

Cultural Capitals Early Modern London And Paris

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In "Cultural Capitals", Karen Newman demonstrates that speculation and capital, the commodity, the crowd, traffic, and the street, often thought to be historically specific to nineteenth-century urban culture, were in fact already at work in early modern London and Paris.

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Cultural Capitals is a fascinating work of literary and cultural history that redefines our conception of when the modern city came to be and brings early modern London and Paris alive in all their splendor, squalor, and richness.

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There is much to approve in Karen Newman's part-parallel, part-intertwined history of early modern Paris and London. She focusses on literary texts read histori We use cookies to enhance your experience on our website.By continuing to use our website, you are agreeing to our use of cookies.

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This article by Early Education Associate Anni McTavish explores the term 'cultural capital', and what it might mean for early years practitioners and their settings. Following the publication of the new Education Inspection Framework (EIF) in May 2019, the updated Ofsted School and Early Years (EY) Inspection Handbooks came into effect from September 2019.

Cultural Capital | Early Education

When children start in an early years setting, they already have a different range of experiences in learning and play. Cultural capital in EYFS is about building on these early experiences. It gives children other opportunities to be curious, explore, try new things and experience awe and wonder. It'll be different for every child and setting.

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cultural capitals is a fascinating work of literary and cultural modern london and cultural capitals is a fascinating work of literary and cultural history that redefines our conception of when modern city came to be and brings early modern london and paris alive in all their splendour squalor and richness like so many other mature western

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London Metropolitan Archives, P93/DUN/327, f. 83v. 3 April 1632. Early modern London was a port city, which sat at the centre of England's international networks of colonial and commercial venture. However, London's maritime operations were underpinned by working communities that were situated just beyond the city's walls, in the vast parish of Stepney to the...

How to Get Ahead in Early Modern London's Maritime World ...

capitals is a fascinating work of literary and cultural history that redefines our conception of when the modern city came to be and brings early modern london and paris alive in all their splendor squalor and richness between the two wars paris was the capital of modern art and a magnet for intellectuals writers and artists from around the

Social theories of modernity focus on the nineteenth century as the period when Western Europe was transformed by urbanization. Cities became thriving metropolitan centers as a result of economic, political, and social changes wrought by the industrial revolution. In Cultural Capitals, Karen Newman demonstrates that speculation and capital, the commodity, the crowd, traffic, and the street, often thought to be historically specific to nineteenth-century urban culture, were in fact already at work in early modern London and Paris. Newman challenges the notion of a rupture between premodern and modern societies and shows how London and Paris became cultural capitals. Drawing upon poetry, plays, and prose by writers such as Shakespeare, Scudéry, Boileau, and Donne, as well as popular materials including pamphlets, ballads, and broadsides, she examines the impact of rapid urbanization on cultural production. Newman shows how changing demographics and technological development altered these two emerging urban centers in which new forms of cultural capital were produced and new modes of sociability and representation were articulated. Cultural Capitals is a fascinating work of literary and cultural history that redefines our conception of when the modern city came to be and brings early modern London and Paris alive in all their splendor, squalor, and richness.

The Routledge Handbook of Material Culture in Early Modern Europe marks the arrival of early modern material culture studies as a vibrant, fully-established field of multi-disciplinary research. The volume provides a rounded, accessible collection of work on the nature and significance of materiality in early modern Europe – a term that embraces a vast range of objects as well as addressing a wide variety of human interactions with their physical environments. This stimulating view of materiality is distinctive in asking questions about the whole material world as a context for lived experience, and the book considers material interactions at all social levels. There are 27 chapters by leading experts as well as 13 feature object studies to highlight specific items that have survived from this period (defined broadly as c.1500–c.1800). These contributions explore the things people acquired, owned, treasured, displayed and discarded, the spaces in which people used and thought about things, and the social relationships which cluster around goods – between producers, vendors and consumers of various kinds – and the way knowledge travels around those circuits of connection. The content also engages with wider issues such as the relationship between public and private life, the changing connections between the sacred and the profane, or the effects of gender and social status upon lived experience. Constructed as an accessible, wide-ranging guide to research practice, the book describes and represents the methods which have been developed within various disciplines for analysing pre-modern material culture. It comprises four sections which open up the approaches of various disciplines to non-specialists: ‘Definitions, disciplines, new directions’, ‘Contexts and categories’, ‘Object studies’ and ‘Material culture in action’. This volume addresses the need for sustained, coherent comment on the state, breadth and potential of this lively new field, including the work of historians, art historians, museum curators, archaeologists, social scientists and literary scholars. It consolidates and communicates recent developments and considers how we might take forward a multi-disciplinary research agenda for the study of material culture in periods before the mass production of goods.

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.

In this book, Carl Goldstein examines the print culture of seventeenth-century France through a study of the career of Abraham Bosse, a well-known printmaker, book illustrator, and author of books and pamphlets on a variety of technical subjects. The consummate print professional, Bosse persistently explored the endless possibilities of print – single-sheet prints combining text and image, book illustration, broadsides, placards, almanacs, theses, and pamphlets. Bosse had a profound understanding of print technology as a fundamental agent of change. Unlike previous studies, which have largely focused on the printed word, this book demonstrates the extent to which the contributions of an individual printmaker and the visual image are fundamental to understanding the nature and development of early modern print culture.

Early seventeenth-century London playwrights used actual locations in their comedies while simultaneously exploring London as an imagined, ephemeral, urban space. Producing Early Modern London examines this tension between representing place and producing urban space. In analyzing the theater’s use of city spaces and places, Kelly J. Stage shows how the satirical comedies of the early seventeenth century came to embody the city as the city embodied the plays. Stage focuses on city plays by George Chapman, Thomas Dekker, William Haughton, Ben Jonson, John Marston, Thomas Middleton, and John Webster. While the conventional labels of “city comedy” or “citizen comedy” have often been applied to these plays, she argues that London comedies defy these genre categorizations because the ruptures, expansions, conflicts, and imperfections of the expanding city became a part of their form. Rather than defining the “city comedy,” comedy in this period proved to be the genre of London. As the expansion of London’s social space exceeded the strict confines of the “square mile,” the city burgeoned into a new metropolis. The satiric comedies of this period became, in effect, playgrounds for urban experimentation. Early seventeenth-century playwrights seized the opportunity to explore the myriad ways in which London worked, taking the expected—a romance plot, a typical father-son conflict, a cross-dressing intrigue—and turning it into a multifaceted, complex story of interaction and proximity.

For both producers and consumers of theatre in the early modern era, art was viewed as a social rather than an individual activity. Emerging in the context of new capitalistic modes of production, the birth of the nation state and the rise of absolute monarchies, theatre also proved a highly mobile medium across geolinguistic boundaries. This volume provides a comprehensive and interdisciplinary overview of the cultural history of theatre from 1400 to 1650, and examines the socioeconomically heterodox nature of theatre and performance during this period. Highly illustrated with 48 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.

Sets out a new history of early modern sexuality by attending to early modern representations of male clothing. Maps utopian fantasies around extravagantly dressed men in early modern theatrical comedies and argues that superficiality and affectation offered alternatives to dominant early modern ideologies governing masculinity and sexuality.

An exploration of wit, witlessness and social and comic conventions in the plays of Shakespeare, Jonson and their contemporaries.

"Would there have been a Renaissance without translation?" Karen Newman and Jane Tylus ask in their Introduction to this wide-ranging group of essays on the uses of translation in an era formative for the modern age. The early modern period saw cross-cultural translation on a massive scale. Humanists negotiated status by means of their literary skills as translators of culturally prestigious Greek and Latin texts, as teachers of those same languages, and as purveyors of the new technologies for the dissemination of writing. Indeed, with the emergence of new vernaculars and new literatures came a sense of the necessary interactions of languages in a moment that can truly be defined as "after Babel." As they take their starting point from a wide range of primary sources—the poems of Louise Labé, the first Catalan dictionary, early printed versions of the Ptolemy world map, the King James Bible, and Roger Williams's Key to the Language of America—the contributors to this volume provide a sense of the political, religious, and cultural stakes for translators, their patrons, and their readers. They also vividly show how the very instabilities engendered by unprecedented linguistic and technological change resulted in a far more capacious understanding of translation than what we have today. A genuinely interdisciplinary volume, Early Modern Cultures of Translation looks both east and west while at the same time telling a story that continues to the present about the slow, uncertain rise of English as a major European and, eventually, world language. Contributors: Gordon Braden, Peter Burke, Anne Coldiron, Line Cottegnyes, Margaret Ferguson, Edith Grossman, Ann Rosalind Jones, Lázló Kontler, Jacques Lezra, Carla Nappi, Karen Newman, Katharina N. Piechocki, Sarah Rivett, Naomi Tadmor, Jane Tylus.

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.

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