

## Chapter 1 : Clarendon Law Lectures - Oxford University Press

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**Chapter 2 : CLARENDON COLLEGE**

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Early life[ edit ] The one-room schoolhouse in Otterville, officially known as S. The photo was taken around Innis is the boy with the cap, fifth from the right, back row. Innis would later teach for a few months at the school. As a boy he loved the rhythms and routines of farm life and he never forgot his rural origins. At the time, the Baptist Church was an important part of life in rural areas. It gave isolated families a sense of community and embodied the values of individualism and independence. Its far-flung congregations were not ruled by a centralized, bureaucratic authority. The strict sense of values and the feeling of devotion to a cause, which became so characteristic of him in later life, were derived, in part at least, from the instruction imparted so zealously and unquestioningly inside the severely unadorned walls of the Baptist Church at Otterville. At age 18, therefore, he returned to the one-room schoolhouse at Otterville to teach for one term until the local school board could recruit a fully qualified teacher. The experience made him realize that the life of a teacher in a small, rural school was not for him. McMaster was a natural choice for him because it was a Baptist university and many students who attended Woodstock College went there. Ten Broeke posed an essay question that Innis pondered for the rest of his life: The experience gave him a sense of the vastness of Canada. He also learned about Western grievances over high interest rates and steep transportation costs. He kept in mind a remark made by history lecturer W. Wallace that the economic interpretation of history was not the only possible one, but that it went the deepest. He was sent to France in the fall of to fight in the First World War. On July 7, , Innis received a serious shrapnel wound in his right thigh that required eight months of hospital treatment in England. His biographer, John Watson, notes the physical wound took seven years to heal, but the psychological damage lasted a lifetime. Innis suffered recurring bouts of depression and nervous exhaustion because of his military service. It strengthened his Canadian nationalism ; sharpened his opinion of what he thought were the destructive effects of technology, including the communications media that were used so effectively to "sell" the war; and led him, for the first time, to doubt his Baptist faith. His thesis, called *The Returned Soldier*, "was a detailed description of the public policy measures that were necessary, not only to provide a supportive milieu to help veterans get over the effects of the war, but also to move on with national reconstruction". His interest in economics deepened and he decided to become a professional economist. The economics faculty at Chicago questioned abstract and universalist neoclassical theories , then in vogue, arguing that general rules for economic policy should be derived from specific case studies. Carey writes that Mead and Park "characterized communication as the entire process whereby a culture is brought into existence, maintained in time, and sedimented into institutions". Veblen had left Chicago years before, but his ideas were still strongly felt there. Years later, in an essay on Veblen, Innis praised him for waging war against "standardized static economics". One of his students was Mary Quayle, the woman he would marry in May when he was 26 and she Her book, *An Economic History of Canada*, was published in It uses voluminous statistics to underpin its arguments. Innis maintains that the difficult and expensive construction project was sustained by fears of American annexation of the Canadian West. It was also a kind of communications medium that contributed to the spread of European civilization. His CPR history ends, for example, with a recounting of Western grievances against economic policies, such as high freight rates and the steep import tariffs designed to protect fledgling Canadian manufacturers. Westerners complained that this National Policy funnelled money from Prairie farmers into the pockets of the Eastern business establishment. The acquisitiveness of Eastern Canada shows little sign of abatement. The export of these new staples was made possible through improved transportation networks that included first canals, and later, railways. He was assigned to teach courses in commerce, economic history and economic theory. He decided to focus his scholarly research on Canadian economic history, a hugely neglected subject, and he settled on the fur trade as his first area of study. Innis realized that he would not only need to search out archival documents to understand the history of the fur trade, but would also have to travel the country himself gathering masses of

firsthand information and accumulating what he called "dirt" experience. He travelled so extensively that by the early 1930s, he had visited every part of Canada except for the Western Arctic and the east side of Hudson Bay.

*An Introduction to Canadian Economic History* The book chronicles the trade in beaver fur from the early 16th century to the 1930s. Unlike many historians who see Canadian history as beginning with the arrival of Europeans, Innis emphasizes the cultural and economic contributions of First Nations peoples. Without their skilled hunting techniques, knowledge of the territory and advanced tools such as snowshoes, toboggans and birch-bark canoes, the fur trade would not have existed.

Harold Innis and the cod fishery After the publication of his book on the fur trade, Innis turned to a study of an earlier staple—the cod fished for centuries off the eastern coasts of North America, especially the Grand Banks of Newfoundland. The result was *The Cod Fisheries: While his study of the fur trade focused on the continental interior with its interlocking rivers and lakes, The Cod Fisheries looks outward at global trade and empire, showing the far-reaching effects of one staple product both on imperial centres and on marginal colonies such as Newfoundland, Nova Scotia and New England.* This research provided an additional crossover point from his work on staple products to his communications studies. In other words, from looking at a natural resource-based industry he turned his attention to a cultural industry in which information, and ultimately knowledge, was a commodity that circulated, had value, and empowered those who controlled it. He divided media into time-binding and space-binding types. Time-binding media are durable. They include clay or stone tablets. Space-binding media are more ephemeral. They include modern media such as radio, television, and mass circulation newspapers. These interrelationships included the partnership between the knowledge and ideas necessary to create and maintain an empire, and the power or force required to expand and defend it. For Innis, the interplay between knowledge and power was always a crucial factor in understanding empire. The torch of empire then passed from Greece to Rome. The development of powerful communications media such as mass-circulation newspapers had shifted the balance decisively in favour of space and power, over time, continuity and knowledge. The balance required for cultural survival had been upset by what Innis saw as "mechanized" communications media used to transmit information quickly over long distances. These media had contributed to an obsession with "present-mindedness" wiping out concerns about past or future. Their entrenched positions involve a continuous, systematic, ruthless destruction of elements of permanence essential to cultural activity. For him, that meant reinvigorating the oral tradition within universities while freeing institutions of higher learning from political and commercial pressures. In his essay, *A Plea for Time*, he suggested that genuine dialogue within universities could produce the critical thinking necessary to restore the balance between power and knowledge. Then, universities could muster the courage to attack the monopolies that always imperil civilization. Particularly, the fragmentary and mosaic writing style exemplified in *Empire and Communications* has been criticized as ambiguous, aggressively non-linear, and lacking connections between levels of analysis. During the summers of 1931 and 1932, he travelled to the West to see the effects of the Depression for himself. The result was political conflict and a breakdown in federal—provincial relations. Innis believed that both radio and mass circulation newspapers encouraged stereotypical thinking. His inaugural address, entitled *The Penetrative Powers of the Price System*, must have baffled his listeners as he ranged over centuries of economic history jumping abruptly from one topic to the next linking monetary developments to patterns of trade and settlement. Innis also tried to show the commercial effects of mass circulation newspapers, made possible by expanded newsprint production, and of the new medium of radio, which "threatens to circumvent the walls imposed by tariffs and to reach across boundaries frequently denied to other media of communication". Both media, Innis argued, stimulated the demand for consumer goods and both promoted nationalism. Shotwell, director of the Carnegie Endowment for International Peace. Innis edited and wrote prefaces for the volumes contributed by Canadian scholars. His own study of the cod fisheries also appeared as part of the series. His work with Shotwell enabled Innis to gain access to Carnegie money to further Canadian academic research. As John Watson points out, "the project offered one of the few sources of research funds in rather lean times". Although Innis advocated staying out of politics, he did correspond with Bennett urging him to strengthen the law against business monopolies. The era of the "Dirty Thirties" with its mass unemployment, poverty and despair gave rise to new Canadian political movements. It advocated

democratic socialism and a mixed economy with public ownership of key industries. Innis and Underhill had both been members of an earlier group at the university that declared itself "dissatisfied with the policies of the two major [political] parties in Canada" and that aimed at "forming a definite body of progressive opinion". In 1927, Innis presented a paper to the group on "Economic Conditions in Canada", but he later recoiled from participating in party politics, denouncing partisans like Underhill as "hot gospellers". He saw the university, with its emphasis on dialogue, open-mindedness and skepticism, as an institution that could foster such thinking and research. Eric Havelock, a left-leaning colleague explained many years later that Innis distrusted political "solutions" imported from elsewhere, especially those based on Marxist analysis with its emphasis on class conflict. Innis played a central role in founding two important sources for the funding of academic research: As a result of this contrast, a common public opinion in Russia and the West is hard to achieve. Innis lamented this rise in international tensions. For Innis, Russia was a society within the Western tradition, not an alien civilization. He abhorred the nuclear arms race, seeing it as the triumph of force over knowledge, a modern form of the medieval Inquisition. That same year, he served on the Manitoba Royal Commission on Adult Education and published *Political Economy in the Modern State*, a collection of his speeches and essays that reflected both his staples research and his new work in communications. In 1930, he delivered lectures at the University of London and Nottingham University. He also gave the prestigious Beit lectures at Oxford, later published in his book *Empire and Communications*. He was academically isolated because his colleagues in economics could not fathom how this new work related to his pioneering research in staples theory. Biographer John Watson writes that "the almost complete lack of positive response to the communications works, contributed to his sense of overwork and depression". Carey adopted Innis as a "reference point in his conception of two models of communication". As a young English professor, McLuhan was flattered when he learned that Innis had put his book *The Mechanical Bride* on the reading list of the fourth-year economics course. Both McLuhan and Innis assume the centrality of communication technology; where they differ is in the principal kinds of effects they see deriving from this technology. Whereas Innis sees communication technology principally affecting social organization and culture, McLuhan sees its principal effect on sensory organization and thought. McLuhan has much to say about perception and thought but little to say about institutions; Innis says much about institutions and little about perception and thought.

**Chapter 3 : Underwood, "Culture and Discontinuity (in the s and in Foucault)" | Romantic Circles**

*CLARENDON AND CULTURAL CONTINUITY A BIBLIOGRAPHICAL STUDY [Graham Roebuck] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. NY first edition. Garland.*

Not that many scholars are now challenging the idea of continuity as directly as Michel Foucault challenged it in the s. The majority of recent books on literary history seem to assume, in practice, that it is possible to trace one discourse or ideology as it gradually metamorphoses into another. Words that explicitly foreground assumptions about continuity—words like "tradition," "origin," and "development"—retain a distinctly ham-handed sound. As graduate students, we learn to master a set of euphemisms that allow us to make the same assumptions more discreetly: Of course, all of these works also reason about influence and development. Moreover, as Chandler himself suggests, both concepts are relative to the scale of analysis: But however complementary continuity and discontinuity may be in principle, literary historians do invoke one of these principles with more fanfare than the other, and although our preference has become especially marked in recent years, it is not an artifact of recent cultural theory. Source-study and influence-peddling were already disreputable at the beginning of the twentieth century; even a literary historian like Edwin Greenlaw, who defended the utility of source study in , did so with a profusion of apologies. The surprising juxtaposition of remote eras, on the other hand, had already become standard procedure for cultural critics in the early nineteenth century Carlyle, Pugin. But since Michel Foucault did make an argument about history that is now widely understood as a rationale for our resistance to the vocabulary of continuity, it makes sense to begin by looking at his argument. In a article, "On the Archaeology of the Sciences," Foucault remarks, [I]f history could remain the chain of uninterrupted continuities. Continuous history is the correlate of consciousness. By contrast, Foucauldian genealogy is devoted to "the systematic dissociation of our identity. For this rather weak identity, which we attempt to support and unify under a mask, is in itself only a parody: The study of history makes one "happy, unlike the metaphysicians, to possess in oneself not an immortal soul but many mortal ones. For Foucault, in short, the choice between different ways of writing history is a choice between different models of immortality. In place of the old model of a single immortal soul, he offers a loose compound of distinct historical elements, each of which is in one sense dated and in another sense timeless. By separating out the diverse cultures that compose the self one becomes a man of "superior culture. But the connection may be stronger and broader than the essay recognizes, because the passages that Foucault borrows from Nietzsche are in fact quite typical of a certain late-nineteenth-century discourse about history. Nietzsche may criticize the aspirations of "scientific" historians, but he does so in large part by embracing another use of the past that already dominated histories of literature and art. The decentered immortality that Nietzsche attributes to the man of "superior culture"—who preserves in his own body fragments of a vanished past—closely resembles the immortality that Walter Pater, for instance, famously attributed to La Gioconda: She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants: The fancy of a perpetual life, sweeping together ten thousand experiences, is an old one; and modern philosophy has conceived the idea of humanity as wrought upon by, and summing up in itself, all modes of thought and life. Pater The cultivation of the Paterian aesthete, like the experience contained in this mysterious visage, comes from unsystematic browsing rather than continuous narrative. La Gioconda has found herself immersed in widely-differing "modes of thought and life," and she is said to sum them all up in herself. But she "sums things up" more as a collector does than as dialectical reason does. As it became clear that even basic assumptions could change from one era to another, a certain number of eighteenth-century readers embraced contingency and mutability themselves as the best available symbols of collective permanence. Culture in the normative sense comes to depend on the incommensurable multiplicity of cultures in the descriptive sense. In these circumstances, the instability of national identity could become a cultural advantage. By the early nineteenth century, in short, cultivated readers began to feel that they possessed something that was timeless, not because it was unchanging, but because it transgressed the ordinary laws of

temporal connection. Sometimes I feel I have known Shakespeare, wept with Tasso, and journeyed through heaven and hell with Dante. A name from ancient times awakens emotions in me that resemble memories, as certain perfumes from exotic plants recall the land that produced them. But some sort of continuity always has to be posited to make discontinuity rhetorically interesting. Foucault does the same thing: It is nevertheless fair to observe that the rhetorical emphasis falls, in Pater and Sand as in Foucault, on the differences and gaps that separate the radically disparate parts of this hypothetical unity. For Pater, then, the cultural purpose of history at least the history of art and literature was not to emphasize continuities, but to form a mind capable of embracing disparity and difference. To him all periods, types, schools of taste, are in themselves equal" xii. I have suggested that this strategy of mapping historical discontinuity onto cultivated "immortality" articulates a consensus that was dominant by the later nineteenth centuryâ€”a consensus that Nietzsche and Foucault later reproduced, having mistaken it for a rebellion against nineteenth-century history. Institutional history makes it easier to locate the moment when literary cultivation began to depend on the idea of discontinuity, because the number of educational institutions that taught vernacular literary history in the nineteenth century was much smaller than the number of authors who wrote about it. At the beginning of the nineteenth century, vernacular literature was still taught under the aegis of rhetoric at all levels of the educational system; texts were usually organized by genre or by audience rather than by period. This first began to change in the second quarter of the nineteenth century at the new London universities: But the nature of the connection between literature and history changed significantly and rapidly in the early stages of this project. Through the s, syllabi and exams at both institutions emphasized connected and continuous development. The whole story of English literary history was invariably compressed into a single term. Courses were also structured to foreground the progressive development of both language and literature. Thomas Dale, for instance, taught literary history at both London institutions at different points in the s. These were the first "period survey" courses offered in Britain, and, as far as I can tell, in any Anglophone context. Frederick Denison Maurice later became well known as a theologian and Christian-socialist educational reformer. In the following eight years he taught courses on, for instance, the Elizabethan period, Jacobean literature, and the reign of George III. Teaching Jacobean literature in Maurice asks, "In what respect do the writings of Ben Jonson bear the impress of this period? Maurice consistently asks students to grasp the social specificity of a period. Teaching Chaucer, for instance, he asks his class to explain the words "Knight," "Courtesie," and "Chevalrie" Calendar , item 7. For most of the decade it was still a one-man show, and since he also had to teach composition focusing on one period a semester compelled Maurice to abandon the goal of producing a connected narrative of literary history. He seems to have abandoned that goal rather blithely, since he made no effort to offer his period courses in anything like a chronological sequence. But how was it possible for Maurice to justify this departure from existing practice? What did he think he was accomplishing by focusing on literary periods in isolation? Fortunately for us, Maurice had already written extensively on education, and in particular on the importance of historical education. But it also contains a striking and precocious manifesto about the social function of English literary history. Maurice argues that the English middle classes need instruction in literature in order to counteract a modern tendency for middle-class interests to contract to the domain of immediate, personal, commercial gain. In this respect, Maurice prefigures an argument that would be made twenty years later and more famously by Matthew Arnold. But where Arnold is notoriously vague about the effects he expects literary culture to produce on the middle classes "sweetness and light" , Maurice is extremely frank. The middle classes are hungry for a sort of distinction founded in collective permanence rather than private property. They need something equivalent to aristocratic pride in the antiquity of family. Lacking "ancient halls" and "venerable trees," they will need to find permanence in literatureâ€”and more specifically, in literary history But the permanence they find there will paradoxically depend on the particularity of isolated moments. The spirit of a particular poem, is that which awakens the poetical spirit in answer to it" This is a different kind of relationship to history than Thomas Dale had envisioned. Dale thought literary history mattered mainly as a connected narrative of improvement, and he accordingly asked students to explain causal connections in that narrative. What aspects of medieval drama operated to prepare the minds of the people for the Reformation? The busy member of the particular corporation. The intellectual effort

required to bring this about is not the effort of comprehending a causal process. Students are asked to imagine how the ordinary social life of another era differed from their own, while remaining conscious that it was inhabited by flesh-and-blood creatures like themselves—and specifically like themselves as middle-class Englishmen. This model of historical experience—history as an imaginative connection with another age, founded on a simultaneous consciousness of difference and of similarity—had become widely diffused by the s. He believes that his proposal improves on Scott by exploring the antiquity of a "commercial hall" and not just a "baronial castle" , , but this means only that Maurice had probably read *Ivanhoe* more recently than *The Antiquary*. The latter novel contains an important dream that brings the "townsman of one age" face-to-face with "the townsman of another" precisely as Maurice would desire. But he did invent an institution that gave that theory an enduring social presence: This pedagogical experiment was not notably successful with its immediate classroom audience. But many of them also remembered profound confusion about the reason for that passion. Court 94, Brose. Meanwhile a period-centered approach to the teaching of history itself had become established at University College in the s, and was adopted at Oxford by Murray. By that point, the same approach also held sway in the United States. Since late-nineteenth-century English departments were no longer limited to one or two instructors, they could pursue a period-centered approach without entirely sacrificing the idea of development. It was possible to require students to take period courses in a chronological sequence, for instance, or to devote the first term or year of instruction to a general survey that would then be followed by courses on individual periods. Both patterns were common at U. But the compromise implied by this curricular structure was an unequal one. Where comprehensive survey courses were taught, they were always scheduled early in the major. In the s, and for that matter where they still exist today, these courses are understood as an orientation that prepares students for the real work of literary study, not as a capstone or summation of the major. This positioning is not self-evidently necessary: Whatever prestige attached to continuous evolution in society at large, the competitive advantage of literary history has seemed to lie in emphasizing the radical differences between past and present. My own work has been substantially indebted to him. One has to go back to the s to find a moment when the model of continuity criticized by Foucault was actually central to the study of literature. Since the middle of the nineteenth century, literary history has tended to emphasize instead its special relationship to relativity and discontinuity. The concept of the literary "period" has provided a way to validate the contingency that historicism recognizes in all collective life, and even a way to find a kind of timelessness in that mutability. The institution of the period survey has ensured that this concept remains central to the distribution of cultural credentials, and literary cultivation has frequently been represented as Foucault represents genealogy: On the contrary, it supports a prevailing disciplinary logic; it gives literary historians a new way to explain why they emphasize case studies and surprising contrasts—as we have, for about a century and a half, preferred to do. But enough criticism; what positive conclusions, if any, follow from my argument? Since this article itself trades on a few surprising juxtapositions, I am evidently not suggesting that literary historians ought to renounce the sinister pleasures of discontinuity, or the cultural profits they return. But I suppose I am hinting that it would do us little harm to relax our vigilance against the language of continuity. There are certainly ways of misusing that language. Maurice designed the first courses that focus on a single period of literary history.

#### Chapter 4 : England Under the Norman and Angevin Kings, - Robert Bartlett - Google Books

*But however complementary continuity and discontinuity may be in principle, literary historians do invoke one of these principles with more fanfare than the other, and although our preference has become especially marked in recent years, it is not an artifact of recent cultural theory.*

#### Chapter 5 : 10 Ways to Establish Cultural Continuity in Your Global Organization - Melissa Lamson

*Buy Clarendon and Cultural Continuity: A Bibliographical Study (Garland Reference Library of the Humanities) by Graham Roebuck (ISBN: ) from Amazon's Book Store.*

**Chapter 6 : Rumania – University of Illinois at Urbana-Champaign**

*Qualitative inquiry defines humans in holistic terms – as cultural beings, and cultures are value centered. The master norm for qualitative research, therefore, ought to be cultural continuity. Decisions for change are controlled by cultural groups themselves.*

**Chapter 7 : Harold Innis - Wikipedia**

*Melissa Lamson, Founder and President of Lamson Consulting, is an author, consultant, and speaker who accelerates the business expansion goals of today's most successful companies by developing global mindset, refining leadership skills, and bridging cross cultural communication.*