The Criers and Hawkers of London

Marcellus Laroon - 1990

The Criers and Hawkers of London is a book that explores the lives of London’s street sellers and their role in the city’s economic and social history. The book is based on the famous series of engravings and drawings created by Marcellus Laroon, which were originally published in 1687 and became a best-seller. Laroon’s images depict the various denizens of London’s streets, including prostitutes, beggars, and tinkers, and were produced between 1580 and 1900. The book includes nineteen hitherto unpublished sketches by Laroon held at Blenheim Palace.

The book was published in 2016 and is a valuable document for scholars of popular British art, social history, and costume. It provides a fresh appreciation of this ancient phenomenon and is an important contribution to the study of street vending and its impact on society.

In the book, a secondary theme evolved out of the construction of the first. Participants discussed the environment as a catalyst in the change of “what people actually think a businessman (or woman) looks like.” Many of these images were formed based upon pop culture, such as the traveling salesman in the Looney Tunes cartoons who sells brushes door to door and hails from Walla Walla, Washington. Others were based on the images read about in books, such as Willy Loman from Death of a Salesman. In this case, the materials at hand had met the demand of the Century and thus provide a fresh appreciation of this ancient phenomenon.

This book is a valuable resource for students and researchers of early modern society, economic history, state formation and empire, cultural representation, and mobility.
ballads, the field hollers and corn-shucking songs of the American South, the pearl-diving songs of the Persian Gulf, the rich mbafe a cappella singing of South Africa and today’s rasta melting, the humorous and ribald songs used by street performers the world over. Imperialism and technology, in shaping the audience’s brands and personal opportunities, empowered a folklore element to create a form of entertainment that was a form of escapism, a way for people to cope with the harsh realities of life. Nowadays, the audiences listen to these songs to escape from their everyday problems and enjoy the music.

The role of music in the workplace has been well-documented in various societies around the world. In ancient Egypt, music was used to relieve the monotony of work and to provide entertainment for workers. In medieval Europe, music was used as a form of therapy to alleviate the mental and physical stress associated with manual labor. In the United States, during the Industrial Revolution, music was used to enhance productivity and to create a sense of community among workers. Today, music continues to play a significant role in the workplace, influencing productivity, job satisfaction, and overall wellbeing.

The work of music in modern society is evident in the various genres that have emerged, influenced by cultural, social, and technological changes. From folk music to modern pop, from classical to electronic, music has become a universal language that transcends borders and unites people in shared experiences. The impact of music on the workplace is evident in the various studies and research that have been conducted, highlighting its positive effects on employee engagement, retention, and productivity.

However, the impact of music on the workplace is not always positive. Noise pollution, music that is too loud or too aggressive, and music that is not culturally appropriate can have a negative impact on employee health and well-being. Therefore, it is essential to consider the context and the needs of employees when selecting music for the workplace.

In conclusion, music has a profound impact on the workplace, shaping the way people work, behave, and interact with one another. As we continue to explore the relationship between music and the workplace, it is crucial to consider the role of music in creating a positive and inclusive work environment that promotes productivity, job satisfaction, and overall well-being.
unsettled - Patrick Fumento - 2006-05

Migrants made up a growing class of workers in late sixteenth- and seventeenth- century England. In fact, by 1650, half of England’s rural population consisted of migrants. In The Invention of the Oral, Paula McDowell undertakes an ambitious attempt to reconstruct the everyday lives of these dispersed people. Patrick Fumento offers an expansive portrait of wandering people who populated the country in the late seventeenth century. He places migrants firmly in their historical context, discussing the different influences on their work, from Roman satire to the politics of the day. The result is an engaging and insightful portrait not only of William Hogarth, but also of the middle years of the eighteenth century. Art lovers will enjoy this book, but so too will anyone with an interest in the history of the terms ‘normal’ and ‘abnormal’. Originally meaning ‘as occurring in nature’, normality has taken on significant cultural gravitas and this book recognizes and explores that fact. The essays engage with the concepts of the normal and the abnormal from the perspective of a variety of academic disciplines – ranging from art history to social history of medicine, literature, and science studies to sociology and cultural anthropology. The contributors use various media as their focus, from Hogarth’s prints to Renaissance literary works, and they address the changing social roles of women, the changing role of race and ethnicity in society, and the development of the modern welfare state.

The Enlightenment Eye: Geology and Visual Culture demonstrate the extent to which Geology advanced this discourse in virtually all disciplines. The concept of visibility becomes a constitutive moment in a productive relationship between the verbal and visual arts with far-reaching implications for the formation of bourgeois identity, pedagogy, and culture. From a variety of theoretical perspectives, the contributors to this volume examine the interconnections between aesthetic and scientific fields of inquiry involved in Geology’s visual identity. By locating Geology’s position in the examination of visual culture, it presents a model of textual dissemination and the material and economic premises of European landscapes of print.

The Invention of the Oral: Paula McDowell - 2017-06-13

As today’s embrace of the digital has sparked interest in the history of print culture, so in eighteenth-century Britain the dramatic proliferation of print gave rise to efforts to historicize different media forms and to understand their unique powers. And so it was, Paula McDowell argues, that our modern concepts of oral culture and print culture began to crystallize, and authors and intellectuals drew on older theological notion of oral tradition to forge the modern secular notion of oral culture. In this capacious study, Paula McDowell reorients critical conversations across eighteenth-century studies, media and communications studies, the history of the book, and beyond.

Not Dead Things - Rosalind Harms - 2013-08-09

This collection explores the surprising ways by which cheap print moved across Europe, focusing on Italy, the Netherlands and Britain. Looking at peddlers, commerces and communication, it presents a model of textual dissemination and the material and economic premises of European landscapes of print.

The China Review, Or, Notes and Queries on the Far East - Nicholas Bellamy Dennes - 1874

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Henry Power draws on a range of sources—including eighteenth-century cookery books as well as works of classical literature—to offer fresh readings of works by Swift, Gay, and Pope, and of Fielding’s major novels. Epic into Novel explores Fielding’s engagement with various Scriblerian themes, primarily the consumption of literature, but also the professionalization of scholarship, and the status of the author. It shows ultimately that Fielding broke with the Scriblerians in acknowledging and celebrating the influence of the marketplace on his work.

Epic into Novel - Henry Power - 2015-02-19

Epic into Novel examines an unexplored tension in Fielding’s work: the tension between his commitment to the classical tradition and his immersion in a print culture in which books were regarded as consumable commodities. It gives a fresh account of Fielding’s engagement with classical literature, showing how he fashioned his novels out of ancient epic. It also shows how Fielding drew on the language of cookery and consumption in order to characterize his relationship with the market. This interest in the place of the ancients in a world of consumers was inherited from the previous generation of satirists. The “Scriblerian”—among them Jonathan Swift, John Gay, and Alexander Pope—repeatedly suggest in their work that classical values are at odds with modern tastes and appetites. Fielding, who idolized these writers as a young man, developed many of their satiric routines in his own writing. But Fielding broke from Swift, Gay, and Pope in creating a version of epic designed to appeal to modern consumers. Henry Power draws on a range of sources—including eighteenth-century cookery books as well as works of classical literature—to offer fresh readings of works by Swift, Gay, and Pope, and of Fielding’s major novels. Epic into Novel explores Fielding’s engagement with various Scriblerian themes, primarily the consumption of literature, but also the professionalization of scholarship, and the status of the author. It shows ultimately that Fielding broke with the Scriblerians in acknowledging and celebrating the influence of the marketplace on his work.

Painting the Cannon’s Roar - Thomas Tolley - 2017-07-05

From c.1750 to c.1810 the paths of music history and the history of painting converged with lasting consequences. The publication of Newton’s Opticks at the start of the eighteenth century gave a ‘scientific’ basis to the analogy between sight and sound, allowing music and the visual arts to be defined more closely in relation to one another. This was also a period which witnessed the emergence of a larger and increasingly receptive audience for both music and the visual arts - an audience which potentially included all social strata. The development of this growing public and the commercial potential that it signified meant that for the first time it became possible for a contemporary artist to enjoy an international reputation. Nowhere is this better illustrated than in the career of Joseph Haydn. Although this phenomenon defies conventional modes of study, the book shows how musical jocularity became a major creative force in popular culture. Haydn, the most popular living cultural personality of the period, proved to be the key figure in advancing the new relationship. The connections between the composer and his audiences and leading contemporary artists (including Tiepolo, Mengs, Kauffman, Goya, David, Meissenschildt, Loutherbourg, Canova, Copley, Fuseli, Reynolds, Gillray and West) are examined here for the first time. By the early nineteenth century, populism was beginning to be regarded with scepticism and disdain. Mozart was the modern Raphael, Beethoven the modern Michelangelo. Haydn, however, had no clear parallel in the accepted canon of Renaissance art. Yet his recognition that ordinary people had a desire to experience simultaneous aural and visual stimulation was not altogether lost, finding future exponents in Wagner and later still in the cinematic arts.

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