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The British Library British Library, 1975 **Treasures of the British Library** British Library, 2005 This handsome volume tells the story of the British Library and considers its treasures not just individually but as landmarks in the history of Britain's national library from its origins in some of the great royal noble and monastic collections of the Middle Ages to present day Book jacket **The British Library : what it is ; how it is Run ; what it Does** British Library, David Caplan, 1977 *Public Images* Ryan Linkof, 2020-08-12 The stolen snapshot is a staple of the modern tabloid press as ubiquitous as it is notorious The first in depth history of British tabloid photojournalism this book explores the origin of the unauthorised celebrity photograph in the early 20th century tracing its rise in the 1900s through to the first legal trial concerning the right to privacy from photographers shortly after the Second World War Packed with case studies from the glamorous to the infamous the book argues that the candid snap was a tabloid innovation that drew its power from Britain's unique class tensions Used by papers such as the Daily Mirror and Daily Sketch as a vehicle of mass communication this new form of image played an important and often overlooked role in constructing the idea of the press photographer as a documentary eyewitness From Edward VIII and Wallis Simpson to aristocratic debutantes Lady Diana Cooper and Margaret Whigham the rage of the social elite at being pictured so intimately without permission was matched only by the fascination of working class readers while the relationship of the British press to social economic and political power was changed forever Initially pioneered in the metropole tabloid style photojournalism soon penetrated the journalistic culture of most of the globe This in depth account of its social and cultural history is an invaluable source of new research for historians of photography journalism visual culture media and celebrity studies **Building the New British Library** British Library (London), 1989 **Western Plainchant** David Hiley, 1995 Plainchant is the oldest substantial body of music that has been preserved in any shape or form It was first written down in Western Europe in the wake of the Carolingian renaissance of the 8th and 9th centuries Many thousands of chants have been sung at different times or places in a multitude of forms and styles responding to the differing needs of the church through the ages This book provides a clear and concise introduction designed both for those to whom the subject is new and those who require a reference work for advanced studies It begins with an explanation of the liturgies which plainchant was designed to serve All the chief genres of chant different types of liturgical book and plainchant notations are described The later chapters are complemented by plates with commentary and transcriptions After an exposition of early medieval theoretical writing on plainchant a historical survey follows the constantly changing nature of the repertory through from the earliest times to the restoration of medieval chant a century ago The historical relations between Gregorian Old Roman Milanese Spanish and other repertories is considered Important musicians and centre of composition are discussed together with the establishment of Gregorian chant in all the lands of medieval Europe and the reformations and revisions carried out by the religious orders and the humanists Copiously

illustrated with over 200 musical examples transcribed from original sources the book highlights the diversity of practice and richness of the chant repertory characteristic of the Middle Ages As both a self contained summary and also with its many pointers to further reading a handbook for research it will become an indispensable reference book on this vast subject

What Kind of a Thing Is a Middle English Lyric? Cristina Maria Cervone, Nicholas Watson, 2022-08-30 What Kind of a Thing Is a Middle English Lyric considers issues pertaining to a corpus of several hundred short poems written in Middle English between the twelfth and early fifteenth centuries The chapters draw on perspectives from varied disciplines including literary criticism musicology art history and cognitive science Since the early 1900s the poems have been categorized as lyrics the term now used for most kinds of short poetry yet neither the difficulties nor the promise of this treatment have received enough attention In one way the book argues considering these poems to be lyrics obscures much of what is interesting about them Since the nineteenth century lyrics have been thought of as subjective and best read without reference to cultural context yet nonetheless they are taken to form a distinct literary tradition Since Middle English short poems are often communal and usually spoken sung and or danced this lyric template is not a good fit In another way however the very differences between these poems and the later ones on which current debates about the lyric still focus suggest they have much to offer those debates and vice versa As its title suggests this book thus goes back to the basics asking fundamental questions about what these poems are how they function formally and culturally how they are and are not related to other bodies of short poetry and how they might illuminate and be illuminated by contemporary lyric scholarship Eleven chapters by medievalists and two responses by modernists all in careful conversation with one another reflect on these questions and suggest very different answers The editors introduction synthesizes these answers by suggesting that these poems can most usefully be read as a kind of play in several senses of that word The book ends with eight new Middle English lyrics by seven contemporary poets

The Dark Bible Alison Knight, 2022-08-25 The Dark Bible explores early modern England's interactions with difficult aspects of the Bible For the early modern reader although the Bible was understood to be perfect sufficient and transcendent indeed the Protestant Reformation required it it was not always experienced as such While traditional interpretive precepts such as the claim that all dark passages could be read in the light of clear ones were frequently recited by early modern commentators their actual encounters with the darkness of the Bible suggest that writers commentators and translators were often deeply uncomfortable with the disjunction between what the Bible should be and what it actually was The Dark Bible investigates writers and translators attempts to explain accommodate circumvent and repair problematic texts across a range of genres and contexts It charts early modern English use of biblical scholarship in vernacular culture and investigates how vernacular writing in various genres could give voice to questioning and confused biblical interactions The Dark Bible demonstrates that early modern writers and critics engaged extensively with the Bible's difficulties attempting to circumvent and repair problematic texts and otherwise reconcile the

darkness of the Bible with theories of the Bible's perfection and clarity **Anglo-Saxon Prognostics, 900-1100** László Sándor Chardonnes, 2007 This book offers an analysis of the status and function of the Anglo Saxon prognostics in their manuscript context a study of their introduction to and transmission in Anglo Saxon England and for the first time a comprehensive edition of prognostics in Old English and Latin *The Early Tudor Court and International Musical Relations* Theodor Dumitrescu, 2017-07-05 Since the days in the early twentieth century when the study of pre Reformation English music first became a serious endeavour a conceptual gap has separated the scholarship on English and continental music of the late fifteenth and early sixteenth centuries The teaching which has informed generations of students in influential textbooks and articles characterizes the musical life of England at this period through a language of separation and conservatism asserting that English musicians were largely unaware of and unaffected by foreign practices after the mid fifteenth century The available historical evidence nevertheless contradicts a facile isolationist exposition of musical practice in early Tudor England The increasing appearance of typically continental stylistic traits in mid sixteenth century English music represents not an arbitrary and unexpected shift of compositional approach but rather a development prefaced by decades of documentable historical interactions Theodor Dumitrescu treats the matter of musical relations between England and continental Europe during the first decades of the Tudor reign c 1485 1530 by exploring a variety of historical social biographical repertorial and intellectual links In the first major study devoted to this topic a wealth of documentary references scattered in primary and secondary sources receives a long awaited collation and investigation revealing the central role of the first Tudor monarchs in internationalizing the royal musical establishment and setting an example of considerable import for more widespread English artistic developments By bringing together the evidence concerning Anglo continental musical relations for the first time along with new documents and interpretations concerning musicians music manuscripts and theory sources the investigation paves the way for a new evaluation of English musical styles in the first half of the sixteenth century

Reviewing **British Library**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**British Library**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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