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music is a vital element in the poems and prose of emily dickinson but despite its importance the function of music as a literary technique in her work has not yet been fully explored what information exists is scarce and scattered the significance of the musical terminology and imagery in dickinson s poetry and prose are thoroughly explored in this book it considers the music of dickinson s life and times and how it influenced her writing how she combined music and poetry to create her own style several important nineteenth century reviews for what they reveal about the musical

quality of her work and her use of protestant hymns as a model for her poetry it also provides insights into musical interpretations of her poetry as related to the author by some fifty modern day composers and arrangers and discusses musical reflections of her poems and letters

in contrast to today s music industry whose principal products are recorded songs sold to customers round the world the music trade in georgian england was based upon london firms that published and sold printed music and manufactured and sold instruments on which this music could be played the destruction of business records and other primary sources has hampered investigation of this trade but recent research into legal proceedings apprenticeship registers surviving correspondence and other archived documentation has enabled aspects of its workings to be reconstructed the first part of the book deals with longman broderip arguably the foremost english music seller in the late eighteenth century and the firm s two successors broderip wilkinson and muzio clementi s variously styled partnerships who carried on after longman broderip s assets were divided in 1798 the next part shows how a rival music seller john bland and his successors used textual and thematic catalogues to advertise their publications this is followed by a comprehensive review of the development of musical copyright in this period a report of efforts by a leading inventor charles 3rd earl stanhope to transform the ways in which music was printed and recorded and a study of georg jacob vollweiler s endeavour to introduce music lithography into england the book should appeal not only to music historians but also to readers interested in english business history publishing history and legal history between 1714 and 1830

shakespeare s romances is a prose translation of shakespeare s nine romantic comedies into standard english these translations of shakespeare s romances stand on their own so that they may be read quickly and easily eliminating the need to search for the meaning of every second word of shakespeare s original text as well they are supplemented by explanations of the world in which shakespeare lived for those who are curious about it jeanne arthur s shake shakespeare s hand and make a friend for life translations make shakespeare s texts accessible to the ordinary person by clearing away four hundred years of changes to the english language to reveal the fresh liveliness of shakespeare s dialogue she hopes that they will enable the reader or audience member to travel back in time to enjoy the romances shakespeare wrote for his own audience and make them live in contemporary western culture once again for many more people some lovers of shakespeare s writing may object to the idea that his work needs to be translated however jeanne arthur believes that their love of shakespeare argues for a translation rather than against one it is over four hundred years since shakespeare s death not only has the english language evolved since this time but so has the culture of the world making a translation of the language enables us to appreciate more accurately the cultural differences and similarities between us and the world he lived in with the right help our imagination is a wonderful tool that can enable us to move freely into the past across cultures and into the future drama and other fictional forms exploit this capacity that we have to imagine ourselves anywhere and in any time

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