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New York Klezmer in the Early Twentieth Century

The Music of Naftule Brandwein and Dave Tarras

The music of clarinetists Naftule Brandwein and Dave Tarras is iconic of American klezmer music. Their legacy has had an enduring impact on the development of the popular world music genre.

Summary

Since the 1970s, klezmer music has become one of the most popular world music genres, at the same time influencing musical styles as diverse as indie rock, avant-garde jazz, and contemporary art music. Klezmer is the celebratory instrumental music that developed in the Jewish communities of eastern Europe over the course of centuries and was performed especially at weddings. Brought to North America in the immigration wave in the late nineteenth century, klezmer thrived and developed in the Yiddish-speaking communities of New York and other cities during the period 1880-1950.

No two musicians represent New York klezmer more than clarinetists Naftule Brandwein (1884-1963) and Dave Tarras (1897-1989). Born in eastern Europe to respected klezmer families, both musicians had successful careers as performers and recording artists in New York. Their legacy has had an enduring impact and helped to spur the revival of klezmer since the 1970s.

Using their iconic recordings as a case study, *New York Klezmer in the Early Twentieth Century* looks at the inner workings of klezmer dance music, from its compositional aspects to the minutiae of style. Making use of historical and ethnographic sources, the book places the music within a larger social and cultural context stretching from eastern Europe of the nineteenth century to the United States of the present.

JOEL E. RUBIN is Associate Professor of Music at the University of Virginia and an acclaimed performer of traditional klezmer music.

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"The little things that they do": Ornaments and Performance Practice Techniques
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Mediaeval Inscriptions

The Epigraphy of the City of Oxford

Descriptive catalogue of inscriptions in Oxford, from the twelfth to the sixteenth century.

Summary

Inscriptions made in the mediaeval city and university of Oxford have come down to us in many forms and types of material - stone, glass, wood, metal, paint, ceramics - even textiles. There are a variety of handwriting styles, and inscriptions were written in Latin, French, or English. Some can be seen in their original context, such as the church or chapel as the donor intended; others have been moved to new locations, often in order to protect and conserve them; others survive only in the notes and drawings of long-deceased antiquaries. Now, for the first time, the richness and variety of mediaeval Oxford's epigraphy are revealed in this comprehensive catalogue of inscriptions from the twelfth century to the mid-sixteenth. Each entry includes the type of artefact, the dimensions where known, the materials and type of lettering, a description, the text of the inscription (with a translation of non-English text), a commentary and references to previous notices. There is a full scholarly introduction, a selection of illustrations, and a series of indices to facilitate use of the catalogue. This is the first part of a two-volume work, the second of which covers the epigraphy of the mediaeval county of Oxfordshire.

The late Jerome Bertram was the leading authority of his generation on monumental brasses, indents and incised slabs; he was especially interested in epigraphy and had an impressive publication record on the topic. He died in 2019.

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The Medieval Tournament as Spectacle

Tourneys, Jousts and *Pas d'Armes*, 1100-1600

Fresh insights into the development of the tournament as an opportunity for social display.

Summary

The period from the thirteenth to the sixteenth century witnessed a rapid development of the tournament. Alongside the original tourney - a mass battle fought between opposing armies of knights with minimal and rudimentary regulation - new forms of chivalric military contests emerged, in which entertainment featured alongside the necessity of practice for war. The joust featured individual combats, with increasingly elaborate rules and variations in form and accompanying pageantry, while the passage of arms placed tournaments within theatrical and allegorical formats. This volume brings together the latest research on the late medieval tournament, demonstrating how such events, particularly at the courts of France, Burgundy, England and the German principalities, were increasingly integrated in wider festivities, ceremonies and diplomatic negotiations. Published in association with the Royal Armouries, it will appeal to all those interested in chivalric culture and medieval warfare.

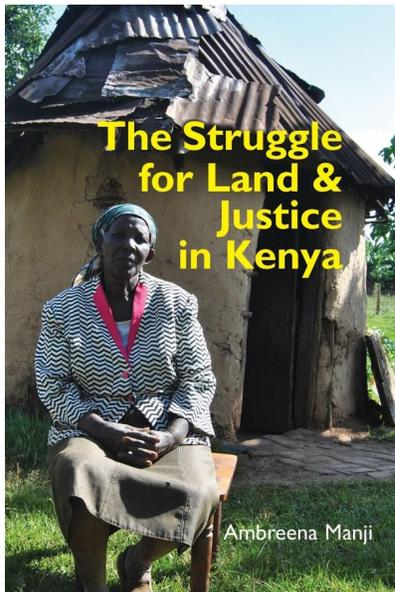
Contributors: Natalie Anderson, Cathy Blunk, Rosalind Brown-Grant, Ralph Moffat, Alan V. Murray, James Titterton, Iason-Eleftherios Tzouriadis, Marina V. Viallon, Karen Watts.

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The Struggle for Land and Justice in Kenya

Explores the limits of law in changing unequal land relations in Kenya.

Summary

Why, despite the introduction of new land laws beginning in 2012, has there been an increase in land grabbing in Kenya? Why has legislation failed to address long standing grievances about grossly unequal land distribution? This important book suggests that questions of justice should be central to discussions of African land reform.

Constitutional reformers in Kenya promised transformative changes in land relations. However, the reality has disappointed. Land law reforms since 2010 have been more concerned with the administration of land and with bureaucratic power than with the real consequences of unequal access to land for ordinary Kenyans. Manji documents this thwarted struggle and surveys the prospects for genuine change.

Published in association with the British Institute in Eastern Africa.

Ambreena Manji is Professor of Land Law and Development at the School of Law and Politics, Cardiff University. Between 2010 and 2014, she was Director of the British Institute in Eastern Africa. Her books include *The Politics of Land Reform in Africa* (2006).

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Opposing Apartheid on Stage

King Kong the Musical

A captivating account of an interracial jazz opera that took apartheid South Africa by storm and marked a turning point in the nation's cultural history

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Summary

In 1959, *King Kong*, an interracial jazz opera, swept across South Africa and became a countrywide phenomenon. Its performances sold out, its LP record was widely heard, and its cast became recognized celebrities. Featuring an African composer, cast, and orchestra but predominantly white directors and producers, this interracial production seemed completely distinct from any other theatrical production in the country's history. Despite being staged over a decade after the enacting of apartheid, the interracial collaboration met widespread and acclaim that bridged South Africa's racial, political, ethnic, and class fissures.

Widely considered a watershed moment within the history of South African theater and music, the *King Kong* musical encapsulated key currents with South African cultural history. Author Tyler Fleming's gripping narrative unpacks the life of the musical, from the emergence of the heavyweight boxer "King Kong" Dlamini to the behind-the-scenes dynamics of rehearsals to the musical's 1961 tour of Britain and the later experience of cast members living in exile for their opposition to apartheid. *Opposing Apartheid on Stage: "King Kong" the Musical* explores the history of this jazz opera and its enduring legacy in both South African cultural history and global popular culture.

TYLER FLEMING is an Associate Professor of Pan-African Studies and History at the University of Louisville.

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"The Boy's [and Girl's] Doin' It": Moving to America and Re-Discovering Africa, 1960-1989
"Death Song": The 1979 Remake of *King Kong* And the Power of Cultural Memories Under Apartheid
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Protestant Missionaries & Humanitarianism in the DRC

The Politics of Aid in Cold War Africa

A significant contribution to the history of humanitarianism, Christianity and the politics of aid in Africa.

Summary

In the wake of the civil wars in Congo from 1960 to 1973, international and internal struggles for power led to famines, the collapse of public health and a huge population of refugees. This book explores the role played by missionaries from the US, Canada and the UK who organized aid, and shows how they had to redefine their roles in independent Africa after the end of colonialism. Partnering US government officials to overcome the humanitarian crisis as the politics of aid threatened to sink their efforts, Protestant aid programs also worked with US-backed Congolese military efforts to crush leftist rebels and joined with Angolan rebels to help hundreds of thousands of Angolan refugees fleeing Portuguese colonialism. After Mobutu Sese Seko seized power in 1965, they found themselves adjusting with difficulty to the rise of Congolese religious leaders who demanded aid workers and donor agencies accept African control over development projects.

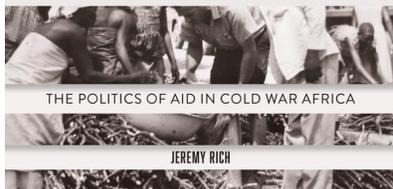
In this examination of the changing history of humanitarianism in Central Africa, the author shows how aid workers, who believed themselves to be politically neutral humanitarians, had to question their privileged role, and negotiate new ways of collaboration. Offering material aid and support, they hoped to heal the wounds of colonial repression and the violence of independence - abandoned hospitals, starving refugees, economic recession - yet also sought to ensure a Christian Congo would emerge allied to Western countries. The author explores the role of Protestant aid workers in the ethnic violence of South Kasai province; shows how Protestant aid became a tool in US-back counterinsurgency campaigns against leftist rebels; examines the interplay of Congolese and Western medicine in the work of Protestant medical volunteers; and discusses conflict in the aims of the missionaries and Africans over the control of aid funds and aid initiatives.

Jeremy Rich is Associate Professor of History, Marywood University. His books include *A Workman is Worthy of His Meat: Food and Colonialism in the Gabon Estuary* (2007).

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PROTESTANT MISSIONARIES &
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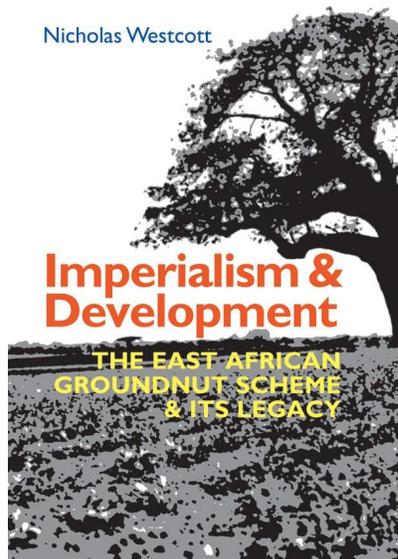
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Nicholas Westcott



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Imperialism and Development

The East African Groundnut Scheme and its Legacy

A compelling exploration of one of the most ill-advised and calamitous interventions in colonial development history.

Summary

As colonial development took off after the Second World War, in the context of national food shortages, Britain's Labour Government initiated the Groundnut Scheme, an extraordinarily ambitious project to convert 3 million acres of bush in Tanganyika into the largest mechanized groundnut farm in the world. It was to prove the largest, most expensive and most disastrous development scheme ever undertaken by the British Government. Never previously analysed in depth, the author draws on a wide range of sources to discuss the political dynamics that drove the Groundnut Scheme forward, despite the gravest doubts of agriculturalists and economists, why it went wrong, and what its impact has been since on the practice of economic development. Initially employing the United Africa Company as agent, the government set up an Overseas Food Corporation to manage the Groundnut Scheme as an example of socialist development in Africa. Army surplus kit and demobbed soldiers poured into the country and were sent up the railway line to Kongwa to beat the bush. By the time the effort was abandoned in 1950, costs had risen to a colossal 36 million - equivalent to over 1 billion today - and yet almost no groundnuts had been exported. The prototype of many large-scale, government-run, high-cost development projects that failed to deliver, the Groundnut Scheme was perhaps the first major failure of agricultural development in Africa, and its legacy in development practice still with us today.

Nicholas Westcott is Director of the Royal African Society and Research Associate at the School of Oriental and African Studies, London. His previous posts include Managing Director, Middle East and North Africa, and prior to that Managing Director for Africa, European External Action Service (EU), Brussels.

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AFRICAN MIGRATION NARRATIVES

Politics, Race, and Space

EDITED BY CAJETAN IHEKA AND JACK TAYLOR



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African Migration Narratives

Politics, Race, and Space

Examines the representations of migration in African literature, film, and other visual media, with an eye to the stylistic features of these works as well as their contributions to debates on migration

Summary

This essay collection examines the representations of migration in African literature, film, and other visual media. Inspired by the proliferation of texts focused on this theme and the ongoing migration crises, essays in the volume probe the ways in which African cultural productions shape and are shaped by the migration debates, the contributions these productions make to an understanding of globalization, and the stylistic features of the works. The texts analyzed here include important recent writings and films that have yet to receive considerable scholarly attention, by artists such as Chimamanda Adichie, Teju Cole, Leila Aboulela, Noo Saro-Wiwa, and Marzek Allouache.

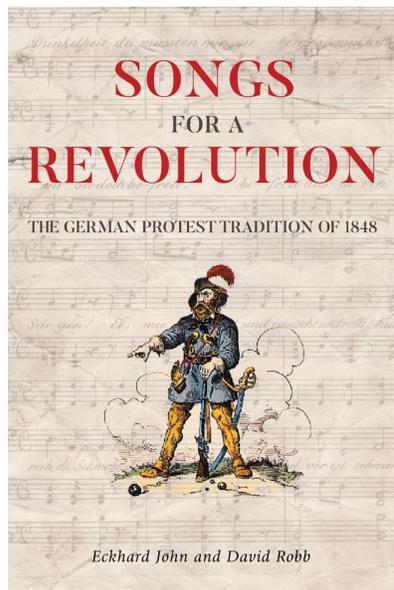
Current scholarship on migration largely focuses on the journey from Third World spaces to the First World, thereby radically limiting our understanding of migratory flows. This project works against this lopsided analysis of migration and considers narratives of return as central to migratory flows. The book also invests in underanalyzed and underrepresented diasporas on the continent including the Lusophone and Indian diasporas. Unlike much scholarship on migration in African cultural studies, which tends to focus primarily on a genre (literature), a region, or a specific language, the current book emphasizes Africa's geographical and linguistic diversity by being attentive to Anglophone, Francophone, and Lusophone areas, as well as an array of texts encompassing various genres.

CAJETAN IHEKA is Assistant Professor of English at the University of Alabama. JACK TAYLOR is Associate Professor of English at the University of Hawaii-Manoa.

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Songs for a Revolution

The 1848 Protest Song Tradition in Germany

Makes available twenty-two protest songs of the period up to and including the 1848 Revolution in Germany along with a reception history of the songs through their revival after 1945.

Summary

The socially volatile period of the *Vormärz* (1830-1848) and the 1848 Revolution in Germany produced a wealth of political protest song. *Songs for a Revolution* makes available twenty-two prominent protest songs from that time, both lyrics (in German and English) and melodies. It also chronicles the songs' reception: suppressed after the revolution, they fell into obscurity, despite intermittent revivals by the workers' movement and later in the Weimar Republic, until they were appropriated as democratic cultural heritage by the folk and political song movements of East and West Germany after 1945.

The songs reflect the new, oppositional political consciousness that emerged during the post-1830 period of restoration and led to the revolution. The book makes use of broadsides, songbooks, newspaper reports, and manuscripts to document the songs' transmission and shed light on the milieu in which they circulated. It also demonstrates how the appropriation of these songs by the German *Liedermacher* and folk scene shaped today's cultural memory of the 1848 period. It illuminates the functioning of political ideology in these reception processes, which in turn have given rise to myths that have influenced the discourse on the 1848 songs.

ECKHARD JOHN is Senior Research Fellow in the Center for Popular Culture and Music at the University of Freiburg. DAVID ROBB is Senior Lecturer in Music at Queens University Belfast.

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"Ob Armut euer Los auch sei" ("Trotz alledem")

"Hier im Ort ist ein Gericht" ("Das Blutgericht")

"War wohl je ein Mensch so frech" ("Lied vom Bürgermeister Tschech")

"Freifrau von Droste-Vischering"

"Frisch auf, mein Volk, mit Trommelschlag" ("O wag' es doch nur einen Tag")

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"Ausgelitten, ausgerungen"

"Ich bin ein guter Untertan" ("Der gute, stammelnde Untertan")

"Frisch auf zur Weise von Marseillaise" ("Reveille")

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Houses and Society in Norwich, 1350-1660

Urban Buildings in an Age of Transition

First full archaeological study of the urban environment of Norwich when its power was at its height.

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Summary

Norwich was second only to London in size and economic significance from the late Middle Ages through to the mid-seventeenth century. This book brings together, for the first time, the rich archaeological evidence for urban households and domestic life in Norwich, using surviving buildings, excavated sites, and material culture. It offers a broad overview of the changing forms, construction and spatial organisation of urban houses during the period, ranging across the social spectrum from the large courtyard mansions occupied by members of the mercantile and civic elite, to the homes of the urban "middling sort" and the small two- and three-roomed cottages of the city's weavers and artisans.

The so-called "age of transition" witnessed profound social and economic changes and religious and political upheavals, which Norwich, as a major provincial capital, experienced with particular force and intensity; domestic life was also transformed. The author examines the twin themes of continuity and change in the material world and the role of the domestic sphere in the expression and negotiation of shifting power relationships, economic structures and social identities in the medieval and early modern city.

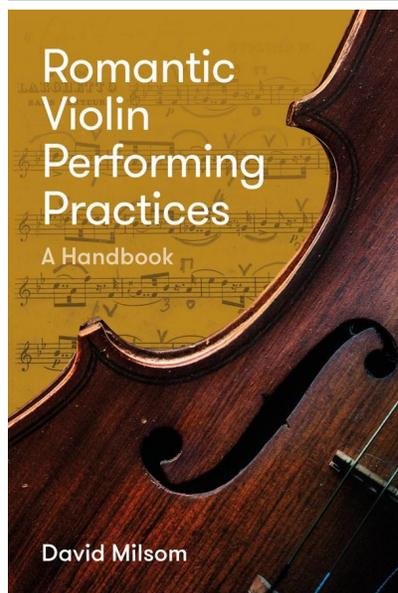
CHRIS KING is Assistant Professor of Archaeology at the University of Nottingham.

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 Music / History & Criticism
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 Status: **FORTHCOMING**

Romantic Violin Performing Practices

A Handbook

What are the key topics that define Romantic violin playing?

Summary

This book discusses key issues (and barriers) of putting into practice nineteenth-century violin performing practices. It deals with a number of well-known problems concerning romantic performance including the widely perceived 'gap' between scholarship and the act of performance. Taking account of a modernist revolution in performing practices and aesthetic thought in the twentieth century, the book focuses on key topics to define romantic violin playing. Practically-focused chapters discuss key aspects of performing practice evidence. The book then moves into a case-study phase to discuss examples from the author's long experience. It concludes with practical advice and exercises to enable students to begin experimenting with the assimilation of such practices into their own performance. In this way, the proposed structure aims to be a 'handbook' proper. The handbook ends by looking to the future and suggesting practical ways for violinists to adopt what has been discussed in the text. The continued centrality of nineteenth-century music in contemporary concert life makes the importance of the topic self-evident.

DAVID MILSOM is Senior Lecturer in Music and Head of Performance at the University of Huddersfield. Milsom is a performing and recording Violinist.

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320 Pages
5 black and white, 5 line drawing
History / Europe
HIS015000
Series: Music in Britain,
1600-2000

9.2 in H | 6.1 in W
Status: **FORTHCOMING**

Music in North-East England, 1500-1800

This collection situates the North-East within a developing nationwide account of British musical culture.

Summary

Music in North-East England provides a wide-ranging exploration of musical life in the North-East of England during the early modern period. It contributes to a growing number of studies concerned with developing a nationwide account of British musical culture. By defining the North-East in its widest sense, the collection illuminates localised differences, distinct musical cultures in urban centres and rural locations, as well as region-wide networks, and situates regional musical life in broader national and international contexts. *Music in North-East England* affords new insights into aspects of musical life that have been the focus of previous studies of British musical life - such as public concerts - but also draws attention to aspects that have attracted less scholarly attention in histories of early modern British musical culture: the musical activities and tastes of non-elite consumers; interactions between art music and cheap print and popular song; music education beyond London and its satellite environs; the recovery of northern urban soundscapes; and the careers of professional musicians who have not previously been the focus of major published musicological studies.

KIRSEN GIBSON is Senior Lecturer and Head of Music at Newcastle University.

STEPHANIE CARTER is a Research Associate at Newcastle University.

ROZ SOUTHEY is a music historian and novelist.

CONTRIBUTORS: Stephanie Carter, Kirsten Gibson, Roz Southey, Diana Wyatt, Magnus Williamson, Matthew Gardner, Simon D.I. Fleming, Christopher Roberts, Eleanor Warren, Andrew Woolley, Stephen A. Marini, Amanda Eubanks Winkler, Amélie Addison, Barbara Crosbie, Oskar Cox Jensen.

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Recovering the Soundscape of pre-Reformation Newcastle upon Tyne - Magnus Williamson
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'I esteem my lot fortunate, in residing in this happy country': Edward Miller, Social Networking and Music Making in Eighteenth-Century Doncaster - Christopher Roberts
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Between the Broadside Ballad and the Folksong: Print and Popular Songs in

Eighteenth-Century Newcastle upon Tyne - Barbara Crosbie

'Canny Newcassel': Marshall's Musical Metropolis of North Britain - Oskar Cox Jensen

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No comparable titles have been specified.

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269 Pages
7 line drawing
History / Medieval
HIS037010
Series: Studies in the History of
Medieval Religion
9.2 in H | 6.1 in W
Status: **FORTHCOMING**

King John and Religion

A study of the personal religion of King John, presenting a more complex picture of his actions and attitude.

Summary

King John has been perceived as one of England's most notorious monarchs. Medieval writers and later historians condemn him as a tyrant, seeing his long-running dispute with the church as evidence of a king who showed little regard for his faith. This book takes issue with orthodox opinion, arguing that in matters of religion, the critique obscures the evidence for a ruler who realized that outward manifestations of faith were an important part of kingship. It demonstrates that John maintained chapels and chaplains, prayed at shrines of the saints, kept his own collection of holy relics, endowed masses, founded and supported religious houses, and fed the poor - providing for his soul and emphasising his aura of authority. In these areas, he ranks alongside many other medieval rulers.

The book also presents a major reassessment of the king's dispute with the church, when England was subject to a general interdict, and the king was excommunicate, the severest sanctions the medieval church could impose. It reveals the lasting damage to the king's reputation, but also shows how royal religious activity continued whilst king and pope were at loggerheads. Furthermore, despite his vilification since his death, there were those prepared to honour John's memory, during the medieval period and beyond.

Dr PAUL WEBSTER is a Teaching Associate at Cardiff University, in the Cardiff School of History, Archaeology and Religion.

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Comp Titles

King John and Religion	Webster, Paul	Boydell Press	6/18/2015	9781783270293 1783270292	\$120.00 USD	Hardcover	History
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 1783275480
 Pub Date: October 2020
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 Hardcover

211 Pages
 39 black and white, 10 line
 drawing
 Music / Musical Instruments
 MUS023050

9.2 in H | 6.1 in W
 Status: **FORTHCOMING**

The Flageolet in England, 1660-1914

The flageolet occupies a unique niche in musical history, and this book traces its history from its beginnings to its peak of popularity in the nineteenth century..

Summary

The flageolet is a small recorder-like instrument dating back to the seventeenth century. Predominantly an instrument of the amateur, the flageolet seldom featured in the orchestra but nevertheless occupied a unique niche in musical history. In nineteenth-century England, the flageolet developed into instruments of organological fascination which transcended social class and gender, giving an insight into societal aspects of musical performance.

This unique book focuses on organology, for without instruments there would be neither pedagogy nor repertoire. Beginning with the early history of the flageolet, MacMillan examines the instrument in seventeenth- and eighteenth-century England. The hey-day of the English flageolet was undoubtedly the nineteenth century and chapters are devoted to the evolution of the single, double, triple and flute-flageolets. This book also considers the role of the French flageolet in English usage. The organology of each type of flageolet is examined in detail, discussing matters of structure, acoustics, and keywork, looking at both the introduction and subsequent demise of the various instruments: sections in each chapter discuss pedagogy and repertoire, with a special focus on the amateur usage of the instrument.

This book also studies social aspects of Victorian music-making, discussing the role of the flageolet by both amateur and professional musicians in the domestic environment, in the theatres and music halls, in the ball-room and employment of the instrument by itinerant and street musicians.

Of interest to woodwind organologists and to players of the flute and recorder, MacMillan's study is also useful to those who study the integration of musical instruments and their repertoire into the society within which they were made and played.

Douglas MacMillan is an independent scholar (ex-RCM) based in Guildford, U.K.

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Comp Titles

No comparable titles have been specified.

The Rood in Medieval Britain and Ireland, c.800-c.1500

New readings demonstrate the centrality of the rood to the visual, material and devotional cultures of the Middle Ages, its richness and complexity.

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Summary

The rood was central to medieval Christianity and its visual culture: Christ's death on the cross was understood as the means by which humankind was able to gain salvation, and depictions of the cross, and Christ's death upon it, were ubiquitous. This volume brings together contributions offering a new perspective on the medieval rood - understood in its widest sense, as any kind of cross - within the context of Britain and Ireland, over a wide period of time which saw significant political and cultural change. In doing so, it crosses geographical, chronological, material, and functional boundaries which have traditionally characterised many previous discussions of the medieval rood. Acknowledging and exploring the capacity of the rood to be both universal and specific to particular locations and audiences, these contributions also tease out the ways in which roods related to one another, as well as how they related to their physical and cultural surroundings, often functioning in dialogue with other images and the wider devotional topography - both material and mental - in which they were set.

The chapters consider roods in a variety of media and contexts: the monumental stone crosses of early medieval England, twelfth-century Ireland, and, spreading further afield, late medieval Galicia; the three-dimensional monumental wooden roods in English monasteries, Irish friaries, and East Anglian parish churches; roods that fit in the palm of a hand, encased in precious metals, those that were painted on walls, drawn on the pages of manuscripts, and those that appeared in visions, dreams, and gesture.

Contributors: Sarah Cassell, Sara Carreño, Jane Hawkes, Malgorzata Krasnodebska-D'Aughton, John Munns, Kate Thomas, Philippa Turner, Maggie Williams, Lucy J. Wrapson,



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Architecture / History
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9.4 in H | 6.7 in W
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Music and Instruments of the Middle Ages

Essays in Honour of Christopher Page

Essays on important topics in early music.

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Summary

Christopher Page is one of the most influential and distinguished scholars and performers of medieval music. His first book, *Voices and Instruments of the Middle Ages* (1987), marked the beginning of what might be called the "Page turn" in the study and performance of medieval music. His many subsequent publications, radio broadcasting (notably the series *Spirit of the Age*) and performances and recordings with his ensemble Gothic Voices changed the perception of and thinking about music from before about 1400 and forged new ways of communicating its essence to scholars as well as its subtle beauty to wider audiences.

The essays presented here in his honour reflect the broad range of subject-matter, from the earliest polyphony to the *conductus* and motet of the thirteenth and fourteenth centuries, the troubadour and trouvère repertoires, song and dance, church music, medieval music theory, improvisation techniques, historiography of medieval music, musical iconography, instrumental music, performance practice and performing, that has characterised Page's major contribution to our knowledge of music of the Middle Ages.

TESS KNIGHTON is an ICREA Research Professor affiliated to the Institució Milà i Fontanals-CSIC in Barcelona and an Emeritus Fellow of Clare College, Cambridge. DAVID SKINNER is Fellow and Osborn Director of Music at Sidney Sussex College, Cambridge, and director of the early music ensemble Alamire.

Contributors: Elizabeth Aubrey, Anna Maria Busse Berger, John Caldwell, Alice V. Clark, Lisa Colton, Lawrence Earp, Mark Everist, David Fallows, Manuel Pedro Ferreira, Andrew Kirkman, Elizabeth Eva Leach, Marc Lewon, Jeremy Montagu, Keith Polk, Reinhard Strohm, Rob C. Wegman, Crawford Young

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288 Pages
Literary Criticism / Modern
LIT024030
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Century

9.2 in H | 6.1 in W
Status: **FORTHCOMING**

Fictions of Presence

Theatre and Novel in Eighteenth-Century Britain

An absorbing study of the contested embodiment of the idea of "presence" in the plays and novels of the eighteenth century.

Summary

In the years following the 1737 Licensing Act, the English stage found itself for the first time facing serious competition from the novel - newly respectable and increasingly fashionable. But the story is not one of theatre's decline and the novel's rise. As Ros Ballaster shows in this lively and innovative study, the relationship between the two media was one of an intensely creative and productive rivalry. Novelists sent their heroes to the theatre, dramatists appropriated the plots of popular novels, the celebrity status of actors was advanced through guest appearances in printed prose fictions. Some figures, like Richardson's virtuous serving maid Pamela, or Sterne's eccentric humourist Tristram Shandy, acquired such independent lives in the minds of the public that they migrated into the mainstream of popular culture.

Fictions of Presence describes how major authors of the period - Eliza Haywood, Henry Fielding, Charlotte Lennox and Oliver Goldsmith - spanned both genres. It charts the movement of popular fictional characters between stage and page. And it looks at the representation of contemporary audiences and readers in the new types of the (female) mimic and the (male) critic. Crucially, Ballaster delineates the ground over which the two media competed: the ability to create 'presence' - a sense of being present with the moment of action, of finding 'being' in fictional worlds - in the mind's eye of readers and theatregoers. In so doing, she not only illuminates the shared history of the theatre and the novel, but describes the power of aesthetic experience itself.

ROS BALLASTER is Professor of Eighteenth Century Studies in the Faculty of English, University of Oxford and a Fellow of Mansfield College. She has written extensively on women's writing of the eighteenth and nineteenth centuries, in addition to investigating the effect of oriental culture on literature of the Enlightenment.

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Music / History & Criticism
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Status: **FORTHCOMING**

Music, Pantomime and Freedom in Enlightenment France

How did composers and performers use the lost art of pantomime to explore and promote the Enlightenment ideals of free expression?

Summary

This book explains the relationships between music, pantomime and freedom in pre-Revolutionary France. It argues that composers and performers recognized their agency when they attempted, from the 1730s through the end of the Old Regime, to revive a lost art called 'pantomime' for their compositions. In musical settings of pantomimes in French operas and instrumental works, leading composers of the time - Rameau, Rousseau, Gluck, and Salieri - used pantomime as a type of expressive dance and acting style that marked an aesthetic rupture between Louis XIV's absolutist governance and the Enlightenment ideals of free expression. In musical settings of pantomime, these composers cultivated various forms of freedom theorized in Enlightenment writings: artistic freedom for the composer; freedom as self-governance; interpretive freedom for spectators; freedom of action for performers; and freedom from dance convention.

Thus, pantomime was not only a dance genre; it also functioned as an expressive medium for top performers and invited spectators to draw their own interpretative conclusions. Placing the cultural phenomenon of pantomime in the intellectual context of the Enlightenment, the book explains how composers helped develop thinking and feeling subjects in pre-Revolutionary France.

HEDY LAW is Assistant Professor of Musicology at the University of British Columbia, Vancouver.

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Literature and Ageing

New approaches to the topics of old age and becoming old depicted in a range of texts from moder literature.

Summary

The central focus of this book is the experience of growing old as represented in literature from the mid-nineteenth century to the present day: an experience shaped by changes in longevity, a new science of senescence, the availability of state pensions, and other phenomena of recent history. The collection considers the increasing prominence of stories of ageing, challenging the idea that old age is an uneventful time outside of the parameters of literary narrative. Instead, age increasingly *is* the story. As the older population swells, political crises are construed as the old stealing from the young, and the rights of older people are sacrificed to the economics of care, it becomes ever more important to think about and question, as literature does, the symbolic aspects of ageing - the cultural imaginary that determines the way that society sees old age.

The work in this volume explores age stories in relation to futurity, precarity and climate change. It brings to light narratives of resistance to colonial imperialism and reproductive futurism framed in terms of age; and tests the lived experience of growing old and the challenge it offers to individualistic conceptions of selfhood, work and care. The literary works examined - hailing from both England and North America, and including texts by Margaret Drabble, Samuel Beckett and Matthew Thomas - ask how we *feel* about ageing - so often the determinant of how we *think* about it.

ELIZABETH BARRY is Reader in English at the University of Warwick; she has written widely on modernist literature, medical humanities and age studies. MARGERY VIBE SKAGEN is Associate Professor in French Literature at the University of Bergen. As a Baudelaire specialist, she works at the interface of literature and other knowledge areas.

Contributors: David Amigoni, Elizabeth Barry, Sarah Falcus, Margaret Morganroth Gullette, Jacob Jewusiak, Peter Svare Valeur, Margery Vibe Skagen, Helen Small, Emily Timms, Kathleen Woodward.

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Critical Interests and Critical Endings: Dementia, Personhood and Narrative Closure in Matthew Thomas's *We Are Not Ourselves* - Elizabeth Barry
Self-Help in the Historical Landscape of Ageing, Dementia, Work and Gender: Narrative Duplicities and Literature in a "Changing Place Called Old Age" - David Amigoni
Toying with the Spool: Happiness in Old Age in Samuel Beckett's *Krapp's Last Tape* - Peter Svare Valeur
Afterword: When Age Studies and Literary-Cultural Studies Converge: Reading "The Figure of the Old Person" in an Era of Ageism - Margaret Morganroth Gullette

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