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Emergence Of Cultural Hierarchy In America

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Bringing together for the first time the best of twenty-five years of unique critical work, Warren Susman takes us on a startling tour through the conflicts and events which have transformed the social, political, and cultural face of America in this century. Probing a rich panoply of images from the mass media and advertising, testing prevalent intellectual and economic theories, linking the revolutions in communications and technology to the rise of a new pantheon of popular heroes. Susman documents and

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analyzes the process through which the older, Puritan-republican, producer-capitalist culture has given way to the leisure-oriented, consumer society we now inhabit: the culture of abundance.

Publicly greeted as the definitive answer to recent attacks on the university, Lawrence W. Levine's book is a brilliantly argued positive vision of American education and culture.

Highbrow/Lowbrow The Emergence of Cultural Hierarchy in America Harvard University

Press Highbrow/Lowbrow The Emergence of Cultural Hierarchy in America Harvard University Press

Jazz, the Charleston, nightclubs, cocktails, cinema, and

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musical theatre: 1920s British nightlife was vibrant and exhilarating. But where did opera fit into this fashionable new entertainment world? Opera in the Jazz Age: Cultural Politics in 1920s Britain explores the interaction between opera and popular culture at a key historical moment when there was a growing imperative to categorize art forms as "highbrow," "middlebrow," or "lowbrow." Literary studies of the so-called "battle of the brows" have been numerous, but this is the first book to consider the place of opera in interwar debates about high and low culture. This study by Alexandra Wilson argues that opera was extremely difficult to pigeonhole: although some contemporary commentators believed it

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to be too highbrow, others thought it not highbrow enough. Opera in the Jazz Age paints a lively and engaging picture of 1920s operatic culture, and introduces a charismatic cast of early twentieth-century critics, conductors, and celebrity singers. Opera was performed during this period to socially mixed audiences in a variety of spaces beyond the conventional opera house: music halls, cinemas, cafés and schools. Performance and production standards were not always high - often quite the reverse - but opera-going was evidently great fun. Office boys whistled operatic tunes they had heard on the gramophone and there was a genuine sense that opera was for everyone. In this

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provocative and timely study, Wilson considers how the opera debate of the 1920s continues to shape the ways in which we discuss the art form, and draws connections between the battle of the brows and present-day discussions about elitism. The book makes a major contribution to our understanding of the cultural politics of twentieth-century Britain and is essential reading for anybody interested in the history of opera, the battle of the brows, or simply the perennially fascinating decade that was the 1920s.

*The Fireside Conversations
Highbrow, Middlebrow, and LowBrow Novels of the
1950s*

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The Making of Middlebrow Culture

From Lowbrow to Nobrow

The Encyclopedia of New York

The Germania Musical Society in Nineteenth-century America

The Shaping of American Popular Taste

There are over a million jazz recordings, but only a few hundred tunes have been recorded repeatedly. Why did a minority of songs become jazz standards? Why do some songs--and not others--get rerecorded by many

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musicians? Shaping Jazz answers this question and more, exploring the underappreciated yet crucial roles played by initial production and markets--in particular, organizations and geography--in the development of early twentieth-century jazz. Damon Phillips considers why places like New York played more important roles as engines of diffusion than as the sources of standards. He demonstrates why and when certain geographical

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references in tune and group titles were considered more desirable. He also explains why a place like Berlin, which produced jazz abundantly from the 1920s to early 1930s, is now on jazz's historical sidelines. Phillips shows the key influences of firms in the recording industry, including how record companies and their executives affected what music was recorded, and why major companies would rerelease recordings under artistic pseudonyms.

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He indicates how a recording's appeal was related to the narrative around its creation, and how the identities of its firm and musicians influenced the tune's long-run popularity. Applying fascinating ideas about market emergence to a music's commercialization, *Shaping Jazz* offers a unique look at the origins of a groundbreaking art form. *Highbrow/Lowdown* explores the twentieth century's first culture war and the

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forces that permanently transformed American theater into the art form we know today. The arrival of jazz in the 1920s sparked a cultural revolution that was impossible to contain. The music affected every stratum of U.S. society and culture, confusing and challenging long-entrenched hierarchies based on class, race, and ethnicity. Jazz was considered the first distinctively American art form, and its dissemination across the globe

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served to launch the United States as a cultural force to be reckoned with. The Jazz Age was also the era of vaudeville, burlesque, and musical comedy, popular entertainments that were quick to cash in on the jazz craze. But jazz was much more than the music. It was also a powerful cultural force that brought African American, Jewish, and working-class culture into the white Protestant mainstream. When the influence of jazz spread to

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legitimate theater, playwrights, producers, and critics rushed to distinguish the newly emerging literary theater from its illegitimate cousins. The efforts to defeat the democratizing influences of jazz and to canonize playwrights like Eugene O'Neill triumphed, giving birth to American theater as we know it today. David Savran is Distinguished Professor of Theatre and Vera Mowry Roberts Chair in American Theatre at the Graduate

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Center, City University of New York.

"An important book that raises crucial questions about how and why a literary 'art theatre' came to be seen among tastemakers and canonizers as 'legitimate.' Savran makes the persuasive argument that jazz needed to be defeated in order for the art theatre to take center stage, using an impressive variety of tools to make his case." ---Andrea Most, University of Toronto "Like a canny fight promoter in

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the perennial American culture wars, David Savran puts the reader ringside for a blow-by-blow account of the Battle of the Brows---high, middle, and low. Setting Jazz Age entertainments at one another, with 'legitimate theater' duking it out with nightclub revues and movies pummeling vaudeville, Highbrow/Lowdown tracks the rise of heavyweight Eugene O'Neill to the top of the card, but it also makes heroes of the referees---the drama critics and

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audiences who crowned the winners. This is performance history as an innovative 'political economy of culture,' and it's a knockout." ---Joseph Roach, Yale University "A stunningly original analysis of music and theater in the 1920s as inseparable faces of jazz. Savran grounds his social history on a huge array of primary sources while drawing, without fanfare or jargon, on theorists such as Adorno and Bourdieu. His musical analyses of Gershwin, John

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Alden Carpenter, and George Antheil are not just first class but pathbreaking. No student of jazz as a Western cultural phenomenon---or of any American music or theater in the 1920s---will dare miss this powerfully illuminating, unabashedly reliable, beautifully written book." ---Rose Rosengard Subotnik, Brown University

In this unusually wide-ranging study, spanning more than a century and covering such diverse forms of

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expressive culture as Shakespeare, Central Park, symphonies, jazz, art museums, the Marx Brothers, opera, and vaudeville, a leading cultural historian demonstrates how variable and dynamic cultural boundaries have been and how fragile and recent the cultural categories we have learned to accept as natural and eternal are. For most of the nineteenth century, a wide variety of expressive forms—Shakespearean drama, opera, orchestral music,

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painting and sculpture, as well as the writings of such authors as Dickens and Longfellow—enjoyed both high cultural status and mass popularity. In the nineteenth century Americans (in addition to whatever specific ethnic, class, and regional cultures they were part of) shared a public culture less hierarchically organized, less fragmented into relatively rigid adjectival groupings than their descendants were to experience. By the

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twentieth century this cultural eclecticism and openness became increasingly rare. Cultural space was more sharply defined and less flexible than it had been. The theater, once a microcosm of America—housing both the entire spectrum of the population and the complete range of entertainment from tragedy to farce, juggling to ballet, opera to minstrelsy—now fragmented into discrete spaces catering to distinct audiences and

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separate genres of expressive culture. The same transition occurred in concert halls, opera houses, and museums. A growing chasm between "serious" and "popular," between "high" and "low" culture came to dominate America's expressive arts. "If there is a tragedy in this development," Lawrence Levine comments, "it is not only that millions of Americans were now separated from exposure to such creators as Shakespeare, Beethoven, and Verdi, whom

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they had enjoyed in various formats for much of the nineteenth century, but also that the rigid cultural categories, once they were in place, made it so difficult for so long for so many to understand the value and importance of the popular art forms that were all around them. Too many of those who considered themselves educated and cultured lost for a significant period—and many have still not regained—their ability to

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discriminate independently, to sort things out for themselves and understand that simply because a form of expressive culture was widely accessible and highly popular it was not therefore necessarily devoid of any redeeming value or artistic merit." In this innovative historical exploration, Levine not only traces the emergence of such familiar categories as highbrow and lowbrow at the turn of the century, but helps us to understand more clearly

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both the process of cultural change and the nature of culture in American society.

The dilemmas of work and leisure for women at the turn-of-the-century.

Essays Against the American Grain

Highbrow and Lowbrow Transgression in Cinema's First Century

The Opening of the American Mind

Canons, Culture, and History

Women Artists and Democracy in Mid-Nineteenth-Century New York

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Masscult and Midcult

A leading young Italian semiologist scrutinizes today's cultural phenomena and finds the prevailing taste to be "neo-baroque"--characterized by an appetite for virtuosity, frantic rhythms, instability, poly-dimensionality, and change. Omar Calabrese locates a "sign of the times" in an amazing variety of literary, philosophical, artistic, musical, and architectural forms, from the Venice Biennale through the "new science" to television series, video games, and "zapping" with the remote control device from

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channel to channel! Calabrese admits that he begins the book with a refusal to distinguish between "Donald Duck and Dante." Avoiding hierarchies or ghettos among works, he takes his readers on a fast-paced expedition through contemporary culture that closes with an elegant essay on evaluation and classical form. According to Calabrese, the enormous quantity of narrative now being produced has led to a new situation: everything has already been said, and everything has already been written. The only way of avoiding saturation has been to turn to a poetics of repetition. The author shows that

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pleasure in texts is now produced by tiny variations, and a certain kind of citation from other works has taken on a central importance that would have been unthinkable only a few years ago. In describing this development, and others shared by both avant-garde and mass media, he makes us aware of the rapid shrinkage in the once ample space between "highbrow" and "lowbrow." Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These

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editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

This collection of fourteen stimulating, insightful essays by Lawrence Levine, one of our most original American historians, covers American history, historiography, aspects of black culture, and American popular culture during the Great

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Depression.

This book examines nobrow, a cultural formation that intertwines art and entertainment into an identifiable creative force. In our eclectic and culturally turbocharged world, the binary of highbrow vs. lowbrow is incapable of doing justice to the complexity and artistry of cultural production. Until now, the historical power, aesthetic complexity, and social significance of nobrow “artertainment” have escaped analysis. This book rectifies this oversight. Smart, funny, and iconoclastic, it scrutinizes the many faces of nobrow, throwing surprising light on

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the hazards and rewards of traffic between high entertainment and genre art.

No description available.

The Middle Mind

Beef Club

Hollywood Highbrow

Explorations in American Cultural History

America's Coming-of-age

Virginia Woolf, the Intellectual, and the Public Sphere

Cities, Labels, and the Global Emergence of an Art Form

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A New York Review Books Original An uncompromising contrarian, a passionate polemicist, a man of quick wit and wide learning, an anarchist, a pacifist, and a virtuoso of the slashing phrase, Dwight Macdonald was an indefatigable and indomitable critic of America ' s susceptibility to well-meaning cultural fakery: all those estimable, eminent, prizewinning works of art that are said to be good and good for you and are not. He dubbed this phenomenon " Midcult " and he attacked it not only on aesthetic but on political grounds. Midcult rendered people complacent and compliant, secure in their common stupidity but neither happy nor free. This new selection of Macdonald ' s finest essays,

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assembled by John Summers, the editor of *The Baffler*, reintroduces a remarkable American critic and writer. In the era of smart, sexy, and everything indie, Macdonald remains as pertinent and challenging as ever.

This collection of essays represents key contributions to 'transgression cinema:' overlooked, forgotten, or under-analyzed movies that walk the fine line between 'arthouse' and 'grindhouse' film.

"American Folklore Scholarship is rich reading, outlining the intellectual genealogy of American folklore and delivering many interesting historical tidbits. Folklore teachers will want to use this book in their introductory theory classes, while doctoral

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students will want to memorize the book before their qualifying exams." —Folklore Forum "... a welcome overview of the discipline in North America and the practitioners who established it." —American Anthropologist In this classic text, Zumwalt examines the split between literary folklorists and anthropological folklorists. The former looked at literary forms for folklore; the latter looked at the life and unwritten culture of the people. This struggle shaped the study of folklore in the U.S.

Beyond Blackface

Shaping Jazz

Stories of Freedom in Black New York

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From the Arthouse to the Grindhouse

Good Music for a Free People

Popular Culture and the Rise of Nobrow

Why Americans Don't Think for Themselves

Cultural Politics in 1920s Britain

Surveys the oral cultural heritage of black Americans as manifested in music, folk tales and heroes, and humor.

The Rock History Reader is an eclectic compilation of readings that tells the history of rock as it has been received and explained as a social and musical practice throughout its six decade

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history. The readings range from the vivid autobiographical accounts of such rock icons as Ronnie Spector and David Lee Roth to the writings of noted rock critics like Lester Bangs and Chuck Klosterman. It also includes a variety of selections from media critics, musicologists, fanzine writers, legal experts, sociologists and prominent political figures. Many entries also deal specifically with distinctive styles such as Motown, punk, disco, grunge, rap and indie rock. Each entry includes headnotes, which place it in its

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historical context. This second edition includes new readings on the early years of rhythm & blues and rock 'n' roll, as well as entries on payola, mods, the rise of FM rock, progressive rock and the PMRC congressional hearings. In addition, there is a wealth of new material on the 2000s that explores such relatively recent developments as emo, mash ups, the explosion of internet culture and new media, and iconic figures like Radiohead and Lady Gaga. With numerous readings that delve into the often explosive issues

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surrounding censorship, copyright, race relations, feminism, youth subcultures, and the meaning of musical value, *The Rock History Reader* continues to appeal to scholars and students from a variety of disciplines.

In their second volume, MODART coins a new term, 'Moussism' to describe a post-everything era in the arts. According to the editors, Moussism is a non-traditional community based movement, which is not limited to a period, place or classical notion of aesthetics, discipline, medium,

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ideology or style. Artists such as David Shrigley, Nomad, Will Barras, Jeroen Jongeleen (Influenza) and East Eric are selected within to illustrate the concept of Moussism for their emphasis on a gestural approach.

With its origins in 1960s hot rod culture and underground comics, Pop Surrealism/Lowbrow art has evolved and expanded into the most vilified, vital and exciting movement in contemporary art. Featuring over 150 full-color images, Pop Surrealism is the first book to offer a

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comprehensive survey of this fascinating new art movement and its top renegade artists.

Highbrow/lowbrow, pp. 13-57, 257-267

Theater, Jazz, and the Making of the New Middle Class

A Dialogue of Dissent

The Rock History Reader

Highbrow, Lowbrow, Brilliant, Despicable

American Folklore Scholarship

Lolita in Peyton Place

Virginia Woolf, the Intellectual, and the Public Sphere

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relates Woolf's literary reviews and essays to early twentieth-century debates about the value of 'highbrow' culture, the methods of instruction in universities and adult education, and the importance of an educated public for the realization of democratic goals. By focusing on Woolf's theories and practice of reading, Melba Cuddy-Keane refutes assumptions about Woolf's modernist elitism, revealing instead a writer who was pedagogically oriented, publicly engaged and committed to the ideal of classless intellectuals working together in reciprocal exchange. Woolf emerges as a stimulating theorist of the unconscious, of dialogic reading, of historicist criticism

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and of value judgments, while her theoretically informed but accessible prose challenges us to reflect on academic writing today. Combining a wealth of historical detail with a penetrating analysis of Woolf's essays, this 2003 study will alter our views of Woolf, of modernism and of intellectual work.

Looks at the development of a split between serious and popular culture in America and discusses drama, opera, orchestral music, art, and literature

Swirski begins with a series of groundbreaking questions about the nature of popular fiction, vindicating it as an artform that expresses and reflects the aesthetic and social

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values of its readers. He follows his insightful introduction to the socio-aesthetics of genre literature with a synthesis of the century long debate on the merits of popular fiction and a study of genre informed by analytic aesthetics and game theory. Swirski then turns to three "nobrow" novels that have been largely ignored by critics. Examining the aesthetics of "artertainment" in Karel Capek's *War with the Newts*, Raymond Chandler's *Playback*, and Stanislaw Lem's *Chain of Chance*, crossover tours de force, *From Lowbrow to Nobrow* throws new light on the hazards and rewards of nobrow traffic between popular forms and highbrow aesthetics.

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Acclaimed social critic Curtis White describes an all-encompassing and little-noticed force taking over our culture and our lives that he calls the Middle Mind: the current failure of the American imagination in the media, politics, education, art, technology, and religion.

Irreverent, provocative, and far-reaching, White presents a clear vision of this dangerous mindset that threatens America's intellectual and cultural freedoms, concluding with an imperative to reawaken and unleash the once powerful American imagination. The Middle Mind is pragmatic, plainspoken, populist, contemptuous of the Right's narrowness, and incredulous before the Left's

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convolutions. It wants to protect the Arctic National Wildlife Refuge, and has bought an SUV with the intent of visiting it. It even understands in some indistinct way how that very SUV spells the Arctic's doom.

African Americans and the Creation of American Popular Culture, 1890-1930

How to Smoke Pot (Properly)

The Rise of Underground Art

From Entertainment to Art

When Highbrow Meets Lowbrow

CULTURE AS HISTORY

Highbrow/Lowbrow

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Bring the steakhouse to your very own kitchen with Beef Club - direct from one of Paris's most popular new bistros - this is the book for those who love hearty meals full of flavour. Impress your guests with classic meatballs served with aubergine and tomato sauce or beef and Guinness stew. Take your burgers to the next level with homemade relishes and delicious topping suggestions, and master the art of the perfect steak, whichever way you like it, complimented with a mouth-watering b arnaise or peppercorn sauce. Alongside the traditional meat favourites are inspired seafood recipes and vegetable and side dishes such as pumpkin and mozzarella salad, steamed garlic spinach, and parsley mushrooms. The 'Brunch' chapter will make sure your Saturday morning starts the right way - indulge in honey and butter pancakes, pork

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sandwiches or eggs benedict. Not forgetting your sweet tooth, Beef Club offers delectable desserts such as profiteroles, strawberry tarts and chocolate sundae, and cocktails to die for - try the exciting Atomic Margarita Punch or Mai Tai Ballroom. With mouth-watering photography and a high-end design, Beef Club is a stylish and suave collection of mouth-watering meat dishes and a whole lot more.

The Myth of Popular Culture from Dante to Dylan is a fascinating examination of the cultural traditions of the American novel, Hollywood, and British and American rock music which leads us to redefine our concept of the division between "high" and "low" culture. A stimulating history of high and low culture from Dante Alighieri to Bob Dylan, providing a controversial defence of popular culture. Seeks to rebut the

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enduring belief that only high culture is 'dialectical' and popular culture is not by turning Theodor Adorno's theories on 'pop' against themselves Presents a critical analysis of three popular traditions: the American novel, Hollywood, and British and American rock music Offers an original account of Bob Dylan as an example of how the distinction between high and low culture is highly problematic A provocative book for any student, scholar or general reader, who is interested in popular culture

Selected letters originally published in *The People and the President*, c2002 by Beacon Press.

"A humorous and informative trip through the drug's various medicinal compounds, a timeline of its history, and recipes that take you beyond the standard pot brownie—with

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pro tips from cannabis-friendly celebrities sprinkled throughout.”—Vanity Fair Once literally demonized as “the Devil's lettuce,” and linked to all manner of deviant behavior by the establishment's shameless anti-marijuana propaganda campaigns, cannabis sativa has lately been enjoying a long-overdue Renaissance. So now that the squares at long last seem ready to rethink pot's place in polite society, how, exactly, can members of this vibrant, innovative, life-affirming culture proudly and properly emerge from the underground—without forgetting our roots, or losing our cool? In *How to Smoke Pot (Properly)*, VICE weed columnist and former High Times editor David Bienenstock charts the course for this bold, new, post-prohibition world. With plenty of stops along the way for “pro tips” from friends in high

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places, including cannabis celebrities and thought leaders of the marijuana movement, readers will learn everything from the basics of blazing, to how Mary Jane makes humans more creative and collaborative, nurtures empathy, catalyzes epiphanies, enhances life's pleasures, promotes meaningful social bonds, facilitates cross-cultural understanding, and offers a far safer alternative to both alcohol and many pharmaceutical drugs. You'll follow the herb's natural lifecycle from farm to pipe, explore cannabis customs, culture and travel, and discover how to best utilize and appreciate a plant that's at once a lifesaving medicine, an incredibly nutritious food, an amazingly useful industrial crop, and a truly renewable energy source. You'll even get funny and informative answers to burning questions ranging from: How

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can I land a legal pot job? to Should I eat a weed cookie before boarding the plane? In two-color, with charts and illustrations throughout, *How to Smoke Pot (Properly)* is truly a modern guide to this most revered herb.

Opera in the Jazz Age

Highbrow/lowdown

The Emergence of Cultural Hierarchy in America

HIGHBROW/LOWBROW: THE EMERGENCE OF CULTURAL HIERARCHY IN AMERICA.

From Dante to Dylan

Afro-American Folk Thought from Slavery to Freedom

A Sign of the Times

New York City: a battered town left for dead, one that almost a million people abandoned and where those who remained

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had to live behind triple deadbolt locks. It was reinvigorated and became the capital of wealth and innovation, an engine of cultural vibrancy, a magnet for immigrants, and a city of endless possibility. Since its founding in 1968, New York Magazine has told the story of that city's constant morphing, week after week. This book draws from all that coverage to present an enormous, sweeping, idiosyncratic picture of a half-century at the center of the world. It constitutes an unparalleled history of that city's transformation, and of a New York City institution as well.

Stories of Freedom in Black New York recreates the experience of black New Yorkers as they moved from slavery to freedom. In the early decades of the nineteenth century,

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New York City's black community strove to realize what freedom meant, to find a new sense of itself, and, in the process, created a vibrant urban culture. Through exhaustive research, Shane White imaginatively recovers the raucous world of the street, the elegance of the city's African American balls, and the grubbiness of the Police Office. It allows us to observe the style of black men and women, to watch their public behavior, and to hear the cries of black hawkers, the strident music of black parades, and the sly stories of black conmen. Taking center stage in this story is the African Company, a black theater troupe that exemplified the new spirit of experimentation that accompanied slavery's demise. For a few short years in the

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1820s, a group of black New Yorkers, many of them ex-slaves, challenged pervasive prejudice and performed plays, including Shakespearean productions, before mixed race audiences. Their audacity provoked feelings of excitement and hope among blacks, but often of disgust by many whites for whom the theater's existence epitomized the horrors of emancipation. Stories of Freedom in Black New York brilliantly intertwines black theater and urban life into a powerful interpretation of what the end of slavery meant for blacks, whites, and New York City itself. White's story of the emergence of free black culture offers a unique understanding of emancipation's impact on everyday life, and on the many forms freedom can take.

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Today's moviegoers and critics generally consider some Hollywood products--even some blockbusters--to be legitimate works of art. But during the first half century of motion pictures very few Americans would have thought to call an American movie "art." Up through the 1950s, American movies were regarded as a form of popular, even lower-class, entertainment. By the 1960s and 1970s, however, viewers were regularly judging Hollywood films by artistic criteria previously applied only to high art forms. In Hollywood Highbrow, Shyon Baumann for the first time tells how social and cultural forces radically changed the public's perceptions of American movies just as those forces were radically changing the movies themselves. The development

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in the United States of an appreciation of film as an art was, Baumann shows, the product of large changes in Hollywood and American society as a whole. With the postwar rise of television, American movie audiences shrank dramatically and Hollywood responded by appealing to richer and more educated viewers. Around the same time, European ideas about the director as artist, an easing of censorship, and the development of art-house cinemas, film festivals, and the academic field of film studies encouraged the idea that some American movies--and not just European ones--deserved to be considered art.

The must-have guide to pop culture, history, and world-changing ideas that started in New York City, from the

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magazine at the center of it all. Since its founding in 1624, New York City has been a place that creates things. What began as a trading post for beaver pelts soon transformed into a hub of technological, social, and cultural innovation—but beyond fostering literal inventions like the elevator (inside Cooper Union in 1853), Q-tips (by Polish immigrant Leo Gerstenzang in 1923), General Tso's chicken (reimagined for American tastes in the 1970s by one of its Hunanese creators), the singles bar (1965 on the Upper East Side), and Scrabble (1931 in Jackson Heights), the city has given birth to or perfected idioms, forms, and ways of thinking that have changed the world, from Abstract Expressionism to Broadway, baseball to hip-hop, news blogs

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to neoconservatism to the concept of “downtown.” Those creations and more are all collected in The Encyclopedia of New York, an A-to-Z compendium of unexpected origin stories, hidden histories, and useful guides to the greatest city in the world, compiled by the editors of New York Magazine (a city invention itself, since 1968) and featuring contributions from Rebecca Traister, Jerry Saltz, Frank Rich, Jonathan Chait, Rhonda Garelick, Kathryn VanArendonk, Christopher Bonanos, and more. Here you will find something fascinating and uniquely New York on every page: a history of the city’s skyline, accompanied by a tour guide’s list of the best things about every observation deck; the development of positive thinking and punk music;

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appreciations of seltzer and alternate-side-of-the-street parking; the oddest object to be found at Ripley's Believe It or Not!; musical theater next to muckracking and mugging; and the unbelievable revelation that English muffins were created on... West Twentieth Street. Whether you are a lifelong resident, a curious newcomer, or an armchair traveler, this is the guidebook you'll need, straight from the people who know New York best.

Neo-Baroque

Cheap Amusements

The Tastemakers

America Responds to FDR During the Great Depression

Fifty Years of New York Magazine

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The Myth of Popular Culture

The Unpredictable Past

First published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

"I was in high spirits all through my unwise teens, considerably puffed up, after my drawings began to sell, with that pride of independence which was a new thing to daughters of that period."—The Reminiscences of Mary Hallock Foote Mary Hallock made what

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seems like an audacious move for a nineteenth-century young woman. She became an artist. She was not alone. Forced to become self-supporting by financial panics and civil war, thousands of young women moved to New York City between 1850 and 1880 to pursue careers as professional artists. Many of them trained with masters at the Cooper Union School of Design for Women, where they were imbued with the Unity of Art ideal, an aesthetic

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ideology that made no distinction between fine and applied arts or male and female abilities. These women became painters, designers, illustrators, engravers, colorists, and art teachers. They were encouraged by some of the era's best-known figures, among them Tribune editor Horace Greeley and mechanic/philanthropist Peter Cooper, who blamed the poverty and dependence of both women and workers on the separation of mental and

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manual labor in industrial society. The most acclaimed artists among them owed their success to New York's conspicuously egalitarian art institutions and the rise of the illustrated press. Yet within a generation their names, accomplishments, and the aesthetic ideal that guided them virtually disappeared from the history of American art. Art Work: Women Artists and Democracy in Mid-Nineteenth-Century

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New York recaptures the unfamiliar cultural landscape in which spirited young women, daring social reformers, and radical artisans succeeded in reuniting art and industry. In this interdisciplinary study, April F. Masten situates the aspirations and experience of these forgotten women artists, and the value of art work itself, at the heart of the capitalist transformation of American society. The proliferation of book clubs,

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reading groups, "outline" volumes, and new forms of book reviewing in the first half of the twentieth century influenced the tastes and pastimes of millions of Americans. Joan Rubin here provides the first comprehensive analysis of this phenomenon, the rise of American middlebrow culture, and the values encompassed by it. Rubin centers her discussion on five important expressions of the middlebrow: the founding of the Book-of-the-Month Club;

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the beginnings of "great books" programs; the creation of the New York Herald Tribune's book-review section; the popularity of such works as Will Durant's The Story of Philosophy; and the emergence of literary radio programs. She also investigates the lives and expectations of the individuals who shaped these middlebrow institutions--such figures as Stuart Pratt Sherman, Irita Van Doren, Henry Seidel Canby, Dorothy Canfield Fisher,

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John Erskine, William Lyon Phelps, Alexander Woolcott, and Clifton Fadiman. Moreover, as she pursues the significance of these cultural intermediaries who connected elites and the masses by interpreting ideas to the public, Rubin forces a reconsideration of the boundary between high culture and popular sensibility.

*Highbrow, Lowbrow, Nobrow
Art Work
Beyond Blackface*

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***A Highbrow Guide to Getting High
Black Culture and Black Consciousness
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