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HOOD ALEXIA

Decadent Culture in the United States Springer
As recently as the 1970s, gay and lesbian history was a relatively unexplored field for serious scholars. The past quarter century, however, has seen enormous growth in gay and lesbian studies. The literature is now voluminous; it is also widely scattered and not always easily accessible. In *Toward Stonewall*, Nicholas Edsall provides a much-needed synthesis, drawing upon both scholarly and popular writings to chart the development of homosexual subcultures in the modern era and the uneasy place they have occupied in Western society. Edsall's survey begins three hundred years ago in northwestern Europe, when homosexual subcultures recognizably similar to those of our own era began to emerge, and it follows their surprisingly diverse paths through the Enlightenment to the early nineteenth century.

The book then turns to the Victorian era, tracing the development of articulate and self-aware homosexual subcultures. With a greater sense of identity and organization came new forms of resistance: this was the age that saw the persecution of Oscar Wilde, among others, as well as the medical establishment's labeling of homosexuality as a sign of degeneracy. The book's final section locates the foundations of present-day gay subcultures in a succession of twentieth-century scenes and events--in pre-Nazi Germany, in the lesbian world of interwar Paris, in the law reforms of 1960s England--culminating in the emergence of popular movements in the postwar United States. Rather than examining these groups in isolation, the book considers them in their social contexts and as comparable to other subordinate groups and minority movements. In the process, *Toward Stonewall* illuminates not only the subcultures that are its primary subject but the larger societies from which they emerged.

The Soundscape of

Modernity Routledge
New and surprising insights into homoeroticism of times past. In ancient times, the Greek god Eros personified both heterosexual and homosexual attractions. *Same-Sex Desire and Love in Greco-Roman Antiquity and in Classical Tradition of the West* explores the homosexual side of the vanished civilizations of Greece and Rome, and the resulting influence on the Classical tradition of the West. Respected scholars clearly present evidence that shows the extensive nature of homoeroticism and homosexuality in the Classical world. Iconography such as vase decoration and carved gemstones is presented in photographs, and the text includes an examination of a wide selection of literature of the times with an eye to opening new vistas for future study. *Same-Sex Desire and Love in Greco-Roman Antiquity and in Classical Tradition of the West* lays to rest the myths generally accepted as truth about Greco-Roman views on homosexuality and brings fresh insights

to philological and historical scholarship. This book provides nuanced, humanistic discussions on the common phenomena of same-sex desire. Topics include Greek pederasty and its origins, the Greek female homoeroticism of Sappho, homosexuality in Greek and Roman art and literature, and the emergence of the gay liberation movement with the influence of discussions of Greek and Roman homosexuality in the twentieth century. The text is extensively referenced and includes helpful notation. *Same-Sex Desire and Love in Greco-Roman Antiquity and in Classical Tradition of the West* provides a comprehensive table of abbreviations, subject index, and index of names and terms. It discusses in detail: the integral role athletic nudity played in athlete-trainer pederasty the central role of pederasty in Greek history, politics, art, literature, and learning tracing the history of the Ganymede myth how the athletic culture of Sparta contributed to the spread of pederasty in Greece homosexuality in Boeotia in contrast to the rest of Greece the homoeroticism of Sappho dispelling generally accepted myths

prevalent about Roman sexuality Roman visual representations of homosexuality as evidence of prevailing attitudes homoerotic connotations in literature and philosophy of the Italian Renaissance the effect of German classical philology on gay scholarship English Romantic poets and the importance of male love in their lives the Uranians' use of allusions and themes from ancient Greece the building of intellectual community through gay print culture—through the use of Greece and Rome as models and more *Same-Sex Desire and Love in Greco-Roman Antiquity and in Classical Tradition of the West* is essential reading for Classicists, specialists in gender/sexuality studies, humanists interested in the classical tradition in Western culture, psychologists, and other social scientists in human sexuality. *Boston Bohemia, 1881-1900* U of Nebraska Press
H. Langford Warren (1857-1917) was an important link in the chain of individuals who contributed to the architectural practice, theories of design, and

the teaching of architectural history in the United States at the turn of the twentieth century. Best known in the Boston area, Warren first worked under the renowned architect Henry Hobson Richardson before establishing his own practice. Friends and colleagues during this period included Charles Eliot Norton, the noted art historian, and Harvard's Charles Herbert Moore, a leading Ruskinian painter. Hired by Harvard University in 1893, Warren developed its architectural curriculum. In 1897 he helped found Boston's Society of Arts and Crafts. At the time of his death in 1917, Warren was Dean of the School of Architecture at Harvard and President of the Society of Arts and Crafts. At the turn of the century, Warren's philosophical vision offered a conservative and ethnocentric perspective attractive to many Bostonians and to a significant segment of Americans nationwide. According to this view, English culture was the basis of American culture. Through his work at Harvard and in the Arts and Crafts movement, he articulated and promoted an aesthetic guided by an

attachment to the past, and he encouraged his students at Harvard to revive and reinterpret English and Anglo-American models. Another characteristic of Warren's aesthetic was "restraint," a quality generally attributed to the region's Puritan settlers. "Restraint" also meant a rejection of both the lavish ornamentation of the Ecole des Beaux-Arts in Paris and the more original styles such as Art Nouveau that were emerging at the turn of the century. Following the ideals of John Ruskin, William Morris, and later leaders of the English Arts and Crafts movement, Warren and his architect-colleagues promoted a close collaboration with the craftsmen who enhanced their buildings. The resulting building designs represent a significant contribution to the development of American Arts and Crafts architecture, complementing the proto-modern work of designers such as Frank Lloyd Wright. In fact, Arts and Crafts architecture in North America was extremely diverse. Meister examines the greater complexity of this architecture by exploring the eclectic historicism of

Warren, a key figure in the movement that was centered in Boston. *Signs of Grace* Columbia University Press
The Well of Loneliness is probably the most famous lesbian novel ever written, and certainly the most widely read. It contains no explicit sex scenes, yet in 1928, the year in which the novel was published, it was deemed obscene in a British court of law for its defense of sexual inversion and was forbidden for sale or import into England. Its author, Radclyffe Hall, was already well-known as a writer and West End celebrity, but the fame and notoriety of that one book has all but eclipsed a literary output of some half-dozen other novels and several volumes of poetry. In *Radclyffe Hall: A Life in the Writing* Richard Dellamora offers the first full look at the entire range of Hall's published and unpublished works of fiction, poetry, and autobiography and reads through them to demonstrate how she continually played with the details of her own life to help fashion her own identity as well as to bring into existence a public lesbian culture. Along the way, Dellamora revises

many of the truisms about Hall that had their origins in the memoirs of her long-term partner, Una Troubridge, and that have found an afterlife in the writings of Hall's biographers. In detailing Hall's explorations of the self, Dellamora is the first seriously to consider their contexts in Freudian psychoanalysis as understood in England in the 1920s. As important, he uncovers Hall's involvement with other modes of speculative psychology, including Spiritualism, Theosophy, and an eclectic brand of Christian and Buddhist mysticism. Dellamora's Hall is a woman of complex accommodations, able to reconcile her marriage to Troubridge with her passionate affairs with other women, and her experimental approach to gender and sexuality with her conservative politics and Catholicism. She is, above all, a thinker continually inventive about the connections between selfhood and desire, a figure who has much to contribute to our own efforts to understand transgendered and transsexual existence today. [The Enchantments of Mammon](#) Belknap Press

The period between 1880 and 1918, at the end of which Jim Crow was firmly established and the Great Migration of African Americans was well under way, was not the nadir for black culture, James Smethurst reveals, but instead a time of profound response from African American intellectuals. The African American Roots of Modernism explores how the Jim Crow system triggered significant artistic and intellectual responses from African American writers, deeply marking the beginnings of literary modernism and, ultimately, notions of American modernity. In identifying the Jim Crow period with the coming of modernity, Smethurst upsets the customary assessment of the Harlem Renaissance as the first nationally significant black arts movement, showing how artists reacted to Jim Crow with migration narratives, poetry about the black experience, black performance of popular culture forms, and more. Smethurst introduces a whole cast of characters, including understudied figures such as William Stanley Braithwaite and Fenton Johnson, and more familiar authors such as

Charles Chesnutt, Pauline Hopkins, and James Weldon Johnson. By considering the legacy of writers and artists active between the end of Reconstruction and the rise of the Harlem Renaissance, Smethurst illuminates their influence on the black and white U.S. modernists who followed.

Morningside Heights UPNE

This book offers the first full-scale examination of the architecture associated with the Arts and Crafts movement that spread throughout New England at the turn of the twentieth century. Although interest in the Arts and Crafts movement has grown since the 1970s, the literature on New England has focused on craft production. Meister traces the history of the movement from its origins in mid-nineteenth-century England to its arrival in the United States and describes how Boston architects including H. H. Richardson embraced its tenets in the 1870s and 1880s. She then turns to the next generation of designers, examining buildings by twelve of the region's most prominent architects, eleven men and a woman, who assumed leadership roles

in the Society of Arts and Crafts, founded in Boston in 1897. Among them are Ralph Adams Cram, Lois Lilley Howe, Charles Maginnis, and H. Langford Warren. They promoted designs based on historical precedent and the region's heritage while encouraging well-executed ornament. Meister also discusses revered cultural personalities who influenced the architects, notably Ralph Waldo Emerson and art historian Charles Eliot Norton, as well as contemporaries who shared their concerns, such as Louis Brandeis. Conservative though the architects were in the styles they favored, they also were forward-looking, blending Arts and Crafts values with Progressive Era idealism. Open to new materials and building types, they made lasting contributions, with many of their designs now landmarks honored in cities and towns across New England.

Antipodean America
Routledge

Decadent Culture in the United States traces the development of the decadent movement in America from its beginnings in the 1890s to its brief revival in the

1920s. During the fin de siècle, many Americans felt the nation had entered a period of decline since the frontier had ended and the country's "manifest destiny" seemed to be fulfilled. Decadence—the cultural response to national decline and individual degeneracy so familiar in nineteenth-century Europe—was thus taken up by groups of artists and writers in major American cities such as New York, Boston, Chicago, and San Francisco. Noting that the capitalist, commercial context of America provided possibilities for the entrance of decadence into popular culture to a degree that simply did not occur in Europe, David Weir argues that American-style decadence was driven by a dual impulse: away from popular culture for ideological reasons, yet toward popular culture for economic reasons. By going against the grain of dominant social and cultural trends, American writers produced a native variant of Continental Decadence that eventually dissipated "upward" into the rising leisure class and "downward" into popular, commercial culture.

The Boston Cosmopolitans

Manchester University Press
Challenging clichés of Japonism as a feminine taste, Bachelor Japonists argues that Japanese aesthetics were central to contests over the meanings of masculinity in the West. Christopher Reed draws attention to the queerness of Japonist communities of writers, collectors, curators, and artists in the tumultuous century between the 1860s and the 1960s. Reed combines extensive archival research; analysis of art, architecture, and literature; the insights of queer theory; and an appreciation of irony to explore the East-West encounter through three revealing artistic milieus: the Goncourt brothers and other Japonistes of late-nineteenth-century Paris; collectors and curators in turn-of-the-century Boston; and the mid-twentieth-century circles of artists associated with Seattle's Mark Tobey. The result is a groundbreaking integration of well-known and forgotten episodes and personalities that illuminates how Japanese aesthetics were used to challenge Western gender conventions. These disruptive effects are

sustained in Reed's analysis, which undermines conventional scholarly investments in the heroism of avant-garde accomplishment and ideals of cultural authenticity.

Communion of Radicals

University of Virginia Press
Popular perceptions of American writers as either godless radicals or God-fearing reactionaries overlook a vital tradition of Christian leftist thought and creative work. In *Communion of Radicals*, Jonathan McGregor offers the first literary history of theologically conservative writers who embraced political radicalism, as their reverence for tradition impelled them to work for social justice. Challenging recent accounts that examine twentieth-century American literature against the backdrop of the rising Religious Right, *Communion of Radicals* uncovers a different literary lineage in which allegiance to religious tradition fostered dedication to a more just future. From the Gilded Age to the Great Depression to the civil rights movement, traditional faith empowered the rebellious writing of socialists,

anarchists, and Catholic personalists such as Vida Scudder, Dorothy Day, Claude McKay, F. O. Matthiessen, and W. H. Auden. By recovering their strain of traditioned radicalism, McGregor shows how strong faith in the past can fuel the struggle for an equitable future. As Christian socialists, Scudder and Ralph Adams Cram envisioned their movement for beloved community as a modern version of medieval monasticism. Day and the Catholic Workers followed the fourteenth-century example of St. Francis when they lived and wrote among the disaffected souls on the Bowery during the Great Depression. Tennessee's Fellowship of Southern Churchmen argued for a socialist and antiracist understanding of the notion of "the South and the Agrarian tradition" popularized by James McBride Dabbs, Walker Percy, and Wendell Berry. Agrarian roots flowered into creative expressions encompassing the queer and Black medievalist poetry of Auden and McKay, respectively; Matthiessen's Catholic socialist interpretation of the American Renaissance; and the

genteel anarchism of Percy's southern comic novels. Imaginative writing enabled these Christian leftists to commune with the past and with each other, driving their radical efforts in the present.

Communion of Radicals chronicles a literary Christian left that unites deeply traditional faith with radicalism, and offers a usable past that disrupts perceived alignments of religion and politics.

[Literary Circles and Cultural Communities in Renaissance England](#) UNC Press Books

Building on recent work on Victorian print culture and the turn toward material historical research in modernist studies, this collection extends the frontiers of scholarship on the 'Atlantic scene' of publishing, exploring new ways of grappling with the rapidly changing universe of print at the turn of the twentieth century.

The Hub LSU Press

This book traces the progression of cosmopolitanism from the private experience of a group of artists and intellectuals who lived and worked in Boston between 1865 and 1915 to finished works of

monumental art that shaped public space.

Ralph Adams Cram: An architect's four quests : medieval, modernist, American, ecumenical

Masarykova univerzita
This title was first published in 2000. The nineteenth century saw the emergence of numerous artistic brotherhoods - groups of artists bound together in communal production, sharing spiritual and aesthetic aims. Although it is widely acknowledged that this is an unique feature of the period, there has not previously been a separate study of the phenomenon. This collection of essays provides a thorough and wide-ranging exploration of the issue. Situating artistic brotherhoods within their historical context, it offers unique insights into the social, political, economic and cultural milieu of the nineteenth century. It focuses on the most celebrated and influential brotherhoods, while also bringing to light lesser-known or forgotten artists. The essays explore the artistic fraternity from a wide variety of perspectives, probing issues of gender, identity, professional practices and artistic formation in

Europe and the United States. This book investigates the Nazarenes, the Pre-Raphaelites, the Russian Abramatsova, the Primitifs, the Nabis as well as other leading groups. The book contains a substantial introduction, which establishes the key questions and issues surrounding the phenomena of the artistic brotherhood, including their relation to the larger artistic community, their association with other social and political organizations of the period, and the ways in which mythologies have been built around them in subsequent histories and recollections of the period.

Architecture and the Arts and Crafts Movement in Boston

University of Chicago Press

Publisher Description

The Living Church SUNY Press

Following in the footsteps of Boston Bohemia, 1881-1900, Douglass Shand-Tucci's widely praised portrait of Ralph Adams Cram's early years, this volume tells the story of Cram's later career as one of America's leading cultural figures and most accomplished architects. With his partner Bertram Goodhue,

Cram won a number of important commissions, beginning with the West Point competition in 1903. Although an increasingly bitter rivalry with Goodhue would lead to the dissolution of their partnership in 1912, Cram had already begun to strike out on his own. Supervising architect at Princeton, consulting architect at Wellesley, and head of the MIT School of Architecture, he would also design most of New York's Cathedral of St. John the Divine and the campus of Rice University, as well as important church and collegiate structures throughout the country. By the 1920s Cram had become a household name, even appearing on the cover of Time magazine. A complex man, Cram was a leading figure in what Shand-Tucci calls a full-fledged homosexual monastery in England, while at the same time married to Elizabeth Read. Their relationship was a complicated one, the effect of which on his children and his career is explored fully in this book. So too is his work as a religious leader and social theorist. Shand-Tucci traces the influence on Cram of such disparate

figures as Franklin Delano Roosevelt, Phillips Brooks, Henry Adams, and Ayn Rand. He divides Cram's career into four lifelong quests: medieval, modernist, American, and ecumenical. Some quests may have failed, but in each he left a considerable legacy, ultimately transforming the visual image of American Christianity in the twentieth century. Handsomely illustrated with over 130 photographs and drawings and eight pages of color plates, Ralph Adams Cram can be read on its own or in conjunction with Boston Bohemia, 1881-1900. Together, the two volumes complete what the Christian Century has described as a superbly researched and captivating biography. Victorian Sexual Dissidence University of Toronto Press

The thought of enlisting in the French Foreign Legion held a tantalizing allure for young nineteenth-century American boys in search of adventure. Apart from youthful fantasies few Americans seriously pursued joining the legion. These surprising and extraordinary short stories, written by one

young man who did, take us to that time and place. Born in Bridgeport, Connecticut, James O'Neill enlisted in the legion in 1887, at the age of twenty-seven. In 1890, deployed to Tonquin in French Indochina (more familiar today as Tonkin, Vietnam), O'Neill faced tropical heat, infectious disease, and sudden death. Like his contemporary Stephen Crane, O'Neill's ability to tell an engaging story and his keen sense for telling details provide a unique record of his time in this exotic world. In these thirteen "tales," O'Neill shows -- with surprising subtlety -- that France's efforts to conquer and govern Indochina were foolhardy. Although the only American in his stories is the narrator, it is clear that the tales are aimed at readers in the United States and are intended to caution against the construction of empires abroad. Far from polemical tirades, these are absorbing, unadorned stories -- remarkably contemporary in both style and substance. Charles Royster provides a short biography of O'Neill, who seems to have vanished into obscurity a few years after these stories were

first published in 1895. Royster has also unearthed and included two essays O'Neill published in magazines of the time, one a description of a Buddhist temple in Hanoi and the other an appreciation of the Hungarian novelist Maurus Jókai. Whether read for historical value, literary merit, or political insights, *Garrison Tales from Tonquin* is a true discovery.

T. S. Eliot: The Making of an American Poet, 1888-1922 Rutgers University Press

Most studies of modern Gothic media assume that, beyond the 1830s, modern Gothic architecture and literature had very little in common. The work of Ralph Adams Cram (1863-1942), America's most prolific Gothic Revival architect and an author of ghost stories, challenges that assumption. The first interdisciplinary study of Cram's aesthetics, Cameron Macdonell's *Ghost Storeys* deconstructs the boundaries of Gothic architecture and literature through a microhistory of St Mary's Anglican Church in Walkerville, Ontario. Focusing on Cram and the church's main patron, Edward Walker

(1851-1915), Macdonell explores the intricate intersections of Gothic aesthetics, architectural ethics, literature, theology, cultural values, and community construction in an Edwardian-era company town. When Walker commissioned the church, he believed that its economy of salvation could save him from the syphilis that afflicted his body and stained his soul. However, while implementing that economy, Cram, whose architectural theory, social commentary, and ghost stories were pessimistic about reviving the Gothic in the modern world, also created an architecture haunted by the sickness of humanity. Painstakingly researched and lavishly illustrated, *Ghost Storeys* redefines the allegorical relationship between a marginalized church and the Gothic Revival movement as a global interdisciplinary phenomenon.

The Episcopalians

Oxford University Press Recent critical and historical work on the late-Victorian period has furnished a vocabulary for discussing gender and sexuality. These popular terms include categories such as homo/hetero,

patriarchal/feminist, and masculine/effeminate. This collection exploits this framework—while refining and resisting it in places—to show how certain Victorians imagined difference in ways that continue to challenge us today. One essay, for example, traces the remarkable feminist appropriation of male-identified fields of study, such as Classical philology. Others address the validation of male bodies as objects of desire in writing, painting, and emergent modernist choreography. The writings shed light on the diverse interests served by a range of cultural practitioners and on the complex ways in which the late Victorians invented themselves as modern subjects. This volume will be essential reading for students of British literary and cultural history as well as for those interested in feminist, gay, and lesbian studies. Contributors are: Oliver Buckton, Richard Dellamora, Dennis Denisoff, Regenia Gagnier, Eric Haralson, Andrew Hewitt, Christopher Lane, Thaïs Morgan, Yopie Prins, Kathy Alexis Psomiades, Julia Saville, Robert Sulcer, Jr., Martha Vicinus.

Carrying the Torch UPNE
Dva svazky přináší vědecké vydání děl Edwarda Perryho Warrena (z nichž žádné, s výjimkou jediného, dosud nebylo nově publikováno), doplněné o úvodní životopisné údaje, rozsáhlý poznámkový aparát, překlady, ilustrace a přílohy. Poprvé zde může čtenář slyšet Warrenův hlas v jeho plné šíři – v jeho korespondenci a dalších textech, které tvoří jeho biografii nazvanou Edward Perry Warren: The Biography of a Connoisseur, v jeho konverzaci, zachycené v díle An Imaginary Conversation Osberta Burdetta, v jeho románu A Tale of Pausanian Love (který je zde vydán vůbec poprvé), v jeho sbírce The Wild Rose: A Volume of Poems, v jeho pohádce The Prince Who Did Not Exist, v jeho odborném článku The Scandal of the Museo di Villa Giulia, v jeho pamfletu Classical & American Education, v jeho převyprávění tří řeckých legend Alcmaeon, Hypermestra, Caeneus a konečně v jeho vrcholném díle, apologii A Defence of Uranian Love.
Radclyffe Hall University Press of New England
The story of Episcopalians in America is the story of an influential

denomination that has furnished a large share of the American political and cultural leadership. Beginning with the Episcopal Church's roots in sixteenth-century England, The Episcopalians offers a fresh account of its rise to prominence. Chronologically arranged, it traces the establishment of colonial Anglicanism in the New World through the birth of the Episcopal Church after the Revolution and its rise throughout the nineteenth century, ending with the complex array of forces that helped shape it in the 20th century and the consecration of Gene Robinson in 2003. The authors focus not only on the established leadership of the church but also to the experience of lay people, the form and function of sacred space, the evolution of church parties and theology, relations with other Christian communities, and the evolving ministries of women and minorities.

American Little Magazines of the Fin de Siecle Cleis Press
Start

Hearing History is a long-needed introduction to the basic tenets of what is variously termed

historical acoustemology, auditory culture, or aural history. Gathering twenty-one of the fields most important writings, this volume will deepen and broaden our understanding of changing perceptions of sound and hearing and the ongoing education of our senses. The essays stimulate thinking on key questions: What is aural history? Why has vision tended to triumph over hearing in historical accounts? How might we begin to reclaim the sounds of the past? With theoretical and practical essays on the history of sound and hearing in Europe and the United

States, the book draws on historical approaches ranging from empiricism to postmodernism. Some essays show the historian of technology at work, others highlight how With theoretical and practical essays on the history of sound and hearing in Europe and the United States, the book draws on historical approaches ranging from empiricism to postmodernism. Some essays show the historian of technology at work, others highlight how military, social, intellectual, and cultural historians have tackled historical acoustemologies. Investigating soundscapes

that include a Puritan meetinghouse in colonial New England, the belfries of a French village at the close of the Old Regime, the court hall of Elizabeth I, and a Civil War battlefield, the essays vary just as widely in their topics, which include noise as a marker of social and cultural differences, the privileging of music as the sound of art, the persistence of Aristotelian ideas of sound into the seventeenth century, developments in sound related to medical practice, the advent of sound-recording technology, and noise pollution.