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The Short Story in German in the Twenty-First Century

Offers readings of key contemporary trends and themes in the vibrant genre of short-story writing in Germany, Austria, and Switzerland, with attention to major practitioners and translations of two representative stories.

Summary

Since the 1990s, the short story has re-emerged in the German-speaking world as a vibrant literary genre, serving as a medium for both literary experimentation and popular forms. Authors like Judith Hermann and Peter Stamm have had a significant impact on German-language literary culture and, in translation, on literary culture in the UK and USA. This volume analyzes German-language short-story writing in the twenty-first century, aiming to establish a framework for further research into individual authors as well as key themes and formal concerns. An introduction discusses theories of the short-story form and literary-aesthetic questions before surveying broad trends in the twenty-first-century German-language short-story. Six thematic chapters follow, offering an overview of key developments in the genre particular to the contemporary German-language context, examining performance and performativity, Berlin and crime stories, and engagement with earlier forms such as fairy tales, modernist short prose, and the novella. Seven author-focused chapters then represent the rich field of short-story writing in Germany, Austria, and Switzerland, and offer a variety of theoretical approaches to individual stories and collections. The volume concludes with two original translations exemplifying the breadth of contemporary German-language short-story writing. LYN MARVEN and ANDREW PLOWMAN are both Senior Lecturers in German at the University of Liverpool. KATE ROY is Adjunct Professor in Languages, Literatures and Cultures at Franklin University Switzerland.

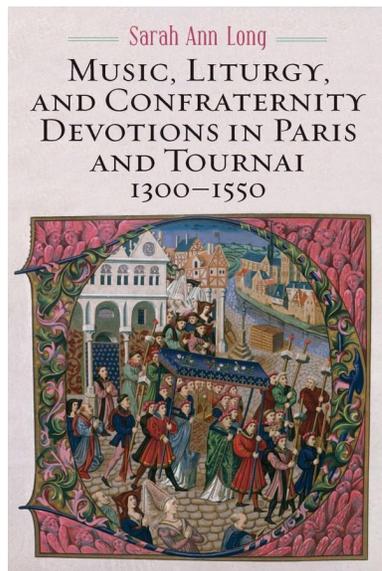
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Music, Liturgy, and Confraternity Devotions in Paris and Tournai, 1300-1550

The first study focusing on the composition of new plainchant in northern-French confraternities for masses and offices in honor of saints thought to have healing powers

Summary

Starting in the fourteenth century, northern France saw the rise of confraternities and other lay communities of men and women, organized around trades and religious devotions dedicated to specific patron saints. The composition of new plainchant for masses and offices in honor of saints thought to have healing powers occupied an important place in the devotional landscape of the region.

Sarah Ann Long's deeply researched new book highlights the decentralized nature of religious and spiritual authority from 1300-1550, which allowed confraternities to cultivate liturgical practices heavily influenced by popular devotional literature. It challenges pre-conceived notions of the power of the Catholic Church at that time, and the extent to which religious devotions were regulated and standardized. The resulting conclusion is that confraternity devotions occupied a liminal space that provided a certain amount of musical freedom. Examining musical culture at the intersection of the medieval and early modern eras, this work explores such subjects as manuscript production and early music printing; and it investigates not only plainchant, but a broad range of musical styles from the fourteenth through the sixteenth centuries. These include polyphonic embellishments of chant written by some of the most famous composers of the era, which were performed at the French, Burgundian, and Papal Courts.

SARAH ANN LONG is Associate Professor of Musicology at Michigan State University.

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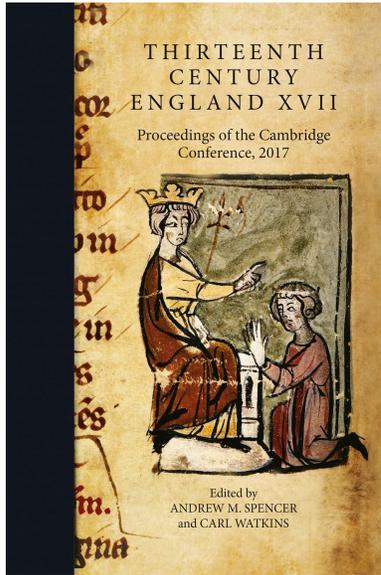
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Thirteenth Century England XVII

Proceedings of the Cambridge Conference, 2017

Essays looking at the links between England and Europe in the long thirteenth century.

Summary

The theme running through this volume is that of "England in Europe", with contributions tackling aspects of political, religious, cultural and urban history, placing England in a European context, exploring connections between the insular world and continental Europe, and using England as a case study of broader patterns of change in the long thirteenth century. A number of authors consider the long-term response of the English crown and polity to the Angevin empire's demise, examining kingship, historical memory, dynastic relationships and the influx of ideas and people to England from overseas. They look not only at connections between England and western Europe but also at others extending to northern Europe too. Many engage with larger trends that are European in scale, whether in the institutional life of the Church or in patterns of religious practice and belief, whilst others examine more confined geographical spaces, reminding us of distinctive political structures and identities lodged at the regional level.

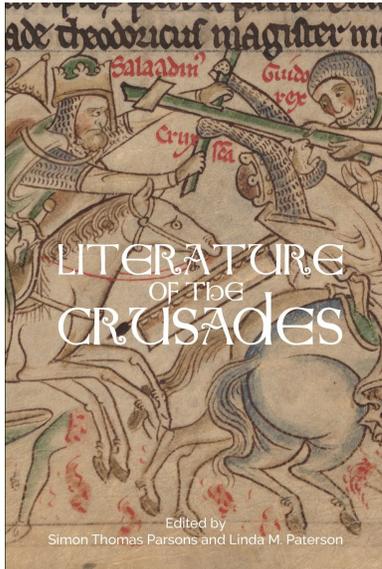
ANDREW SPENCER is Senior Tutor at Gonville & Caius College and an Associate Lecturer in History at the University of Cambridge; CARL WATKINS is Reader in British History at Cambridge University and a Fellow of Magdalene College.

Contributors: Rodolphe Billaud, Lars Kjær, Philippa Mesiano, Amicie Pelissie du Rausas, Antonia Shacklock, Thomas W. Smith, Andrew M. Spencer, Rebecca Springer, Ian Stone, Anaïs Waag

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Literature of the Crusades

An interdisciplinary approach to sources for our knowledge of the crusades.

Summary

The interrelation of so-called "literary" and "historical" sources of the crusades, and the fluidity of these categorisations, are the central concerns of the essays collected here. They demonstrate what the study of literary texts can do for our historical understanding of the crusading movement, challenging earlier historiographical assumptions about well-known poems and songs, and introducing hitherto understudied manuscript sources which elucidate a rich contemporary compositional culture regarding the matter of crusade.

The volume discusses a wide array of European textual responses to the medieval crusading movement, from the Plantagenet and Catalan courts to the Italy of Charles of Anjou, Cyprus, and the Holy Land. Meanwhile, the topics considered include the connexions between poetry and history in the Latin First Crusade texts; the historical, codicological and literary background to Richard the Lionheart's famous song of captivity; crusade references in the troubadour Cerverí of Girona; literary culture surrounding Charles of Anjou's expeditions; the use of the Mélusine legend to strengthen the Lusignans' claim to Cyprus; and the influence of aristocratic selection criteria in manuscript traditions of Old French crusade songs. These diverse approaches are unified in their examination of crusading texts as cultural artefacts ripe for comparison across linguistic and thematic divides.

SIMON THOMAS PARSONS teaches Medieval History at Royal Holloway, University of London and King's College London; LINDA PATERSON is Professor Emerita at Warwick University.

Contributors: Luca Barbieri, Miriam Cabré, Jean Dunbabin, Ruth Harvey, Simon John, Charmaine Lee, Helen J. Nicholson, Simon Parsons, Anna Radaelli, Stephen Spencer, Carol Sweetenham.

Quotes

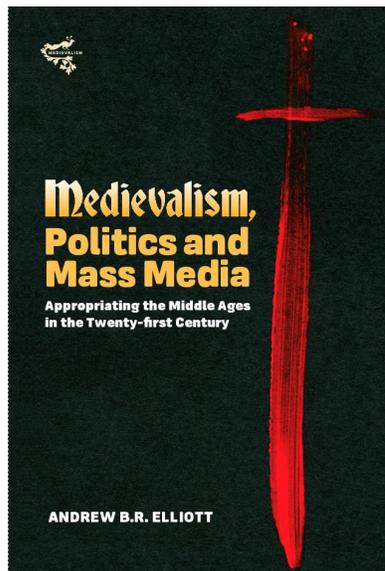
This fine collection of essays is but one product of a truly international consortium of scholars SEHEPUNKTE

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Medievalism, Politics and Mass Media

Appropriating the Middle Ages in the Twenty-First Century

An exploration of how the Middle Ages are manipulated ideologically in today's communication.

Summary

In 2001, George Bush provoked global uproar by describing the nascent War on Terror as a "Crusade". His comments, however, were welcomed by Al-Qaeda, who had long been describing Western powers in precisely the same terms, as modern Crusaders once again invading the Middle East. Ten years later in 2011, Anders Behring Breivik launched a tragic attack in Norway, killing 77 unarmed civilians, mostly teenagers. Breivik saw himself as a Templar Knight, a member of a group of knights allegedly resurrected in London in 2002 by one "Lionheart". Later investigations suggested that the blogger, Lionheart, might have had links to the right-wing, anti-Muslim, English Defence League and other so-called "counterjihad" blogging networks decrying an Islamic invasion of Europe.

Though extreme examples, these cases all share a crucial detail: the framing of current political issues in terms of recognisable medieval precedents. In the widespread use of medievalism across social- and mass-media channels, it is clear that such political medievalisms are not intended as a specific reference to a historical precedent, but as a use of the past for modern concerns. The argument of this book is that we need new ways of analysing this kind of medievalism; extending far beyond the concept of anachronism or inaccuracy, references to Crusades, Templars and Vikings affect the way we understand our world. Using theories of communication and media studies to examine popular medievalism, the author investigates what effect such medieval terminology can have on a mass-mediated audience and on the understanding of the Middle Ages in general.

ANDREW B.R. ELLIOTT is Senior Lecturer in Media and Cultural Studies, University of Lincoln.

Quotes

Elliott's book is groundbreaking and gives medievalists an entirely new and welcome perspective on medievalisms in media. Furthermore, because Elliott has paid such close attention to making his ideas understandable to a broad audience, the book or particular chapters can be assigned to upper-level undergraduate students. (Mine loved it, and it prompted some of our best discussions.) . . . This book has been a revelation for me and my own scholarship and teaching. SPECULUM

If you have ever muttered under your breath or railed against radio, TV or social media as yet another failing politician invokes an invidious and misguided comparison with the Middle Ages in the form of a new Crusade or the barbarity of the Dark Ages, then this is the book for you. [It] does medieval studies the great service of unpacking the problem in commendable detail..It is an eminently re-readable book, a recommendation surprisingly few books receive. MEDIEVAL ARCHAEOLOGY

Medievalism, Politics and Mass Media transfers the spotlight of the study of medievalism from historical, literary, and aesthetic inquiry to communication theory. . . . The astonishing quantity of [examples] cited in this book perhaps proves Elliott's point: that the medieval is so much a part of our discourse that most people probably don't even notice it anymore. Giving readers so many examples drives home that point well and insists that we notice what is right in front of us. MEDIEVALLY SPEAKING

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Not Dead Yet: The Middle Ages in the Twenty-first Century

Getting Medieval on Your RSS: Medievalism and the Mass Media

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"Let's not go back to the Middle Ages": Medievalism, the Dark Ages and the Myth of Progress

"This crusade, this War on Terror, is gonna take a while": The Bush Doctrine, the Crusades and Neomedievalism

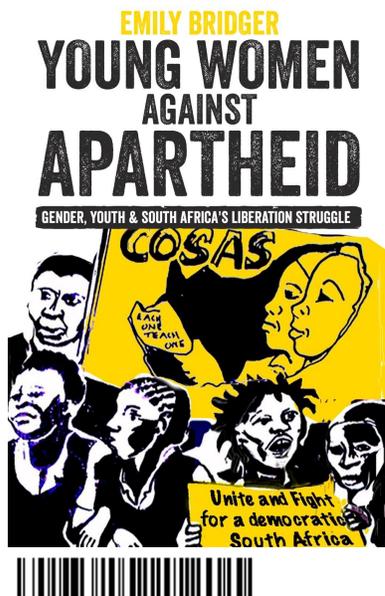
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Young Women against Apartheid

Gender, Youth and South Africa's Liberation Struggle

Provides a new perspective on the struggle against apartheid, and contributes to key debates in South African history, gender inequality, sexual violence, and the legacies of the liberation struggle.

Summary

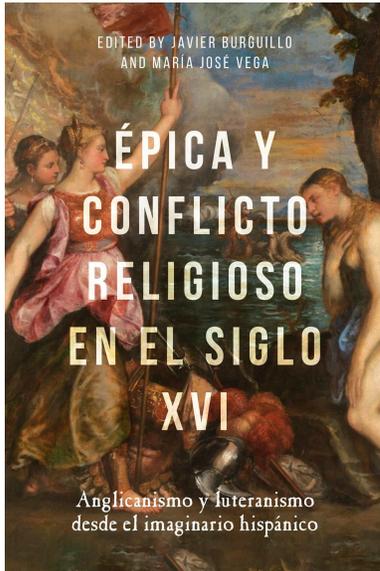
While there have been many books on South Africa's liberation struggle during the 1980s and early 1990s, the story of the involvement of African girls and young women has been all but missing. This book tells their story, analysing what life was like for African girls under apartheid, why some chose to join the struggle, and how they navigated the benefits and pitfalls of political activism. These were women who, as teenagers and secondary school students, made an unconventional choice to join student organizations, engage in public protest, and take up arms against the state. They did so against their parents' wishes and in contravention of societal norms that confined girls to the home and made township streets dangerous places for female students. They participated in both non-violent and violent forms of political action, including attending marches and rallies, throwing stones or petrol bombs at police, and punishing suspected informers and other offenders, and even joining underground guerrilla armies. Thousands of these young women were eventually detained, interrogated, and tortured by the apartheid state. At the heart of this book lie the life histories of the female comrades themselves, who in interviews construct themselves as decisive actors in South Africa's liberation struggle.

Primarily a work of oral history, this book is not only concerned with what female comrades did, but equally with how these women remember and narrate their time as activists: how they reconstruct their pasts; relate their personal experiences to collective histories of the struggle; and insert themselves into a historical narrative from which they have been excluded. Through exploring these women's memories, this book serves as an important corrective to South Africa's male-centric literature on violence, and provides a new gendered perspective on the wider histories of township politics, activism, and conflict.

Emily Bridger is a Senior Lecturer in Global and Imperial History, University of Exeter. A social and cultural historian of modern South Africa, her work has been published in the Journal of Southern African Studies, Journal of World History, and Gender & History.

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Épica y conflicto religioso en el siglo XVI

Anglicanismo y luteranismo desde el imaginario hispánico

Representations of religious conflict in sixteenth-century Spanish epic poetry

Summary

Este libro analiza un corpus de textos épicos y propagandísticos que se escriben en las fronteras del imperio español en el siglo XVI. Examina la representación del conflicto religioso en Inglaterra, Alemania y Holanda durante los reinados de Carlos V y Felipe II, y se centra en tres episodios, difundidos capilarmente en la cultura visual y emocional europea y en torno a los cuales cristaliza la narración heroica: los martirios de cartujos y jesuitas en Inglaterra; la guerra de Esmalcalda; y el asedio de Amberes. El volumen considera las estrechas relaciones entre épica e historia; entre épica y cultura visual; y entre la poesía épica hispánica y la historia y la cartografía iosa de Europa en unos años críticos en los que se construye la Iglesia Anglicana y se afianza el luteranismo en Alemania.

This book analyses a corpus of epic and propagandistic texts written at the margins of the Spanish empire in the sixteenth century. It examines the representation of religious conflict in England, Germany and Holland during the reigns of Charles V and Philip II, centring on three episodes widely disseminated in European visual and emotional culture and around which certain foundational Spanish heroic narratives emerged: the martyrdom of the Carthusians and Jesuits in England; the Schmalkaldic War; and the siege of Antwerp. The volume considers the close relationships between epic and history; between epic and visual culture; and between Hispanic epic poetry and the history and religious cartography of Europe during the critical years in which the Anglican Church was evolving and Lutheranism gaining strength in Germany.

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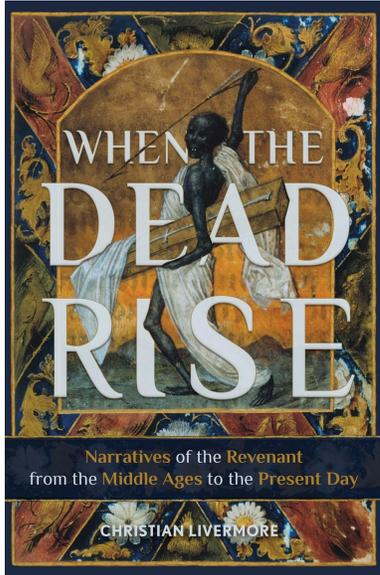
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La exaltación eucarística como estrategia antiluterana en el *Códice de autos viejos* - Miguel M. García-Bermejo Giner

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When the Dead Rise

Narratives of the Revenant, from the Middle Ages to the Present Day

A survey of the motif of the revenant, showing how medieval themes and motifs persist today.

Summary

The proliferation of books and films about the "undead", those literally returning from the grave, in modern popular culture has been commented on as a recent phenomenon, but it is in fact a storytelling tradition going back more than a millennium. It drew on and was influenced by Christian eschatology, gathered momentum in medieval ecclesiastical chronicles, such as those written by Caesarius of Heisterbach, and then migrated into imaginative literature - famously in John Lydgate's *Dance of Death* - and art. But why did revenant stories and imagery take such a hold in the Middle Ages? And why has that fascination held on into today's world?

This book offers a history of these revenant narratives, demonstrating how modern horror is haunted by past literature and exploring the motif of the risen dead as a focus of cultural anxiety and literary effort. The author examines the long arc of revenant tales from antiquity and the Middle Ages through the Reformation and into modernity, tracing their uncanny similarities and laying bare the rich traditions of narrative, theme, motif, supernatural belief and eschatological fears and preoccupations.

CHRISTIAN LIVERMORE gained her PhD in medieval English literature and creative writing from the University of St Andrews.

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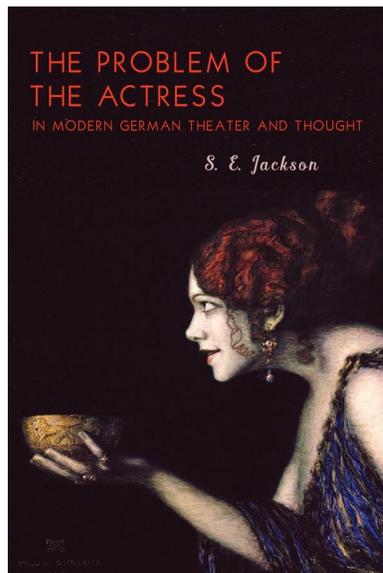
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The Problem of the Actress in Modern German Theater and Thought

Reconstructs the constitutive role that German actresses played on and off the stage in shaping not only modernist theater aesthetics and performance practices, but also influential strains of modern thought.

Summary

Around 1900, German and Austrian actresses had allure and status, apparent autonomy, and unconventional lifestyles. They presented a complex problem socially and aesthetically, one tied to the so-called Woman Question and to the contested status of modernity. For modernists, the actress's socioeconomic mobility and defiance of gender norms opened space to contest social and moral strictures, and her mutability offered a means to experiment with identity. For conservatives, on the other hand, female performance could support antifeminist convictions and validate masculine authority by positing woman as nothing but a false surface shaped by productive male forces. Influential male-authored texts from the period thereby disavowed female subjectivity per se by equating "woman" and "actress."

S. E. Jackson establishes the actress as a key figure in a discursive matrix surrounding modernity, gender, and subjectivity. Her central argument is that because the figure of the actress bridged such varied fields of thought, women who were actresses had a consequential impact that resonated in and far beyond the theater - but has not been explored. Examining archival sources such as theater reviews and writing by actresses in direct relation to canonical aesthetic and philosophical texts, *The Problem of the Actress* reconstructs the constitutive role that women played on and off the stage in shaping not only modernist theater aesthetics and performance practices, but also influential strains of modern thought.

S. E. Jackson is Assistant Professor of German Studies at the University of Massachusetts-Amherst.

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