



The Golden Age Of The Thames

James Herbert Curle



The Golden Age Of The Thames:

The Golden Age of the Thames Patricia Burstall, 1981-01-01 The Golden Age of Pantomime Jeffrey Richards, 2014-10-23 Of all the theatrical genres most prized by the Victorians pantomime is the only one to have survived continuously into the twenty first century It remains as true today as it was in the 1830s that a visit to the pantomime constitutes the first theatrical experience of most children and now as then a successful pantomime season is the key to the financial health of most theatres Everyone went to the pantomime from Queen Victoria and the royal family to the humblest of her subjects It appealed equally to West End and East End to London and the provinces to both sexes and all ages Many Victorian luminaries were devotees of the pantomime notably among them John Ruskin Charles Dickens Lewis Carroll and W E Gladstone In this vivid and evocative account of the Victorian pantomime Jeffrey Richards examines the potent combination of slapstick spectacle and subversion that ensured the enduring popularity of the form The secret of its success he argues was its continual evolution It acted as an accurate cultural barometer of its times directly reflecting current attitudes beliefs and preoccupations and it kept up a flow of instantly recognisable topical allusions to political rows fashion fads technological triumphs wars and revolutions and society scandals Richards assesses throughout the contribution of writers producers designers and stars to the success of the pantomime in its golden age This book is a treat as rich and appetizing as turkey mince pies and plum pudding

The Golden Age of Engraving Frederick Keppel, 1910 **The Geology of the Whangaroa Subdivision, Hokianga Division** James Mackintosh Bell, Edward de Courcy Clarke, 1909 Bulletin , 1909

The Gold Mines of the World James Herbert Curle, 1899 **The Great War, The Waste Land and the Modernist Long Poem** Oliver Tearle, 2019-04-04 The Great War The Waste Land and the Modernist Long Poem explores how cultural responses to the trauma of the First World War found expression in the form of the modernist long poem Beginning with T S Eliot s The Waste Land Oliver Tearle reads that most famous example of the genre in comparison with lesser known long poems such as Hope Mirrlees s Paris A Poem Richard Aldington s A Fool I the Forest and Nancy Cunard s Parallax As well as presenting a new history of this neglected genre the book examines the ways in which the modernist long poem represented the seminal literary form for grappling with the crises of European modernity in the wake of World War I **Pleasure**

Boating on the Thames Simon Wenham, 2014-05-05 The River Thames above London underwent a dramatic transformation during the Victorian period from a great commercial highway into a vast conduit of pleasure Pleasure Boating on the Thames traces these changes through the history of the firm that did more than any other on the waterway to popularise recreational boating Salter Bros began as a small boat building enterprise in Oxford and went on to gain worldwide fame not only as the leading racing boat constructor but also as one of the largest rental craft and passenger boat operators in the country Simon Wenham s illustrated history sheds light on over 150 years of social change how leisure developed on the waterway including the rise of camping as well as how a family firm coped with the changes brought about by industrialisation a business that

today still carries thousands of passengers a year *Storied Ground* Paul Readman,2018-02-22 People have always attached meaning to the landscape that surrounds them In *Storied Ground* Paul Readman uncovers why landscape matters so much to the English people exploring its particular importance in shaping English national identity amid the transformations of modernity The book takes us from the fells of the Lake District to the uplands of Northumberland from the streetscapes of industrial Manchester to the heart of London This panoramic journey reveals the significance not only of the physical characteristics of landscapes but also of the sense of the past collective memories and cultural traditions that give these places their meaning Between the late eighteenth and early twentieth centuries Englishness extended far beyond the pastoral idyll of chocolate box thatched cottages waving fields of corn and quaint country churches It was found in diverse locations urban as well as rural north as well as south and it took strikingly diverse forms *The Golden Age* Ian

Inkster,2017 **The Geology of the Whatatutu Subdivision, Raukumara Division, Poverty Bay** James Henry

Adams,1910 **Mines Statement [by the Minister of Mines]** New Zealand. Mines Department,1922 *A Chord in*

Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler Mark Ellis,2017-07-05 For centuries the augmented sixth sonority has fascinated composers and intrigued music analysts Here Dr Mark Ellis presents a series of musical examples illustrating the evolution of the augmented sixth and the changing contexts in which it can be found Surprisingly the sonority emerged from one of the last remnants of modal counterpoint to survive into the tonal era the Phrygian Cadence In the Baroque period the terrible dissonance was nearly always associated with negative textual imagery Charpentier described the augmented sixth as poignantly expressive J S Bach considered an occurrence of the chord in one of his forebear s motets remarkably bold During Bach s composing lifetime the augmented sixth evolved from a relatively rare chromaticism to an almost commonplace element within the tonal spectrum the chord reflects particular chronological and stylistic strata in his music Theorists began cautiously to accept the chord but its inversional possibilities proved particularly contentious as commentaries by writers as diverse as Muffat Marpurg and Rousseau reveal During the eighteenth century the augmented sixth became increasingly significant in instrumental repertoires it was perhaps Vivaldi who first liberated the chord from its negative textual associations By the later eighteenth century the chord began to function almost as a signpost to indicate important structural boundaries within sonata form The chord did not however entirely lose its darker undertone it signifies for example the theme of revenge in Mozart s *Don Giovanni* Romantic composers uncovered far reaching tonal ambiguities inherent in the augmented sixth Chopin s Nocturnes often seem beguilingly simple but the surface tranquillity masks the composer s strikingly original harmonic experiments Wagner s much analyzed *Tristan Chord* resolves according to some theorists on an augmented sixth In *Tristan und Isolde* the chord s mercurial **A Degree in a Book: Art History**

John Finlay,2023-01-17 Spanning from the classical sculpture of Ancient Rome to contemporary performance art this vibrantly illustrated guide provides a rich overview of art history covering many topics explored in a history of art degree

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Money and Materiality in the Golden Age of Graphic Satire Amanda Lahikainen, 2022-08-12 This book examines the entwined and simultaneous rise of graphic satire and cultures of paper money in late eighteenth and early nineteenth century Britain Asking how Britons learned to value both graphic art and money the book makes surprising connections between two types of engraved images that grew in popularity and influence during this time Graphic satire grew in visual risk taking while paper money became a more standard carrier of financial value courting controversy as a medium moral problem and factor in inflation Through analysis of satirical prints as well as case studies of monetary satires beyond London this book demonstrates several key ways that cultures attach value to printed paper accepting it as social reality and institutional fact Thus satirical banknotes were objects that broke down the distinction between paper money and graphic satire altogether

Mozart in Vienna Simon P. Keefe, 2017-09-21 Comprehensive and engaging exploration of Mozart's greatest works focussing on his dual roles as performer and composer in Vienna

A Brief History of Painting Roy Bolton, 2013-06-13 The urge to create pictures of our world has been with us ever since early man daubed a fingerful of pigment on a rock or used primitive colours to create exquisite images of the beasts he hunted images so breathtakingly powerful they have never been surpassed however sophisticated we have become This book tells the story of what painting has meant to us and how its role has changed over the centuries In the crisp unstuffy commentary on each of 150 landmark works Christie's art expert Roy Bolton leads us through the development of painting until our own age where painting as a painterly craft has been overtaken by a proliferation of new forms introduced by contemporary art To the question Is the death of painting upon us the introductory chapter by Matthew Collings the multi award winning TV art presenter art historian and cultural critic gives an inspiring answer Painting justifies itself Rather than pathetically struggling to keep up with the new freak show culture of videos and installations painting will only be worth having if it reconnects with its own inner life where the old and the new are the same Roy Bolton's selection takes us from the Ancient World via the Italian Renaissance Rococo and Classicism to Impressionism Modernism and the Contemporary World Each painting with its context and artist is explained in terms designed to encourage us to judge art for ourselves Written with authority and full of original and helpful insights this is a history of art for our times While I find it interesting to think about all sorts of art I prefer painting to any of it Painting is soulful important serious and humane Matthew Collings

We need to demystify art by stripping it down to its bare essentials then rebuilding it ourselves using our own minds and eyes without all the pompous clutter Roy Bolton *Early Modern Emotions* Susan Broomhall, 2016-12-08 *Early Modern Emotions* is a student friendly introduction to the concepts approaches and sources used to study emotions in early modern Europe and to the perspectives that analysis of the history of emotions can offer early modern studies more broadly The volume is divided into four sections that guide students through the key processes and practices employed in current research on the history of emotions The first explains how key terms and concepts in the study of emotions relate to early modern Europe while the second focuses on the unique ways in which emotions were conceptualized at the time The third section introduces a range of sources and methodologies that are used to analyse early modern emotions The final section includes a wide ranging selection of thematic topics covering war religion family politics art music literature and the non human world to show how analysis of emotions may offer new perspectives on the early modern period more broadly Each section offers bite sized accessible commentaries providing students new to the history of emotions with the tools to begin their own investigations Each entry is supported by annotated further reading recommendations pointing students to the latest research in that area and at the end of the book is a general bibliography which provides a comprehensive list of current scholarship This book is the perfect starting point for any student wishing to study emotions in early modern Europe

The Angry Buzz Patricia Holland, 2006-01-25 Current affairs television in the UK in more than half a century of programmes has set out to tell us something we didn't know treating its audience as citizens with the right to demand that something must be done Over their 36 year history the current affairs series *This Week* and its replacement *TVEye* helped to mark out that democratic project This is the story of *This Week* one of the few giants of the genre set within the wider pattern of the angry buzz of inquiry and dissent that is current affairs television This is a particularly timely tale now that many fear that current affairs may be an endangered species Patricia Holland follows *This Week* from its beginnings in the 1950s as a light magazine programme with some serious moments through the challenging programmes of the 1970s which brought home the reality of poverty at home famine in Africa and accusations of torture in Northern Ireland The story continues right up to its demise in 1992 often blamed on its controversial programme *Death on the Rock* on the shooting of IRA terrorists in Gibraltar She shows how *This Week* covered the spectrum of public affairs and social issues in an uncompromising way which regularly brought it into conflict with the authorities She also brings to life people with a real sense of purpose and commitment and the realities of digging behind the headlines against a highly charged international political backdrop *The Angry Buzz* also explores the development of current affairs journalism It looks at the scope of the current affairs agenda the practice of responsible journalism while producing attractive programmes regulation and public service television tabloidisation and dumbing down and issues for women working within a genre largely dominated by men This history of *This Week* and current affairs journalism is a live history which does not remain in the past but has a real

purchase on the present and the future *A Companion to Australian Art* Christopher Allen, 2021-04-08 *A Companion to Australian Art* is a thorough introduction to the art produced in Australia from the arrival of the First Fleet in 1788 to the early 21st century. Beginning with the colonial art made by Australia's first European settlers, this volume presents a collection of clear and accessible essays by established art historians and emerging scholars alike. Engaging, clearly written chapters provide fresh insights into the principal Australian art movements, considered from a variety of chronological, regional, and thematic perspectives. The text seeks to provide a balanced account of historical events to help readers discover the art of Australia on their own terms and draw their own conclusions. The book begins by surveying the historiography of Australian art and exploring the history of art museums in Australia. The following chapters discuss art forms such as photography, sculpture, portraiture, and landscape painting, examining the practice of art in the separate colonies before Federation and in the Commonwealth from the early 20th century to the present day. This authoritative volume covers the last 250 years of art in Australia, including the Early Colonial, High Colonial, and Federation periods, as well as the successive Modernist styles of the 20th century, and considers how traditional Aboriginal art has adapted and changed over the last fifty years. *The Companion to Australian Art* is a valuable resource for both undergraduate and graduate students of the history of Australian artforms from colonization to postmodernism and for general readers with an interest in the nation's colonial art history.

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