine presents an authoritative survey from ancient times to the present. The set of six volumes covers over 2500 years of history, charting the changes in medical experience, knowledge and practices throughout history. This volume, *A Cultural History of Medicine in the Modern Age*, explores medicine as a cultural practice from 1920 to the present day. As with all the volumes in the illustrated *Cultural History of Medicine* set, this volume presents essays on the environment, food, war, animals, objects, experiences, authority and the mind. *A Cultural History of Medicine in the Modern Age* is the most authoritative and comprehensive survey available on medicine in the modern period.

Discovering Religious History in the Modern Age

This book is an excellent work of scholarship. It seeks to redefine the early modern English economy by rejecting the concept of capitalism, and instead explores the cultural meaning of credit, resulting from the way in which it was economically structured. It is a major argument of the book that money was used only in a limited number of exchanges, and that credit in terms of household reputation, was a 'cultural currency' of trust used to transact most business. As the market expanded in the late-sixteenth century such trust became harder to maintain, leading to an explosion of debt litigation, which in turn resulted in social relations being partially redefined in terms of contractual equality.

A Cultural History of the Human Body in the Modern Age

To call something modern is to assert something fundamental about the social, cultural, economic and technical sophistication of that thing, over and against what has come before. *A Cultural History of Theatre in the Modern Age* provides an interdisciplinary overview of theatre and performance in their social and material contexts from the late 19th century through the early 2000s, emphasizing key developments and trends that both exemplify and trouble the various meanings of the term 'modern', and the identity of modernist theatre and performance. Highly illustrated with 40 images, the ten chapters each take a different theme as their focus: institutional frameworks; social functions; sexuality and gender; the environment of theatre; circulation; interpretations; communities of production; repertoire and genres; technologies of performance; and knowledge transmission.

A Cultural History of the Senses in Antiquity

Censorship & Cultural Regulation in the Modern Age