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CHAPMAN MCCANN

An Anatomy of an English Radical Newspaper Routledge
 "Prace Historyczne" są kwartalnikiem ukazującym się w ramach Zeszytów Naukowych Uniwersytetu Jagiellońskiego. Pierwszy numer ukazał się w 1955 r. Początkowo pismo wychodziło nieregularnie. Później, pod redakcją prof. Krzysztofa Baczkowskiego, zostało przekształcone w rocznik, a następnie w kwartalnik. Od 2009 czasopismo ukazuje się w sposób ciągły on-line. Pismo jest związane z Instytutem Historii UJ. W ramach „Prac Historycznych” ukazywały się również serie tematyczne: „Studia Austro-Polonica”, „Studia Polono-Danubiana et Balcanica”, „Studia Gallo-Polonica”, „Studia Germano-Polonica” i „Studia Italo-Polonica”. Łamy pisma są otwarte dla badaczy różnych epok (od starożytności po czasy współczesne) i różnych specjalności (historia polityczna, społeczna, gospodarcza, historia nauki i kultury). Teksty są publikowane w języku polskim oraz językach kongresowych (angielskim, niemieckim, francuskim). Są wśród nich oryginalne studia naukowe, edycje źródeł historycznych,

polemiki i recenzje oraz sprawozdania z najciekawszych wydarzeń naukowych. Ostatnio publikowali w „Pracach” badacze, między innymi, z Austrii, Czech, Niemiec, Rumunii, Słowacji i Stanów Zjednoczonych.

Poetry and the Police University of Michigan Press

The collection of essays presented here examines the links forged through the ages between the realm of law and the expressions of the humanistic culture. We collected thirty-five essays by international scholars and organized them into sections of ten chapters based around ten different themes. Two main perspectives emerged: in some articles the topic relates to the conventional approach of law and/in humanities (iconography, literature, architecture, cinema, music), other articles are about more traditional connections between fields of knowledge (in particular, philosophy, political experiences, didactics). We decided not to confine authors to one particular methodological framework, preferring instead to promote historiographical openness. Our intention was to create a patchwork of different approaches, with each article drawing on a different area of culture to provide a new angle to the history being told. The variety of authorial nationalities gives the collection a

multicultural character and the breadth of the chronological period it deals with from antiquity to the contemporary age adds further depth of insight. As the element that unites the collection is historiographical interpretation, we wanted to bring to the fore its historical depth. Thus for every chapter we organized the articles in chronological order according to the historical context covered. Looking at the final outcome, it was interesting to learn that more often than not the connection between law and humanities is not simply a relation between a specific branch of the law and a single field of the humanities, but rather a relation that could be developed in many directions at once, involving different fields of knowledge, and of arts and popular culture. We are grateful to Luigi Lacchè for his contribution to this collection. His essay outlines the coordinates of the law and humanities world, laying out the instruments necessary for an understanding of the origins of a complex methodology and the different approaches that exist within it. This project is the result of discussions that took place during the XXIII Forum of the Association of Young Legal Historians held in Naples in the spring of 2017. The book was made possible thanks to the advice and support of Cristina Vano. The Editors

Going Public BRILL

Designed for the general reader, this splendid introduction to French literature from 842 A.D.—the date of the earliest surviving document in any Romance language—to the present decade is the most compact and imaginative single-volume guide available in English to the French literary tradition. In fact, no comparable work exists in either language. It is not the customary inventory of authors and titles but rather a collection of wide-angled views of historical and cultural phenomena. It sets before us writers, public figures, criminals, saints, and monarchs, as well as religious, cultural, and social revolutions. It gives us books, paintings, public monuments, even TV shows. Written by 164 American and European specialists, the essays are introduced by date and arranged in chronological order, but here ends the book's resemblance to the usual history of literature. Each date is followed by a headline evoking an event that indicates the chronological point of departure. Usually the event is literary—the publication of an original work, a journal, a translation, the first performance of a play, the death of an author—but some events are literary only in terms of their repercussions and resonances. Essays devoted to a genre exist alongside essays devoted to one book, institutions are presented side by side with literary movements, and large surveys appear next to detailed discussions of specific landmarks. No article is limited to the "life and works" of a single author. Proust, for example, appears through various lenses: fleetingly, in 1701, apropos of Antoine Galland's translation of *The Thousand and One Nights*; in 1898, in connection with the Dreyfus Affair; in 1905, on the occasion of the law on the separation of church and state; in 1911, in relation to Gide and their different treatments of homosexuality; and at his death in 1922. Without attempting to cover every author, work, and cultural development since the *Serments de Strasbourg* in 842, this history succeeds in being both informative and critical about the more than 1,000 years it describes. The contributors offer us a chance to appreciate not only French culture but also the major critical positions in literary studies today. *A New History of French Literature* will be essential reading for all engaged in the study of French culture and for all who are interested in it. It is an authoritative, lively, and readable volume.

Exploring Cultural History University of Chicago Press
Mass Violence and the Self explores the earliest visual and textual depictions of personal suffering caused by the French Wars of Religion of 1562–98, the Fronde of 1648–52, the French

Revolutionary Terror of 1793–94, and the Paris Commune of 1871. The development of novel media from pamphlets and woodblock printing to colored lithographs, illustrated newspapers, and collodion photography helped to determine cultural, emotional, and psychological responses to these four episodes of mass violence. Howard G. Brown's richly illustrated and conceptually innovative book shows how the increasingly effective communication of the suffering of others combined with interpretive bias to produce what may be understood as collective traumas. Seeing these responses as collective traumas reveals their significance in shaping new social identities that extended beyond the village or neighborhood. Moreover, acquiring a sense of shared identity, whether as Huguenots, Parisian bourgeois, French citizens, or urban proletarians, was less the cause of violent conflict than the consequence of it. Combining neuroscience, art history, and biography studies, Brown explores how collective trauma fostered a growing salience of the self as the key to personal identity. In particular, feeling empathy and compassion in response to depictions of others' emotional suffering intensified imaginative self-reflection. Protestant martyrologies, revolutionary "autodefenses," and personal diaries are examined in the light of cultural trends such as the interiorization of piety, the culture of sensibility, and the birth of urban modernism to reveal how representations of mass violence helped to shape the psychological processes of the self.

La Grande Mademoiselle at the Court of France Penn State Press

Exploring the ways in which French women went public through publication, this book shows how they contributed to the formation of the public sphere in the seventeenth and eighteenth centuries. *Going Public* also takes the critical literature on the woman writer to a new level by examining the implications of print publicity. The contributors investigate the intersection of gender and publicity in a wide range of printed texts, from memoirs and legal briefs to novels, poems, and fairy tales. In doing so they reveal much about why individual women drawn from the whole spectrum of society embraced the medium of print and about the impact this form of publicity had on their lives.

Ideology and Foreign Policy in Early Modern Europe (1650–1750) Yale University Press

This collection of revised and previously unpublished articles explores aspects of the history of monarchy, family, suicide, and sodomy in early modern, especially eighteenth-century France. The durable but flexible traditions of the Ancien Régime not only sanctified but also limited the prerogatives of sovereigns over subjects and husbands/fathers/masters over wives, children, and servants. Private and public weakness and excess in those who ruled the kingdom and the household undermined their masculinity and legitimacy. Merrick analyzes expositions of and contestations about the origins, extent, and use and abuse of gendered royal and domestic authority in a wide variety of sources, including descriptions of beehives, pamphlets published during the Fronde, statues of Louis XV, police reports about disturbed subjects, parliamentary remonstrances, Jansenist polemics, essays submitted to the Academy of Berlin, the memoirs of the marquis de Bombelles, and complaints of wives against husbands and marital separation cases in Paris. In principle, kings and husbands/fathers/masters preserved order in the kingdom and the household by controlling themselves as well as their subordinates. In practice, they sometimes provoked disorder and failed in many ways to prevent and punish disorder. Merrick's articles on suicide and sodomy not only revisit some celebrated incidents (the deaths of the dragoons Bourdeaux and Humain, who shot themselves on 25 December 1773) and

notorious characters (the “pederast” marquis de Villette and “tribade” mademoiselle de Raucourt) but also document patterns in the lives and deaths of ordinary men and women. Based, like the articles on marital disputes, on extensive archival research, they investigate changes in jurisprudence and mentalities during the eighteenth century. As a whole, this volume challenges simplistic assumptions about absolutism, Enlightenment, and Revolution. Given the number of subjects addressed and the nature of the issues involved, the engaging articles will interest many readers.

Mass Violence and the Self New York Review of Books

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.

King of the World Routledge

Tender Geographies

The History and Power of Writing Berghahn Books

David Parker's challenging interpretation presents a broad, in-depth study of the economic, social, ideological and political foundations of French Absolutism. This stimulating reassessment runs contrary to much revisionist historiography.

Singing the French Revolution Peter Lang

Considering what has been described as an Age of Revolutions, Black assesses a formative period in world history by examining the North American, European, Haitian and Latin American Revolutions. Causes, courses and consequences are all clarified in the articles selected and an introduction charts the major themes.

Conflict and Enlightenment Harvard University Press

Exploring the cultural and political significance of forbidden books in France, a historian considers the ideological origins of the Revolution and its connections with the Enlightenment by examining what the French read in the eighteenth century—with substantial excerpts included.

Paris in the Age of Absolutism Penn State Press

The authors of the 16 essays collected in this volume use a variety of approaches to study a broad range of what are now called 'ego-documents' from the Renaissance to the beginning of the 19th century.

Tender Geographies Cornell University Press

In an era defined by daily polls, institutional rankings, and other forms of social quantification, it can be easy to forget that comparison has a long historical lineage. Presenting a range of multidisciplinary perspectives, this volume investigates the concepts and practices of comparison from the early modern period to the present. Each chapter demonstrates how comparison has helped to drive the seemingly irresistible dynamism of the modern world, exploring how comparatively minded assessors determine their units of analysis, the criteria they select or ignore, and just who it is that makes use of these comparisons—and to what ends.

The Invention of Rare Books Harvard University Press

This novel study of political culture in Enlightenment Europe analyses print, public opinion and the transnational dissemination of texts.

Contesting Europe Gunter Narr Verlag

Engaging with recent thinking about performance, political theory and canon formation, this study addresses the significance of the formal changes in seventeenth-century French theater. Each chapter takes up a particularity of seventeenth-century theatrical style and staging—for example, the clearing of violence from the stage—and shows how the conceptualization of these French stylistic shifts appropriates a rich body of Italian political writing on questions of action, temporality, and law. The theater's appropriation of political concerns and vocabularies, the author argues, proffers an astute reflection on the practices of government that draws attention to questions obscured in reason of state, such as the instrumentalization of women's bodies. In a new reading of tragedies about government, the author shows how the canonical figure of Pierre Corneille is formally engaged with the political strategizing he often appears to repudiate, and in so doing challenges a literary history that has read neoclassicism largely as a display of pure French style.

Prace Historyczne 2013, Numer 140 (3) Routledge

David Parrott's book offers a major re-evaluation of the last year of the Fronde - the political upheaval between 1648 and 1652 - in the making of seventeenth-century France. In late December 1651, Cardinal Mazarin defied the order for his perpetual banishment, and re-entered France at the head of an army. The political and military crisis that followed convulsed the nation, and revived the ebbing fortunes of a revolt led by the cousin of the young Louis XIV, the prince de Condé. The study follows in detail the unfolding political and military events of this year, showing how military success and failure swung between the two sides through the campaign, driving both cardinal and prince into a progressive intensification of the conflict, while simultaneously fuelling a quest for compromise and settlement which nonetheless eluded all the negotiators' efforts. The consequences were devastating for France, as civil war smashed into a fragile ecosystem that was already reeling under the impact of the global cooling of the 'Little Ice Age'. 1652 raises questions about established interpretations of French state-building, the rule of cardinal Mazarin and his predecessor, Richelieu, and their contribution to creating the 'absolutism' of Louis XIV.

Images of Kingship in Early Modern France Wydawnictwo UJ

Listen to "An Electronic Cabaret: Paris Street Songs, 1748-50" for songs from Poetry and the Police Audio recording copyright © 2010 by the President and Fellows of Harvard College. All rights reserved. In spring 1749, François Bonis, a medical student in Paris, found himself unexpectedly hauled off to the Bastille for distributing an *ò*abominable poem about the king. *Ó* So began the Affair of the Fourteen, a police crackdown on ordinary citizens for unauthorized poetry recitals. Why was the official response to these poems so intense? In this captivating book, Robert Darnton follows the poems as they passed through several media: copied

on scraps of paper, dictated from one person to another, memorized and declaimed to an audience. But the most effective dispersal occurred through music, when poems were sung to familiar tunes. Lyrics often referred to current events or revealed popular attitudes toward the royal court. The songs provided a running commentary on public affairs, and Darnton brilliantly traces how the lyrics fit into song cycles that carried messages through the streets of Paris during a period of rising discontent. He uncovers a complex communication network, illuminating the way information circulated in a semi-literate society. This lucid and entertaining book reminds us of both the importance of oral exchanges in the history of communication and the power of ÖviralÓ networks long before our internet age.

Licensing Loyalty Northwestern University Press

The essays presented in this volume, first published in 2000, describe a phenomenon so widespread in human time and space that its importance is easily overlooked. City walls shaped the history of warfare; the mobilisation of manpower and resources needed to build them favoured some kinds of polities over others; and their massive strength, appropriately ornamented, created a visual language of authority. Previous collective volumes on the subject have dealt mainly with Europe, but the historians and art

historians who collaborate here follow a comparative agenda. The millennial practice of wall building that branched out from the ancient Near East into India, Europe, and North Africa shows continuities and points of contact of which the makers of urban fortifications were scarcely aware; separate traditions in China, sub-Saharan Africa, and North America illustrate universal themes of defensive strategy and the symbolism of power, each time embedded in a distinctive local context.

Patroness of Paris W. W. Norton & Company

In its various European contexts, the invention and spread of newspapers in the seventeenth century had a profound effect on early modern culture and politics. While recent research has explored the role of the newspaper in transforming information into ideology in various European countries, this book is the first to bring this work together into a comprehensive and comparative survey.

The Politics of Information in Early Modern Europe Cambridge University Press

This collective volume examines the prevalence and variability of early modern discourses on Europe; it considers both Latin and vernacular texts from various fields of study in order to shed new light on how the concept of Europe evolved in its early days.