

Later English Broadside Ballads V 1

Exciting the Industry of Mankind is the first comprehensive book about George Berkeley's revolutionary views on money and banking. Berkeley broke the conceptual link between money and metallic substance in *The Querist*, a work published between 1735 and 1737 in Dublin, consisting entirely of questions. *Exciting the Industry of Mankind* explains what economic and social forces caused Berkeley to write *The Querist* in response to a major economic crisis in Ireland. *Exciting the Industry of Mankind* falsifies the view that Berkeley has nothing to tell us about our present and future social and economic life. For the 'idealism' Berkeley found in the money form is now becoming a fact of global economic life, when 'xenomoney' and 'virtual money' exchanges begin to dwarf commodity transactions, and the future becomes the dominant temporal dimension of economic activity. Philosophers, historians, cultural theorists, economists and lovers of Irish history will be interested in this volume. *Victorian Songhunters* is a history of popular song collecting and ballad editing from 1820 to 1883. It is a comprehensive telling of the Victorian vernacular song revival leading up to the Edwardian folksong festival, and includes information on the folksong revival in Scotland.

Winner of the British Council Prize in the Humanities

of the North American Conference on British Studies, Clark's study demolishes the myth of domestic bliss before industrialism and dissects the shifting politics of working class culture.

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. Examines Elizabethan and Jacobean children's drama from a musicological perspective. The evidence presented gives children's companies a new historical significance, showing them as integral to the London theatrical world.

This collection of Newfoundland folk narratives, first

published in 1996, grew out of extensive fieldwork in folk culture in the province. The intention was to collect as broad a spectrum of traditional material as possible, and *Folktales of Newfoundland* is notable not only for the number and quality of its narratives, but also for the format in which they are presented. A special transcription system conveys to the reader the accents and rhythms of each performance, and the endnote to each tale features an analysis of the narrator's language. In addition, Newfoundland has preserved many aspects of English and Irish folk tradition, some of which are no longer active in the countries of their origin. Working from the premise that traditions virtually unknown in England might still survive in active form in Newfoundland, the researchers set out to discover if this was in fact the case.

Broadside ballads-folio-sized publications containing verse, a tune indication, and woodcut imagery-related cautionary tales, current events, and simplified myth and history to a wide range of social classes across seventeenth century England. Ballads straddled, and destabilized, the categories of public and private performance spaces, the material and the ephemeral, music and text, and oral and written traditions. Sung by balladmongers in the streets and referenced in theatrical works, they were also pasted to the walls of local taverns and domestic spaces. They titillated and entertained, but

also educated audiences on morality and gender hierarchies. Although contemporaneous writers published volumes on the early modern controversy over women and the English witch craze, broadside ballads were perhaps more instrumental in disseminating information about dangerous women and their acoustic qualities. Recent scholarship has explored the representations of witchcraft and malfeasance in English street literature; until now, however, the role of music and embodied performance in communicating female transgression has yet to be investigated. Sarah Williams carefully considers the broadside ballad as a dynamic performative work situated in a unique cultural context. Employing techniques drawn from musical analysis, gender studies, performance studies, and the histories of print and theater, she contends that broadside ballads and their music made connections between various degrees of female crime, the supernatural, and cautionary tales for and about women.

Rev. ed. of: *The Princeton encyclopedia of poetry and poetics* / Alex Preminger and T.V.F. Brogan, co-editors; Frank J. Warnke, O.B. Hardison, Jr., and Earl Miner, associate editors. 1993.

In its seventeenth-century heyday, the English broadside ballad was a single large sheet of paper printed on one side with multiple woodcut illustrations, a popular tune title, and a poem.

Inexpensive, ubiquitous, and fugitive—individual elements migrated freely from one broadside to another—some 11,000 to 12,000 of these artifacts pre-1701 survive, though many others have undoubtedly been lost. Since 2003, Patricia Fumerton and a team of associates at the University of California, Santa Barbara have been finding, digitizing, cataloging, and recording these materials to create the English Broadside Ballad Archive. In this magisterial and long-awaited volume, Fumerton presents a rich display of the fruits of this work. She tracks the fragmentary assembling and disassembling of two unique extant editions of one broadside ballad and examines the loose network of seventeenth-century ballad collectors who archived what were essentially ephemeral productions. She pays particular attention to Samuel Pepys, who collected and bound into five volumes more than 1,800 ballads, and whose preoccupations with black-letter print, gender, and politics are reflected in and extend beyond his collecting practices. Offering an extensive and expansive reading of an extremely popular and sensational ballad that was printed at least 37 times before 1701, Fumerton highlights the ballad genre's ability to move audiences across time and space. In a concluding chapter, she looks to Shakespeare's *The Winter's Tale* to analyze the performative potential ballads have in comparison with staged drama. A broadside ballad cannot be

"read" without reading it in relation to its images and its tune, Fumerton argues. To that end, *The Broadside Ballad in Early Modern England* features more than 80 illustrations and directs its readers to a specially constructed online archive where they can easily access 48 audio files of ballad music.

Bringing together diverse scholars to represent the full historical breadth of the early modern period, and a wide range of disciplines (literature, women's studies, folklore, ethnomusicology, art history, media studies, the history of science, and history), *Ballads and Broadsides in Britain, 1500-1800* offers an unprecedented perspective on the development and cultural practice of popular print in early modern Britain.

The *Oxford English Literary History* is the new century's definitive account of a rich and diverse literary heritage that stretches back for a millennium and more. Each of these thirteen groundbreaking volumes offers a leading scholar's considered assessment of the authors, works, cultural traditions, events, and ideas that shaped the literary voices of their age. The series will enlighten and inspire not only everyone studying, teaching, and researching in English Literature, but all serious readers. This volume covers the period 1645-1714, and removes the traditional literary period labels and boundaries used in earlier studies to categorize the literary culture of late seventeenth-century England. It

invites readers to explore the continuities and the literary innovations occurring during six turbulent decades, as English readers and writers lived through unprecedented events including a King tried and executed by Parliament and another exiled, the creation of the national entity 'Great Britain', and an expanding English awareness of the New World as well as encounters with the cultures of Asia and the subcontinent. The period saw the establishment of new concepts of authorship and it saw a dramatic increase of women working as professional, commercial writers. London theatres closed by law in 1642 reopened with new forms of entertainments from musical theatrical spectacles to contemporary comedies of manners with celebrity actors and actresses. Emerging literary forms such as epistolary fictions and topical essays were circulated and promoted by new media including newspapers, periodical publications, and advertising and laws were changing governing censorship and taking the initial steps in the development of copyright. It was a period which produced some of the most profound and influential literary expressions of religious faith from John Milton's *Paradise Lost* and John Bunyan's *Pilgrim's Progress*, while simultaneously giving rise to a culture of libertinism and savage polemical satire, as well as fostering the new dispassionate discourses of experimental sciences and the conventions of popular romance.

Printed images were widely disseminated in early-modern Britain, yet, by comparison with texts, they have been relatively neglected, even by historians to whom they ought to be of the greatest interest. This volume helps remedy this state of affairs.

Complementing the online digital library of British printed images to 1700, it offers a series of essays which demonstrate the many and varied ways in which images can better integrated into the history of the period. Including contributions from many leading exponents of the cultural history of early-modern Britain, it repeatedly underlines how every facet of British culture in the period can be better understood with an appreciation of printed images.

How were cultural, political, and social identities formed in the early modern period? How were they maintained? What happened when they were contested? What meanings did “community” have? This path-breaking book looks at how individuals were bound into communities by religious, professional, and social networks; the importance of place--ranging from the Parish to communities of crime; and the value of rhetoric in generating community--from the King’s English to the use of “public” as a rhetorical community. The essays offer an original, comparative, and thematic approach to the many ways in which people utilized communication, space, and symbols to constitute communities in early modern England.

This pioneering anthology introduces many previously neglected eighteenth-century writers to a general readership, and will lead to a re-examination of the entire canon of Irish verse in English. Between 1700 and 1800, Dublin was second only to London as a center for the printing of poetry in English. Many fine poets were active during this period. However, because Irish eighteenth-century verse in English has to a great extent escaped the scholar and the anthologist, it is hardly known at all. The most innovative aspect of this new anthology is the inclusion of many poetic voices entirely unknown to modern readers. Although the anthology contains the work of well-known figures such as John Toland, Thomas Parnell, Jonathan Swift, Patrick Delany, Laetitia Pilkington and Oliver Goldsmith, there are many verses by lesser known writers and nearly eighty anonymous poems which come from the broadsheets, manuscripts and chapbooks of the time. What emerges is an entirely new perspective on life in eighteenth-century Ireland. We hear the voice of a hard working farmer's wife from county Derry, of a rambling weaver from county Antrim, and that of a woman dying from drink. We learn about whale-fishing in county Donegal, about farming in county Kerry and bull-baiting in Dublin. In fact, almost every aspect of life in eighteenth-century Ireland is described vividly, energetically, with humor and feeling in the verse of this anthology. Among the

most moving poems are those by Irish-speaking poets who use amhran or song meter and internal assonance, both borrowed from Irish, in their English verse. Equally interesting is the work of the weaver poets of Ulster who wrote in vigorous and energetic Ulster-Scots. The anthology also includes political poems dating from the reign of James II to the Act of Union, as well as a selection of lesser-known nationalist and Orange songs. Each poem is fully annotated and the book also contains a glossary of terms in Hiberno-English and Ulster Scots.

Later English Broadside Ballads Taylor & Francis
This directory is a handy on-volume discovery tool that will allow readers to locate rare book and special collections in the British Isles. Fully updated since the second edition was published in 1997. this comprehensive and up-to-date guide encompasses collections held in libraries, archives, museums and private hands. The Directory: Provides a national overview of rare book and special collections for those interested in seeing quickly and easily what a library holds Directs researchers to the libraries most relevant for their research Assists libraries considering acquiring new special collections to assess the value of such collections beyond the institution, showing how they fit into a 'unique and distinctive' model. Each entry in the Directory provides background information on the library and its purpose, full contact details, the quantity of early

printed books, information about particular subject and language strengths, information about unique works and important acquisitions, descriptions of named special collections and deposited collections. Readership: Researchers, academic liaison librarians and library managers.

Comprehensive, lavishly illustrated survey of English popular music during the early modern period.

Accompanied by specially commissioned recordings.

The Princeton Handbook of Poetic Terms—drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics—provides an authoritative guide to the most important terms in the study of poetry and literature. Featuring 226 fully revised and updated entries, including 100 that are new to this edition, the book offers clear and insightful definitions and discussions of critical concepts, genres, forms, movements, and poetic elements, followed by invaluable, up-to-date bibliographies that guide users to further reading and research. Because the entries are carefully selected and adapted from the Princeton Encyclopedia, the Handbook has unrivalled breadth and depth for a book of its kind, in a convenient, portable size. Fully indexed for the first time and complete with an introduction by the editors, this is an essential volume for all literature students, teachers, and researchers, as well as other readers and writers. Drawn from the latest edition of the acclaimed

Princeton Encyclopedia of Poetry and Poetics Provides 226 fully updated and authoritative entries, including 100 new to this edition, written by an international team of leading scholars Features entries on critical concepts (canon, mimesis, prosody, syntax); genres, forms, and movements (ballad, blank verse, confessional poetry, ode); and terms (apostrophe, hypotaxis and parataxis, meter, tone) Includes an introduction, bibliographies, cross-references, and a full index

Henry Fielding In Our Time publishes many of the papers presented at the international conference held at the University of London 19-21 April 2007 to commemorate the tercentenary of his birth. Written by established scholars, including the acknowledged doyen of Fielding scholars, Martin C. Battestin of the University of Virginia, as well as younger scholars who successfully bring their recent research to bear on neglected areas of Fielding's life and works, the essays offer a cross-section of current approaches to Fielding and his writings, from his ballad operas, poetry and political journalism, via Joseph Andrews, Tom Jones and Amelia—the novels for which he is still best known—to the social pamphlets written during his years at Bow Street as magistrate for Westminster and Middlesex. The collection should appeal both to undergraduate and postgraduate students as well as academics and general readers interested in the eighteenth-century in general, and Fielding's contribution to the emergence and development of the novel form in particular. Contains nearly 1000 pages of precise and accessible information on all musical subjects.

In nineteenth-century England poverty was more hideous and widespread than ever before. Broadside ballads told the tale

aloud in part-issue on English streets. Here for the first time is a systematic study and anthology of what they said.

Lively, exciting, amusing - this collection of ballads reveal the bawdy, anarchic sub-culture of England before the Industrial Revolution. Drawn from the eighteenth and early nineteenth centuries, it demonstrates the great wealth and variety of the English broadside ballads during these periods. At this time political balladry was rife and Irish ballads began to be composed in English - their distinctive background giving them a unique range of poetry. Indeed, these ballads represent an extensive, varied and important area of English literature. Written, as the editors observe, 'to provide a moment in which listeners could enjoy verse, wit and song', they very much reflect the lively observation, love of detail and social awareness of the age of the novel. This volume includes 127 ballads, ranging from 'Admiral Benbow' and 'The Jolly Bacchanal' to 'The Bottle the Best Companion' and 'The Young Man's Fortune'. Reprinted from contemporary or near-contemporary broadsides in the Madden Collection at the University Library, Cambridge, the head and tail blocks, a distinguished feature of the original texts, are also reproduced for this edition. The introduction is designed to enable individuals to read the texts in perspective and with pleasure. The book further includes a select bibliography and an index of ballad titles. This book was first published in 1975.

This study looks at the lives of the most famous "wild children" of eighteenth-century Europe, showing how they open a window onto European ideas about the potential and perfectibility of mankind. Julia V. Douthwaite recounts reports of feral children such as the wild girl of Champagne (captured in 1731 and baptized as Marie-Angélique Leblanc), offering a fascinating glimpse into beliefs about the difference between man and beast and the means once used to civilize the uncivilized. A variety of educational experiments failed to

tame these feral children by the standards of the day. After telling their stories, Douthwaite turns to literature that reflects on similar experiments to perfect human subjects. Her examples range from utopian schemes for progressive childrearing to philosophical tales of animated statues, from revolutionary theories of regenerated men to Gothic tales of scientists run amok. Encompassing thinkers such as Rousseau, Sade, Defoe, and Mary Shelley, Douthwaite shows how the Enlightenment conceived of mankind as an infinitely malleable entity, first with optimism, then with apprehension. Exposing the darker side of eighteenth-century thought, she demonstrates how advances in science gave rise to troubling ethical concerns, as parents, scientists, and politicians tried to perfect mankind with disastrous results. A world list of books in the English language.

What is the role of the individual school 'subject' and 'subject teacher' within school? Is it to teach a set of core subject knowledge, skills and understanding in a way that remains faithful to long-standing subject cultures and pedagogies? Or is there another way to consider how the curriculum and the notion of individual subjects and teachers' pedagogy could be constructed? Cross-Curricular Teaching and Learning in the Secondary School ... English brings together ongoing debates about personalised learning, creativity and ICT in education to establish a clear theoretical framework for cross-curricular teaching and learning in English and literacy. Presenting an appropriate pedagogy for cross-curricular teaching that draws on this framework, it promotes radical new approaches to English

teaching as part of a widened curriculum through practical examples and theoretical discussions, blended with engaging stories of current practice. With links to other curriculum subjects and current education policy, features include: theoretical examination of key issues; assessment of the strengths and weaknesses of different curricular models; clear principles for effective assessment; a wide range of case studies; summaries of key research linked to suggestions for further reading; professional development activities to promote cross-curricular dialogue. Part of the Cross-Curricular Teaching and Learning in the Secondary School series, this timely, interdisciplinary textbook is essential reading for all students on Initial Teacher Training courses and practising teachers looking to holistically introduce cross-curricular themes and practices in secondary English teaching.

In 1832 the Scottish ballad collector Peter Buchan of Peterhead, Aberdeenshire, presented an anthology of risqué, and convivial songs and ballads to a Highland laird. When Professor Francis James Child of Harvard was preparing his magisterial edition of *The English and Scottish Popular Ballads*, he made enquiries about it, but it was not made available in time to be considered for his work. On his death it was presented to the Child Memorial Library at Harvard. Because of its unseemly materials, the manuscript has languished there ever since,

