

1793 A Song Of The Natives Of New South Wales

Laura Mason examines the shifting fortunes of singing as a political gesture to highlight the importance of popular culture to revolutionary politics. Arguing that scholars have overstated the uniformity of revolutionary political culture, Mason uses songwriting and singing practices to reveal its diverse nature. Song performances in the streets, theaters, and clubs of Paris showed how popular culture was invested with new political meaning after 1789, becoming one of the most important means for engaging in revolutionary debate. Throughout the 1790s, French citizens came to recognize the importance of anthems for promoting their interpretations of revolutionary events, and for championing their aspirations for the Revolution. By opening new arenas of cultural activity and demolishing Old Regime aesthetic hierarchies, revolutionaries permitted a larger and infinitely more diverse population to participate in cultural production and exchange, Mason contends. The resulting activism helps explain the urgency with which successive governments sought to impose an official political culture on a heterogeneous and mobilized population. After 1793, song culture was gradually depoliticized as popular classes retreated from public arenas, middle brow culture turned to the strictly entertaining, and official culture became increasingly rigid. At the same time, however, singing practices were invented which formed the foundation for new, activist singing practices in the next century. The legacy of the Revolution, according to Mason, was to bestow new respectability on popular singing, reshaping it from an essentially conservative means of complaint to an instrument of social and political resistance.

A 1916 three-volume catalogue of over 8,000 books and pamphlets from or about Ireland, printed between 1600 and 1900.

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This authoritative reference work investigates the roots of the Sacred Harp, the central collection of the deeply influential and long-lived southern tradition of shape-note singing. Where other studies of the Sacred Harp have focused on the sociology of present-day singers and their activities, David Warren Steel and Richard H. Hulan concentrate on the regional culture that produced the Sacred Harp in the nineteenth century and delve deeply into history of its authors and composers. They trace the sources of every tune and text in the Sacred Harp, from the work of B. F. White, E. J. King, and their west Georgia contemporaries who helped compile the original collection in 1844 to the contributions by various composers to the 1936 to 1991 editions. *The Makers of the Sacred Harp* also includes analyses of the textual influences on the music--including metrical psalmody, English evangelical poets, American frontier preachers, camp meeting hymnody, and revival choruses--and essays placing the Sacred Harp as a product of the antebellum period with roots in religious revivalism. Drawing on census reports, local histories, family Bibles and other records, rich oral interviews with descendants, and Sacred Harp Publishing Company records, this volume reveals new details and insights about the history of this enduring American musical tradition.

Jean-Paul Bertaud is the leading French authority on the army of the French Revolution, and *La Revolution armee* is the authoritative treatment of the first great national, patriotic, revolutionary, and mass army, engaged in what has been called the first total war: that between revolutionary France and the other European powers. The book is a successful attempt to integrate military history with social and political history and thereby to depict the army as a "school for the republic" that by subtle changes after 1795 made way for the Napoleonic regime. The distinguished historian R.R. Palmer presents the first translation of this work into English in a volume that will quickly become indispensable for French historians, historical sociologists, and political scientists interested in armies and revolutions. The theme of the book is suggested by its French title: "the Revolution armed." That is, the book is primarily about the Revolution, and specifically the Revolution in its relation to armed force. This revolution, and this army, activated the idea of the citizen-soldier exemplified by the ancient classical republics, and favored by Jean-jacques Rousseau and other eighteenth-century thinkers, but never before realized on so large and portentous a scale as in France in the 1790s. Jean-Paul Bertaud is Professor of Modern History at the University of Paris I (the Sorbonne). He has published widely in France on aspects of the French Revolution. R.R. Palmer is Professor Emeritus at Yale University and author of numerous books, including the two-volume *The Age of the Democratic Revolution* (1959 and 1964), *Twelve Who Ruled* (1941), and *The Improvement of Humanity: Education and the French Revolution* (1985), all published by Princeton University Press. He has translated many works from the French, most recently *The Two Tocquevilles, Father and Son: Herve and Alexis de Tocqueville on the Coming of the French Revolution* (Princeton, 1987). Originally published in 1988. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The British Copyright Act of 1709 protected proprietors of books and music printed after 10 April 1710 who gave copies to the Company of Stationers in London. Upon receipt of a copy, usually within days of its first publication, the Stationers' Hall warehouse keeper entered details into a register. They included the date of registration, the name of the work's proprietor (its author or, if copyright had been transferred, its publisher), and the work's full title, which normally named the composer and the writer of any text and often named the work's performers and dedicatee. Although some publishers put the words 'Entered at Stationers' Hall' on title-pages without actually depositing copies, the

information in the registers about the many works that were registered has significant bibliographic value. Because the music entries have not previously been printed and access to them has been difficult, they generally have been ignored by cataloguers and scholars, with the consequence that numerous musical works of this period have been misdated in libraries and reference books. This book makes available, for the first time, the full text of the music entries at Stationers' Hall from 1710 to 1810 and abbreviated details of works entered from 1811 to 1818. Its value is enhanced by the inclusion of locations of copies of most works, together with indexes of composers, authors, performers and dedicatees, and an explanatory introduction by the compiler.

Reproduction of the original: Halleck's New English Literature by Reuben Post Halleck

This is the first book to detail the musical and cultural significance of the songster.

This anthology presents a selection of the poems with which Welsh writers living in Wales and London participated, through the medium of Welsh, to the controversy in Britain surrounding the French Revolution. These Welsh poems have been edited and translated into English for the first time ever. It also considers the cultural inheritance of the French Revolution in eisteddfodic poetry and poems to national heroes in which the competing notions of Welshness and Britishness come to the fore.

The year was 778. Charlemagne, starting homeward after an expedition onto the Iberian Peninsula, left his nephew, Count Roland, in command of a rear guard. As Roland and his troops moved through the Pyrenees, a fierce enemy swooped down and annihilated them. Whether the attackers were Moors, Basques, Gascons, or Aquitainians is still disputed. The massacre soon passed into legend, preserved but at the same time expanded and interpreted in oral tradition and written accounts. Dormant after the late Middle Ages, the legend began to inspire literary works even before the discovery and publication of the Oxford manuscript *Chanson de Roland* in 1837. The French Revolution and Empire, temporarily relieving Roland of his religious aura, hailed him as a patriot belaboring his country's foes. The Romantics made him either a dauntless, irrepressible extrovert or a noble victim struck down while making the world a better place. As the twentieth century dawned, a few authors scoffed at hero worship but others held up Roland as a heroic example that might help his countrymen live with the humiliation of their defeat in the Franco-Prussian War and then, as World War I approached, retake their lost territories. Fascinating as the Roland legend is in itself, no one has looked into the nonacademic French literature to which it has given rise in modern times. Harry Redman now shows how writers, with varying outlooks and approaches and divergent purposes, drew upon the legend from 1777 to the end of World War I. A monumental enterprise based on primary research, the book is of extraordinary value to scholars interested in the Old French epic and to all those concerned with more recent literary periods.

Contains more than 2,000 entries that supply information on the mythological, historical, geographical, and literary references contained in western art song. This lexicon helps singers and accompanists enhance their performances of songs, by providing them with the background on the many references embedded in this vast repertoire.

A New Loyal Song, for the 1st of January, 1793; the 104th Year of Britain Liberty A New Loyal Song, for the 1st of January, 1793; the 104th Year of Britains? Liberty A New Loyal Song, for the 1st of January, 1793; the 104th Year of Britainás Liberty Cheap Print and Popular Song in the Nineteenth Century Cambridge University Press

Songs of Innocence and of Experience is an collection of poems by William Blake. It appeared in two phases. A few first copies were printed and illuminated by William Blake himself in 1789; five years later he bound these poems with a set of new poems in a volume titled Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul. William Blake was also a painter before the songs of innocence and experience and made paintings such as Oberon, Titania, and Puck dancing with fairies. "Innocence" and "Experience" are definitions of consciousness that rethink Milton's existential-mythic states of "Paradise" and "Fall". Often, interpretations of this collection centre around a mythical dualism, where "Innocence" represents the "unfallen world" and "Experience" represents the "fallen world". Blake categorizes our modes of perception that tend to coordinate with a chronology that would become standard in Romanticism: childhood is a state of protected innocence rather than original sin, but not immune to the fallen world and its institutions. This world sometimes impinges on childhood itself, and in any event becomes known through "experience", a state of being marked by the loss of childhood vitality, by fear and inhibition, by social and political corruption, and by the manifold oppression of Church, State, and the ruling classes. The volume's "Contrary States" are sometimes signalled by patently repeated or contrasted titles: in Innocence, Infant Joy, in Experience, Infant Sorrow; in Innocence, The Lamb, in Experience, The Fly and The Tyger. The stark simplicity of poems such as The Chimney Sweeper and The Little Black Boy display Blake's acute sensibility to the realities of poverty and exploitation that accompanied the "Dark Satanic Mills" of the Industrial Revolution.

Horgan analyses the importance of songs in British eighteenth-century culture with specific reference to their political meaning. Using an interdisciplinary methodology, combining the perspectives of literary studies and cultural history, the utilitarian power of songs emerges across four major case studies.

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