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Gaul is often seen either from a classical Roman perspective as an imperial province in decay and Society and Culture in Late Antique Gaul: Revisiting the Sources - 1st

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is often seen either from a classical Roman perspective as an imperial province in decay and under constant threat from barbarian invasion or settlement, or from the medieval one, as the cradle of

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modern France and Germany.

Society and Culture in Late Antique Gaul | Taylor ...

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Gender, Society and Print Culture in Late-Stuart England ...

Culture is primarily an anthropological term. The field of anthropology emerged around the same time as Social Darwinism, in the late 19 th and early 20 th century. Social Darwinism was the belief that the closer a cultural group was to the normative,

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Western, European standards of behavior and appearance, the more evolved that group was.

Culture and Society | Boundless Sociology

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Focusing on a largely unknown type of popular print culture that developed in the late 1600s-the coffee house periodical-Helen Berry here offers new evidence that the politics of gender, far from being a marginal or frivolous topic, was an issue of general interest and

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wide-spread concern to the early modern reader. Berry's study provides the first full length analysis of John Dunton's ...

Gender, Society, and Print Culture in Late Stuart England ...
Key Features of Society . Modernity . 1650 to 1950 (ish) Clear social structure (class/ gender) The nuclear family. Jobs for life . Nation States and Politics. Trust in Science . A belief in "progress"
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Modernity, Post-Modernity and Late Modernity " ReviseSociology Culture and society. Cities and courts spawned the high culture of late Renaissance Italy. Ranging from Pietro Aretino "s merciless

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lampoons of the scandalous lives of the princes of the church in Renaissance Rome to the mysticism and Christocentric piety embraced by the intellectual circle surrounding the Spanish humanist Juan de Valdés in Naples, Italian culture in the 16th century defined itself for or against the church.

Italy - Culture and society | Britannica

Society & Culture of the 18th Century ... This lesson touches on 19th-century English society, its social values and class divisions, the Industrial Revolution, and the British Empire.

19th Century England: Society, Social Classes, & Culture ...

Victorian culture and art. More access made British cultural products more important. Not only did they reveal much about the

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society from which they emerged, but during the Victorian period Britain was the cultural capital of the English-speaking world (including the United States, Canada, Australia, and New Zealand).

Victorian era | History, Society, & Culture | Britannica

Late modernity is the characterization of today's highly developed global societies as the continuation of modernity rather than as an element of the succeeding era known as postmodernity, or the postmodern. Introduced as "liquid" modernity by the Polish-British sociologist Zygmunt Bauman, late modernity is marked by the global capitalist economies with their increasing privatization of services and by the information revolution.

Late modernity - Wikipedia

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Gender, Society and Print Culture in Late-Stuart England: The Cultural World of the Athenian Mercury: Berry, Helen:
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Gender, Society and Print Culture in Late-Stuart England ...
In the 1960s, 1970s, and 1980s, the Brezhnev era, a distinctive period of Soviet culture developed characterised by conformist public life and intense focus on personal life. In the late Soviet Union, Soviet popular culture was characterised by fascination with American popular culture as exemplified by the blue jeans craze. In arts, the liberalisation of all aspects of life starting from the ...

Culture of the Soviet Union - Wikipedia

Bibliography entry: Alfie, Fabian, Comedy and Culture: Cecco

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Angiolieri's Poetry and Late Medieval Society, Italian Perspectives, 8 (Cambridge: Legenda, 2002) First footnote reference: 35 Fabian Alfie, Comedy and Culture: Cecco Angiolieri's Poetry and Late Medieval Society, Italian Perspectives, 8 (Cambridge: Legenda, 2002), p.21. Subsequent footnote reference: 37 Alfie, p.

Comedy and Culture - Modern Humanities Research Association
The Red Scare was hysteria over the perceived threat posed by Communists in the U.S. during the Cold War between the Soviet Union and the United States, which intensified in the late 1940s and ...

The 1950s - American Culture & Society - HISTORY

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The Kongo people (Kongo: Esikongo, singular: MwisiKongo; also
Bakongo, singular: Mukongo) are a Bantu ethnic group primarily
defined as the speakers of Kikongo (Kongo languages).. They have

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lived along the Atlantic coast of Central Africa, in a region that by the 15th century was a centralized and well-organized Kingdom of Kongo, but is now a part of three countries.

Late Roman Gaul is often seen either from a classical Roman perspective as an imperial province in decay and under constant threat from barbarian invasion or settlement, or from the medieval one, as the cradle of modern France and Germany. Standard texts and "moments" have emerged and been canonized in the scholarship on the period, be it Gaul aflame in 407 or the much-disputed baptism of Clovis in 496/508. This volume avoids such stereotypes. It brings together state-of-the-art work in archaeology, literary, social, and religious history, philology, philosophy,

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epigraphy, and numismatics not only to examine under-used and new sources for the period, but also critically to reexamine a few of the old standards. This will provide a fresh view of various more unusual aspects of late Roman Gaul, and also, it is hoped, serve as a model for ways of interpreting the late Roman sources for other areas, times, and contexts.

In this learned, yet readable, book, Joseph McDermott introduces the history of the book in China in the late imperial period from 1000 to 1800. He assumes little knowledge of Chinese history or culture and compares the Chinese experience with books with that of other civilizations, particularly the European. Yet he deals with a wide range of issues in the history of the book in China and presents novel analyses of the changes in Chinese woodblock bookmaking

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over these centuries. He presents a new view of when the printed book replaced the manuscript and what drove that substitution. He explores the distribution and marketing structure of books, and writes fascinatingly on the history of book collecting and about access to private and government book collections. In drawing on a great deal of Chinese, Japanese, and Western research this book provides a broad account of the way Chinese books were printed, distributed, and consumed by literati and scholars, mainly in the lower Yangzi delta, the cultural center of China during these centuries. It introduces interesting personalities, ranging from wily book collectors to an indigent shoe-repairman collector. And, it discusses the obstacles to the formation of a truly national printed culture for both the well-educated and the struggling reader in recent times. This broad and comprehensive account of the

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development of printed Chinese culture from 1000 to 1800 is written for anyone interested in the history of the book. It also offers important new insights into book culture and its place in society for the student of Chinese history and culture. 'A brilliant piece of synthetic research as well as a delightful read, it offers a history of the Chinese book to the eighteenth century that is without equal.' - Timothy Brook, University of British Columbia 'Writers, scribes, engravers, printers, binders, publishers, distributors, dealers, literati, scholars, librarians, collectors, voracious readers - the full gamut of a vibrant book culture in China over one thousand years - are examined with eloquence and perception by Joseph McDermott in *The Social History of the Book*. His lively exploration will be of consuming interest to bibliophiles of every persuasion.' - Nicholas A. Basbanes, author of *A Gentle Madness, Patience and Fortitude*,

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A Splendor of Letters, and Every Book Its Reader Joseph McDermott is presently Fellow of St John's College, Cambridge, and University Lecturer in Chinese at Cambridge University. He has published widely on Chinese social and economic history, most recently on the economy of the Song (or, Sung) dynasty for the Cambridge History of China. He has edited *State and Court Ritual in China* and *Art and Power in East Asia*.

Asserting that litigation in late imperial China was a form of documentary warfare, this book offers a social analysis of the men who composed legal documents. Litigation masters emerge as central players in many of the most scandalous cases in 18th- and 19th-century China.

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Focusing on a largely unknown type of popular print culture that developed in the late 1600s-the coffee house periodical-Helen Berry here offers new evidence that the politics of gender, far from being a marginal or frivolous topic, was an issue of general interest and wide-spread concern to the early modern reader. Berry's study provides the first full length analysis of John Dunton's Athenian Mercury (1691-97), an influential specimen of the coffee-house periodical genre, as well as the original question-and-answer publication which addressed both men's and women's issues in one journal. As the chapter headings in this book indicate, the topics addressed in the "agony column" of the Athenian Mercury-for example, the body, courtship, and sex-are of enduring interest across the centuries. Berry's study of this periodical provides new insights into the gendered ideas and debates that circulated among

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middling sorts in early modern England. An historical survey of the social effects of mass communication in the early modern period, this volume makes an important contribution to the ongoing study of how gendered ideas and values were communicated culturally, particularly beyond the milieu of elite groups such as the nobility and gentry. It argues that the mass media was from its infancy an important means of communicating powerful messages about gender norms, particularly among the middling sorts. The study will appeal not only to historians, women and gender studies scholars and literature scholars, but also to scholars of publishing history.

Late Antique artefacts, and the images they carry, attest to a highly

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connected visual culture from ca. 300 to 800 C.E. On the one hand, the same decorative motifs and iconographies are found across various genres of visual and material culture, irrespective of social and economic differences among their users – for instance in mosaics, architectural decoration, and luxury arts (silver plate, textiles, ivories), as well as in everyday objects such as tableware, lamps, and pilgrim vessels. On the other hand, they are also spread in geographically distant regions, mingled with local elements, far beyond the traditional borders of the classical world. At the same time, foreign motifs, especially of Germanic and Sasanian origin, are attested in Roman territories. This volume aims at investigating the reasons behind this seemingly globalised visual culture spread across the Late Antique world, both within the borders of the (former) Roman and (later) Byzantine Empire and beyond, bringing

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together diverse approaches characteristic of different national and disciplinary traditions. The presentation of a wide range of relevant case studies chosen from different geographical and cultural contexts exemplifies the vast scale of the phenomenon and demonstrates the benefit of addressing such a complex historical question with a combination of different theoretical approaches.

We live in a time of great uncertainty about the future. Those heady days of the late 20th century, when the end of the Cold War seemed to be ushering in a new and more optimistic age, now seem like a distant memory. During the last couple of decades we've been battered by one crisis after another and the idea that humanity might be on a progressive path to a better future seems like a grand illusion. And yet it is only now, as disillusioned citizens try to make

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sense of the new political landscape, that the real nature of this reversal is beginning to reveal itself: contemporary societies have undergone a profound structural shift over the last 30 years, in the course of which classical industrial society has given way to a new kind of modernity that is oriented toward the particular and the unique. But the pervasive singularization of the social also generates systematic asymmetries and disparities. Reckwitz examines this dual structure of singularization and polarization as it plays itself out in the different sectors of our societies and, in so doing, he outlines the central structural features of the present: the new class society, the characteristics of a postindustrial economy, the conflict between culture and identity, the exhaustion resulting from the imperative to seek authentic fulfilment, and the crisis of liberalism. Building on his path-breaking work *The Society of*

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Singularities, this new book will be of great interest to students and scholars in sociology, politics and the social sciences generally and to anyone concerned with the great social and political issues of our time.

Poised between the commercialism of mass consumption and a questioning of prevailing social norms, youth cultures offer a fascinating insight into the social and cultural state of Western societies. This innovative collection provides a lively exploration of such cultures, with all their implicit ironies and contradictions, at the end of the twentieth century. Highlighting the current forms of expression - music, style, fashion, entertainment - and the richness of youth culture's historical and contemporary variety, the contributors address key issues including: why young people are

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seen as at risk from popular culture; how late modernity affects changing shifts in gender relations; how young people relate to texts, from the literary to the the transgressive; and how the young construct alternative social spheres and symbolic forms. Youth Culture in Late Modernity outlines the range of approaches to understanding youth culture and subculture and their relations to, or differences from, popular and high culture.

Despite the importance of books and the written word in Chinese society, the history of the book in China is a topic that has been little explored. This pioneering volume of essays, written by historians, art historians, and literary scholars, introduces the major issues in the social and cultural history of the book in late imperial China. Informed by many insights from the rich literature on the

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history of the Western book, these essays investigate the relationship between the manuscript and print culture; the emergence of urban and rural publishing centers; the expanding audience for books; the development of niche markets and specialized publishing of fiction, drama, non-Han texts, and genealogies; and more.

At the very heart of Christian doctrine and late medieval practice was the image of the crucified Christ. Sarah Beckwith examines the social meaning of this image across a range of key devotional English texts, using insights from anthropology and cultural studies. The image of the crucified Christ, she argues, acted as a place where the tensions between the sacred and the profane, the individual and the collective, were played out. The medieval

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obsession with the contours of Christ's body functioned to challenge and transform social and political relations. A fascinating and challenging book of interest not only to students of medieval literature, but also to cultural historians and women's studies specialists.

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