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Murder on the Middle Passage

The Trial of Captain Kimber

Nicholas Rogers

How the death of a fifteen-year-old girl aboard the slave ship *Recovery* shook the British establishment.

Summary

On 2 April 1792, John Kimber, captain of the Bristol slave ship *Recovery*, was denounced in the House of Commons by William Wilberforce for flogging a fifteen-year-old African girl to death. The story, caricatured in a contemporary Isaac Cruikshank print, raced across newspapers in Britain and Ireland and was even reported in America. Soon after, Kimber was indicted for murder - but in a trial lasting just under five hours, he was found not guilty.

This book is a micro-history of this important trial, reconstructing it from accounts of what was said in court and setting it in the context of pro- and anti-slavery movements. Rogers considers contemporary questions of culpability, the use and abuse of evidence, and why Kimber was criminally indicted for murder at a time when kidnapped Africans were generally regarded as 'cargo'. Importantly, the book also looks at the role of sailors in the abolition debate: both in bringing the horrors of the slave trade to public notice and as straw-men for slavery advocates, who excused the treatment of enslaved people by comparing it to punishments meted out to sailors and soldiers.

The final chapter discusses the ways this incident has been used by African-American writers interested in recreating the trauma of the Middle Passage and addresses the question of whether the slave-trade archive can adequately recover the experience of being enslaved.

NICHOLAS ROGERS is Distinguished Research Professor Emeritus in the Department of History at York University, Toronto.

Quotes

Roger's well-written forensic account of a notorious murder on a slave ship is much more than a case study. It is an important revelation about the very nature of slave trading and the first flush of British abolition. Here is a micro-history exposing the wider realities of Atlantic slavery. JAMES WALVIN is Professor emeritus of History at the University of York and author and editor of over thirty books including *Freedom: The Overthrowing of the Slave Empires*, *Sugar: The World Corrupted*, *from Slavery to Obesity* and *Slavery in Small Things: Slavery and Modern Cultural Habits*.

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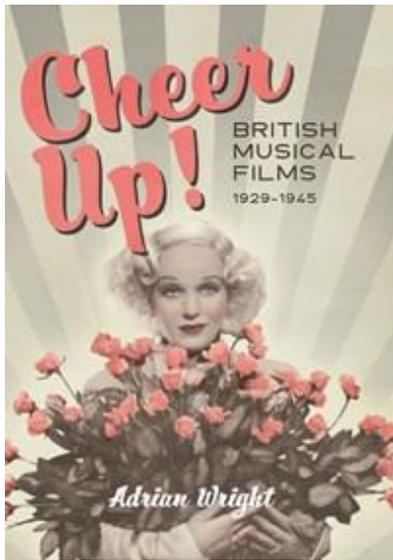
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Cheer Up!

British Musical Films, 1929-1945

Adrian Wright

The first book to deal exclusively with the British musical film from the very beginning of talking pictures in the late 1920s through the Depression of the 1930s up to the end of World War II.

Summary

Cheer Up! is the first book to deal exclusively with the British musical film from the very beginning of talking pictures in the late 1920s through the Depression of the 1930s up to the end of World War II. The upsurge in production at British studios from 1929 onwards marked the real birth of a genre whose principal purpose was to entertain the British public. This endeavour was deeply affected by the very many emigres escaping Nazi Germany, who flooded into the British film industry during this decade, as the genre tried to establish itself.

The British musical film in the 1930s reflects a richness of interest. Studios initially flirted with filming what were essentially stage productions plucked from the West End theatre but soon learned that importing a foreign star was a box-office boost. Major musical stars including Jessie Matthews, Richard Tauber and George Formby established themselves during this period. From its beginning, the British musical film captured some of the most notable music-hall performers on screen, and its obsession with music-hall persisted throughout the war years. Other films married popular and classical music with social issues of poverty and unemployment, a message of social integration that long preceded the efforts of the Ealing studios to encourage a sense of social cohesion in post-war Britain. The treatment of the films discussed is linear, each film dealt with in order of its release date, and allowing for an engaging narrative packed with encyclopaedic information.

ADRIAN WRIGHT is a performer, novelist and writer. His previous books with Boydell include *A Tanner's Worth of Tune: Rediscovering the Post-War British Musical* (2010), *West End Broadway: The Golden Age of the American Musical in London* (2012) and *Must Close Saturday: The Decline and Fall of the British Musical Flop* (2017). He has previously written on the subject of film music in his biography of William Alwyn, *The Innumerable Dance* (2008), and his fiction includes the Francis and Gordon Jones Mysteries series: *The Voice of Doom*, *The Coming Day* and *Forget Me Not*.

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The Golem, How He Came into the World

Maya Barzilai

Provides an aesthetic and historical overview of and new critical insights into Paul Wegener's great 1920 film, recognized at the time as a breakthrough in German cinema.

Summary

Actor and director Paul Wegener released his 1920 silent film *The Golem, How He Came into the World* in the aftermath of Germany's defeat in World War I. The film's innovative cinematography, lighting effects, modernist architectural design, and thrilling plot all led contemporaneous viewers and critics to pronounce that Germany had finally succeeded on the film front if not on the battlefield. *The Golem, How He Came into the World*, Wegener's third golem film, narrates how Rabbi Loew, here an astrologer and sorcerer as well as a spiritual leader, forms and animates an artificial clay anthropoid in order to save his Jewish community from an edict of expulsion. Maya Barzilai situates the 1920 film in the historical and social context of post-World War I Germany, taking into consideration Wegener's violent and traumatic service on the Western front. She closely analyzes the film's expressive sculptural aesthetic, enhanced through poetic cinematography, arguing that Wegener's animation of cinema also served a postwar ethical purpose: revealing the human face of the golem and offering a redemptive escape from the Christian-Jewish conflict through nature on the one hand and Zionism on the other.

Maya Barzilai is Associate Professor at the Frankel Center for Judaic Studies, University of Michigan. She is the author of *Golem: Modern Wars and Their Monsters* (2016).



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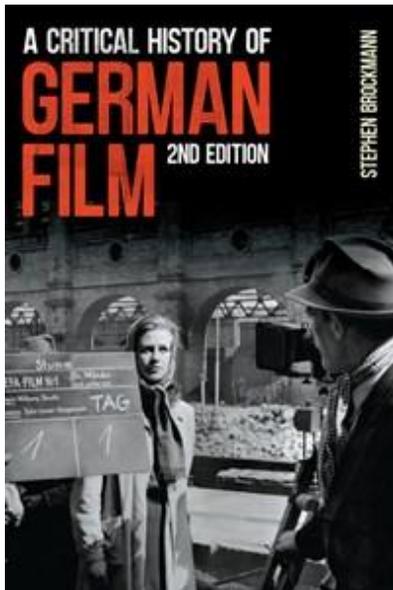
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A Critical History of German Film, Second Edition

Stephen Brockmann

The most comprehensive, readable history of German cinema now appears in an expanded, up-to-date new edition that is particularly useful for students and teachers of German film history.

Summary

From early masterpieces such as *The Cabinet of Dr. Caligari* (1920) and *Metropolis* (1927) to the post-1945 films of Fassbinder, Herzog, and Wenders, German film constitutes a crucial part of the history of world cinema. It helped to shape Hollywood cinema and had a major impact on other cinemas as well. This tried and tested book, popular in college classrooms and among general-interest readers, is the most comprehensive and readable introduction to the history of German cinema, specifically designed to meet the needs of those who want a comprehensible, accessible introduction to the subject. There is no other book that covers the history of German cinema in the same depth and also explores the genesis and meaning of the most important masterpieces in German film history. It does so in chapters devoted to each of thirty-two individual films and in seven interchapters that provide context for historical periods from early German cinema to postunification. The book now appears in an improved, expanded, and up-to-date second edition that covers five additional films, expands the coverage of women's cinema, and brings the history of filmmaking in Germany up to the present moment. The book is specifically designed to appeal to cinema aficionados and for use in college classrooms, where it has been greeted with acclaim by students and teachers alike.

Stephen Brockmann is Professor of German at Carnegie Mellon University.

Contributor Bio

Associate professor of German, Carnegie Mellon University.

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The Bedford Diary of Leah Aynsley, 1943-1946

Patricia Malcolmson, Robert Malcolmson

The Bedford Diary of Leah Aynsley, 1943-1946, provides a fascinating insight into the daily life of a working class woman during the Second World War.

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Summary

Edited by Patricia and Robert Malcolmson, *The Bedford Diary of Leah Aynsley, 1943-1946*, provides a fascinating insight into the daily life of a working class woman during the Second World War. Leah hoped that her diary, which she gave as a bequest to Bedfordshire Archives Service, would: 'often be useful to settle arguments as to what happened on such and such occasions.' She also thought that: 'being written by a working-class person among whom I suspect not many will keep such diaries ... may be interesting in future centuries'.

Leah moved with her parents and two brothers to live in Queens Park, Bedford, in 1921 while in her teens. During the war years she worked for W. H. Allen & Sons Engineering Works and the diary includes her thoughts on her job there and the work that was undertaken by the firm. The diary also details her day to day activities, generally confined to cycling distance of her home. But she had a busy and active life - attending the BBC concerts in the Corn Exchange conducted by Sir Henry Wood and Adrian Boult as well as local lectures and dances. Throughout the diary Leah comments on many aspects of war-time Bedford including the influx of American airmen, rationing and the difficulty of purchasing items in the shops, Home Guard duties, bombing raids, air-raid warnings and preparations for invasion. Her style - understated, measured, factual, domestic but engaging - is no better captured than in her entry on Victory Day: 'V DAY. Well, the day is nearly over now. Very quiet around here. I have not heard any victory bells. The street has blossomed out into flags, bunting and fairy lights. The local shops were open - even the fish shop - and the baker called as usual ... Churchill broadcast at 3 p.m. ... A very pleasant day in May.'

Patricia and Robert Malcolmson are social historians with a special interest in Mass Observation, English diaries from the 1930s to the 1950s, and the home front during the Second World War. Since 2006 they have jointly edited ten or more Mass Observation diaries : three volumes of the diaries of Nella Last of Barrow-in-Furness and diaries for several Record Societies (Bedfordshire, Dorset, Surrey, London, Yorkshire, Lancashire and Thoresby). They are also the authors of *Women at the Ready: The Remarkable Story of the Women's Voluntary Services on the Home Front*. They live in Nelson, British Columbia.

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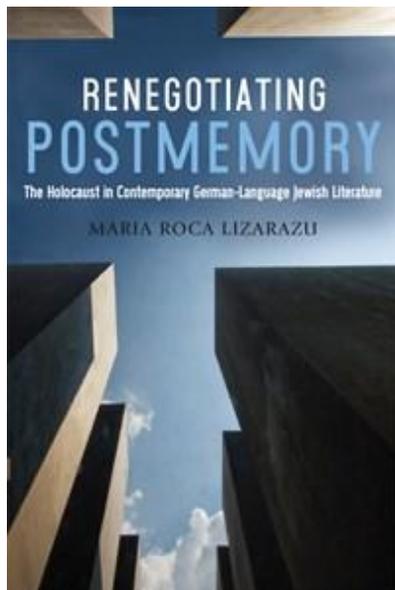
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Renegotiating Postmemory

The Holocaust in Contemporary German-Language Jewish Literature

Maria Roca Lizarazu

With the disappearance of the eyewitness generation and the globalization of Holocaust memory, this book interrogates key concepts in Holocaust and trauma studies through an assessment of contemporary German-language Jewish authors.

Summary

In the shifting media landscape of the twenty-first century, the second and third generations of German-language Jewish authors are grappling with the disappearance of the eyewitness generation and the hyper-mediation and globalization of Holocaust memory. Benjamin Stein, Maxim Biller, Vladimir Vertlib, and Eva Menasse each experiment with new approaches towards Holocaust representation and the Nazi past. This book investigates major shifts in Holocaust memory since the turn of the millennium, and argues that the works of these authors call for a much-needed reassessment of key concepts and terms in Holocaust discourse such as authenticity, empathy, normalization, representation, traumatic unspeakability, and postmemory. Drawing on current research in media, memory, cultural, and literary studies, Maria Roca Lizarazu develops a fresh approach which challenges the dominant focus on traumatic unspeakability by engaging with the culturally mediated travels of transgenerational and transnational contemporary Holocaust memory. Lizarazu pays special attention to ethical and aesthetic challenges of contemporary Holocaust memory and how these are addressed in the medium of contemporary German-language literature. This book offers a critical new perspective on the central paradigms informing recent Holocaust and trauma studies scholarship and, in doing so, provides novel insights into a new generational approach towards Holocaust remembrance and representation.

Maria Roca Lizarazu is a Leverhulme Early Career Fellow in the Department of Modern Languages at the University of Birmingham, UK.

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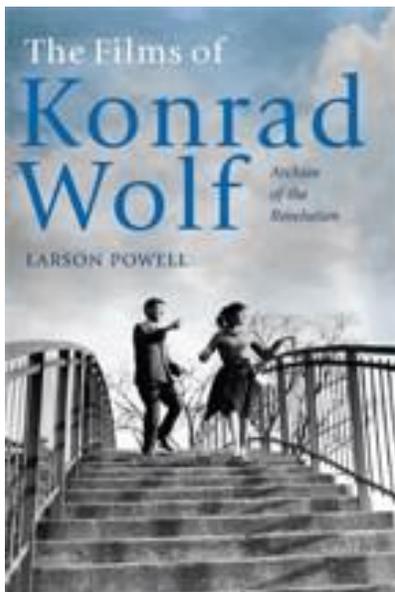
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The Films of Konrad Wolf

Archive of the Revolution

Larson Powell

This is the first book in any language on the films of Konrad Wolf (1925-1982), East Germany's greatest filmmaker, and puts Wolf in a larger European filmic and historical context.

Summary

Konrad Wolf (1925-1982) was East Germany's greatest filmmaker and also an influential public figure in his country's political and cultural life. As artist and representative of the GDR, he had to perform a complex balancing act between aesthetic conscience and political function, not unlike Brecht. His work covers almost the whole lifespan of the GDR, in a range of filmic styles and genres, from musicals to antifascist films to films of everyday life.

This book, the first in any language on Wolf's entire oeuvre, proposes that we understand his work as an archive both of his own personal experience and of the ideology of socialism, embedded in self-reflexive filmic forms and generic references that put Wolf in the vicinity of other filmmakers like Fassbinder, Wajda, and Tarkovsky. The book's comparativist dimension, as well as its larger examination of the problems of a politically committed artist in state socialism, will make it of interest to all readers concerned with late-twentieth-century film history, art under socialism, and the history of East Germany and Eastern Europe.

Larson Powell is Professor of Film Studies at the University of Missouri, Kansas City. He has published *The Technological Unconscious* (2008); *The Differentiation of Modernism* (2013), and edited volumes on German television and on classical music in the GDR.

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Der nackte Mann auf dem Sportplatz (1974)

Mama, ich lebe (1977)

Solo Sunny (1980)

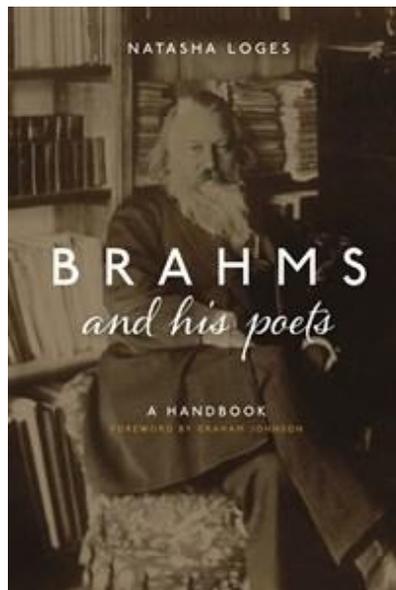
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Brahms and His Poets

A Handbook

Natasha Loges

Covering Brahms's 32 song opuses published during four decades of song-writing, this book offers a way of understanding what Brahms believed to be the right poetic basis for his immortal music.

Summary

Johannes Brahms's much-loved solo songs continue to be enjoyed in recordings and on recital stages all over the world. This book provides a wealth of information on the poets whose words he set, many of whom are still unfamiliar. A substantial introduction explores the multiple meanings song-poetry held for Brahms and challenges the widely held opinion that he responded only to the general mood of a poem. It is followed by alphabetically organised essays on the forty-six poets whose verses he set. Each summarises the settings, Brahms's links to the poet, interconnections between the poets, and offers further context situating the poet within a wider literary, cultural and political landscape. The poets are revealed to be part of a deeply collegial cultural community of which Brahms was an active part. Covering Brahms's 32 song opuses published during four decades of song-writing, this book offers a way of understanding what Brahms believed to be the right poetic basis for his immortal music. It is designed to be an essential reference tool for students and scholars of Johannes Brahms, as well as performers and lovers of his songs.

NATASHA LOGES is Head of Postgraduate Programmes at the Royal College of Music and has co-edited *Brahms in the home and the concert hall: Between private and public performance* and contributed to the *Cambridge History of Musical Performance* and is currently co-editing *Johannes Brahms in Context*. As a song accompanist, she has performed in various venues overseas and in the UK.

Quotes

Loges's book looks set to become the definitive volume on [on Brahms's songs] for years to come...Loges's range of reference and attention to detail is impressive and her introduction neatly contextualises Brahms's reading habits while stressing the collaborative nature of song composition and performance. FONTES ARTIS MUSICAE

[O]ffers a long-awaited, comprehensive guide to to the poets and literature related to Brahms's solo Lieder. . . . [E]nsures that future research will acknowledge the care and depth of reading that Brahms lavished on literature throughout his life. . . .[A] remarkable scholarly achievement and a wonderful reference book for scholars and performers. AMERICAN BRAHMS SOCIETY NEWSLETTER

An extremely useful and endlessly fascinating book, which should be an invaluable volume for performers and listeners alike. GRAMOPHONE

Turn to any one of these entries and your understanding of why and how Brahms set a particular text will be deepened many times over...the book's value to interpreters as well to the much wider community of Lieder-lovers cannot be overestimated - it will surely be regarded as an indispensable resource, but can also be dipped into for pleasure as well as information and insight. Five Stars. BBC MUSIC MAGAZINE

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Archaeology and Oral Tradition in Malawi

Origins and Early History of the Chewa

Yusuf M. Juwayeyi

First comprehensive account of the origins and early history of the Chewa as revealed by oral tradition and archaeology that allows a more accurate picture of a pre-literate society

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Summary

The Chewa are the largest ethnic group in Malawi, representing a third of the population of approximately 19 million, and their language - Chichewa - is Malawi's national language. Yet the last book on the history of this group was published in 1944, and was based on oral history, or tradition. As with much African history, oral history started to be recorded only in the late 19th century. This is the first book to use not only oral history, but also documents written by early Portuguese explorers, traders and government officials, as well as archaeology, to piece together the early history of the Chewa. The author is an archaeologist, who discovered the first major Chewa settlement, Mankhamba, near the southern part of Lake Malawi. His excavations have enabled a more scientific chronology of the migrations of the Chewa into what is today Malawi and have provided physical proof of their early history as well as their material and spiritual culture and way of life. Professor Yusuf Juwayeyi has written and documented a very readable history and description of archaeology, which reveals the value of combining oral tradition together with archaeology to arrive at a more accurate picture of the history of a pre-literate society. This book will be of value not only to historians, archaeologists and anthropologists, but also the general reader interested in African history.

YUSUF M. JUWAYEYI is an Associate Professor of Anthropology and Faculty Advisor to the African Students Association at Long Island University, New York.

South Africa: UCT Press

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Expansion of the Chewa According to their Oral Traditions

The Practice of Archaeology

The Iron Age Archaeology of the Southern Lake Malawi Area

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Tzvetan Todorov

Thinker and Humanist

Henk de Berg, Karine Zbinden

The first-ever comprehensive examination of Tzvetan Todorov's cultural theory and his place in European thought.

Summary

Originally known for his groundbreaking work in literary studies, the Bulgarian-born French scholar Tzvetan Todorov (1939-2017) was one of the world's foremost cultural theorists. His interventions cover an astounding range of topics, from narratology to ethics, from painting to politics, and from the Enlightenment to current affairs. This collection of essays is the first-ever comprehensive examination of Todorov as a cultural critic. It offers in-depth discussions of the crucial elements of his thought since his historical and cultural turn in the early 1980s: his "marginal centrality" within the French intellectual field, and his relations with other French thinkers; his philosophical precursors and influences, notably Jean-Jacques Rousseau and Mikhail Bakhtin; his conception of the Enlightenment; his views on historiography, and on the possibility and limitations of passing historical judgments; his defense of a European identity; and his political philosophy, including his critique of totalitarianism, neoconservatism, and neoliberalism. Written by international experts in the fields of Enlightenment studies, literary and cultural studies, critical theory, and intellectual history, this volume offers both an introduction to one of the most important postwar European thinkers and discussions of some of the most hotly debated topics in cultural studies today.

HENK DE BERG is Professor of German at the University of Sheffield, UK; KARINE ZBINDEN is Teaching Associate in French Studies and Honorary Research Fellow at the Bakhtin Centre, also at the University of Sheffield.

Contributor Bio

Department of Germanic Studies, University of Sheffield, UK.

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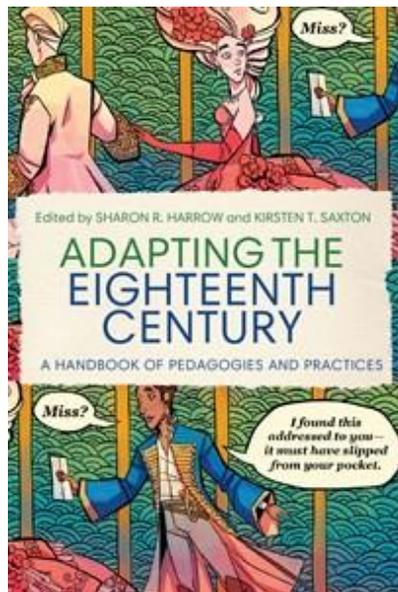
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Adapting the Eighteenth Century

A Handbook of Pedagogies and Practices

Sharon R. Harrow, Kirsten T. Saxton

A collection of pedagogical essays that presents proven strategies for the teaching of adaptation and eighteenth-century texts

Summary

The eighteenth century was a golden age of adaptation: classical epics were adapted to contemporaneous mock-epics, life-writing to novels, novels to plays, and unauthorized sequels abounded. In our own time, cultural products of the long eighteenth century continue to be widely adapted. Early novels such as *Robinson Crusoe* and *Gulliver's Travels*, the founding documents of the United States, Jane Austen's novels, Mary Shelley's *Frankenstein*—all of these have been adapted so often that they are ubiquitous cultural mythoi, even for people who have never read them. Eighteenth-century texts appear in consumer products, comics, cult mashups, fan fiction, films, network and streaming shows, novels, theater stagings, and web serials.

Adapting the Eighteenth Century provides innovative, hands-on pedagogies for teaching eighteenth-century studies and adaptation across disciplines and levels. Among the works treated in or as adaptations are novels by Austen, Defoe, and Shelley, as well as the current worldwide musical sensation *Hamilton*. Essays offer tested models for the teaching of practices such as close reading, collaboration, public scholarship, and research; in addition, they provide a historical grounding for discussions of such issues as the foundations of democracy, critical race and gender studies, and notions of genre. The collection as a whole demonstrates the fruitfulness of teaching about adaptation in both period-specific and generalist courses across the curriculum.

SHARON HARROW is Professor of English at Shippensburg University of Pennsylvania. KIRSTEN T. SAXTON is Professor of English at Mills College.

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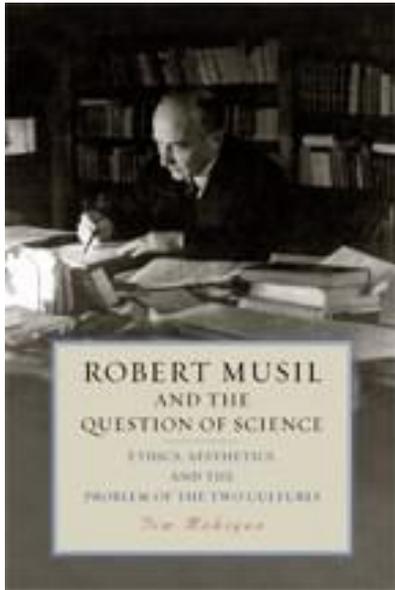
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Robert Musil and the Question of Science

Ethics, Aesthetics, and the Problem of the Two Cultures

Tim Mehigan

A major new study of Robert Musil by one of the world's leading Musil scholars. Musil's extraordinary works, the study reveals, emerged from the problem of the "two cultures."

Summary

The modern era is marked by the separate life of two cultures of understanding, one derived from art and its discourses, the other from science and its practices. This "problem of the two cultures" (as coined by C.P. Snow) describes the difficulty of bringing these distinct ways of understanding the world together.

The works of the Austrian author Robert Musil (1930-33) represent the most distinguished treatment of this problem in the modern era. Nevertheless, doubts persist about Musil's true intentions. Did he maintain that the separation between art and science could be resolved? Or did he rise above the problem by advocating a new order of being or "other condition" that would dispense with it altogether? Mehigan's study moves these questions to center stage. He lends new clarity to the debate about Musil's position in regard to the two cultures by shining a light on ethical questions the author ultimately wished to clarify. It is the shape of a hard-won ethics, Mehigan argues, that provides the key to an effective response to the problem of the two cultures - an ethics, in the end, that can only be put forward as a new kind of art.

Tim Mehigan is Professor of German and Deputy Director of the Institute for Advanced Studies in the Humanities at the University of Queensland, Australia.

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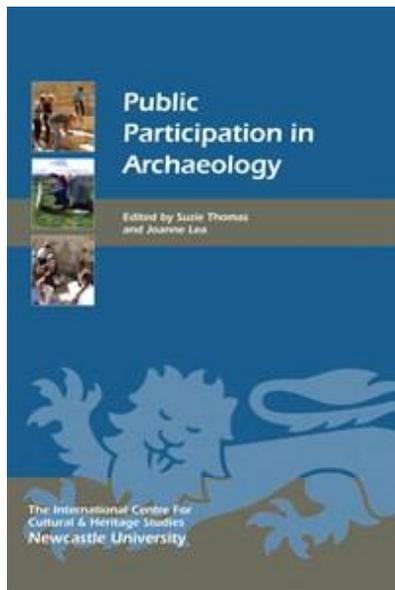
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Public Participation in Archaeology

Suzie Thomas, Joanne Lea

An examination of the engagement of the general public with archaeology worldwide.

Summary

Across the world public archaeology, the way in which it is understood as well as the way it is practised or delivered, has many facets. In some countries it is not only unknown, but is actively discouraged; in many other places it has been embraced fully and is considered normal practice, whether this appears in the form of so-called "community archaeology", active school and college programmes, (re)thinking the strategies of museums, or as simply encouraging on-site visits and demonstrations during archaeological fieldwork. However, in a difficult economic climate public archaeology is often adversely affected; funding cuts can mean changes in priorities for heritage organisations and local and national governments, and even to the loss of entire projects.

This volume examines the various facets of public archaeology practice globally, and the factors which are currently affecting it, together with the question of how different publics and communities engage with their archaeological heritage. With case studies from across the globe, ranging from Canada to Turkmenistan and from Ireland to Argentina, it presents a contemporary snapshot of public participation in archaeology, covering both successful initiatives and the threats posed to such opportunities by local, regional and global changes. Particular strands addressed are international models; archaeology and education; archaeology and tourism; and site management and conservation.

Contributors: Shatha Abu-Khafajah, Crystal B. Alegria, Arwa Badran, Michael Brody, Blanca A. Camargo, Joëlle Clark, Mike Corbishley, Jolene Debert, Gaigysyz Jorayev, Thomas Kador, Sophie Lampe, Joanne Lea, Lilia L. Lizama Aranda, Cathy MacDonald, Natalia Mazzia, Alicia Ebbitt McGill, Jeanne M. Moe, Theano Moussouri, Aino Nissinaho, Alejandra Pupio, Virginia Salerno, Dinç Saraç, Tuija-Liisa Soininen, Suzie Thomas

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This is a welcome and often honest appraisal of the reasons for public engagement [.] We may think we know what works on public projects: this book helps us understand why. BRITISH ARCHAEOLOGY

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Medieval Clothing and Textiles 16

Monica L. Wright, Robin Netherton, Gale R. Owen-Cr...

The best new research on medieval clothing and textiles, drawing from a range of disciplines.

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Summary

Following the *Journal's* tradition of drawing on a range of disciplines, the essays here also extend chronologically from the tenth through the sixteenth century and cover a wide geography: from Scandinavia to Spain, with stops in England and the Low Countries. They include an examination of the lexical items for banners in *Beowulf*, evidence of the use of curved template for the composition in the Bayeux Tapestry, a discussion of medieval cultivation of hemp for use in textiles in Sweden, a reading of the character of Lady Mede (*Piers Plowman*) in the context of costume history, the historical context of the Spanish *verdugados* (in English, the farthingale) and its use as political propaganda, an analysis of the sartorial imagery on a tabletop painting (attributed to Bosch) depicting the Seven Deadly Sins, and the reconstruction of one of the sixteenth-century London Livery companies' crowns.



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Contributors: Melanie Schuessler Bond, John Bloch Friedman, M. Wendy Hennequin, Cynthia Jackson, Mark D. Johnston, Maggie Kneen, Gale R. Owen-Crocker, Git Skoglund, John Slefinger

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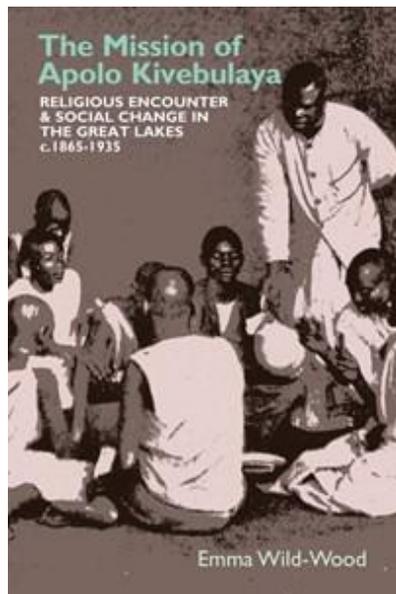
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The Mission of Apolo Kivebulaya

Religious Encounter & Social Change in the Great Lakes c.1865-1935

Emma Wild-Wood

A vivid portrayal of Kivebulaya's life that interrogates the role of indigenous agents as harbingers of change under colonization, and the influence of emerging polities in the practice of Christian faiths.

Summary

Apolo Kivebulaya was a practitioner of indigenous religion and a Muslim before he became in 1895 a Christian missionary from Buganda to Toro and Ituri. He is still admired as a churchman and missionary in the Anglican churches of Uganda, Congo, Tanzania and Kenya, and is a significant civic figure in school curricula in Uganda. This book provides insight into religious encounter in the Great Lakes region of Africa, in which individuals like Kivebulaya remade themselves through conversion to Christianity and re-ordered social relations through preaching a transnational religion which brought technological advantage.

In re-examining Apolo's life the author reveals the historic social processes and the cultural motivations which provoked religious and socio-political change in colonial east Africa. She explores the processes of his religious adherence, his travels and church planting, his commitment to Bible translation and its role in developing national sensibilities, and his engagement with missionaries, the Ganda political elite, and the peoples of the Ituri forest, as well as British and Belgian colonial polities. Kivebulaya utilized Christian repertoires of memory-making - the Bible, hymns, prayers and fellowship - in creating communities of disciples, and was instrumental in creating new forms of Christian identity in the region, fashioned by levels of acceptance and resistance. By focusing on the role of indigenous agents as harbingers of change, the author offers a new perspective on the history of the northern Great Lakes region of Africa.

Emma Wild-Wood is Senior Lecturer of African Christianity and African Indigenous Religions and Co-director of the Centre for the Study of World Christianity at the University of Edinburgh. Her books include *Migration and Christian Identity in Congo* (Brill, 2008) and editing, with Joel Cabrita and David Maxwell, *Relocating World Christianity: Interdisciplinary Studies in Universal and Local Expressions of the Christian Faith* (Brill, 2017).

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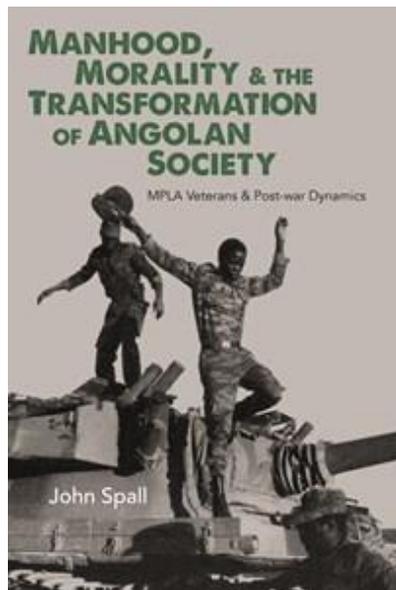
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John Spall

A detailed examination of African war veterans that reveals the changes they wrought on postwar transition and society.

Summary

Between 1975 and 2002 Angola underwent a very destructive civil war, in which most of the non-elite male population was conscripted into one or other of the contending armies, the country urbanized very rapidly, and colonial-era political and moral economies were radically reshaped. This book presents a detailed examination of the pronounced changes this wrought on Angolan society, and, for the first time, the gendered impact on a generation of Angolan men recruited by the governing MPLA. Spall shows that the war's effects went far beyond the political and economic, to affect sexual relations, the social valuation of money, respect for elder male wisdom and what it meant to be a senior man, and the role of Christianity in everyday life. Masculinity was central to how the social transformations of war were intimately experienced by Angolan soldiers and the book investigates the consequences of the men's experiences when they returned home and the important role of military service in constructing Angola's post-war social trajectory. A powerful study of the gendered dynamics created by the war, the book will not only be of interest to Angolanists, but to those researching masculinity and military service on the continent, and in the wider sphere.

John Spall is a Teaching Fellow in the Department of African Studies and Anthropology at the University of Birmingham, UK.

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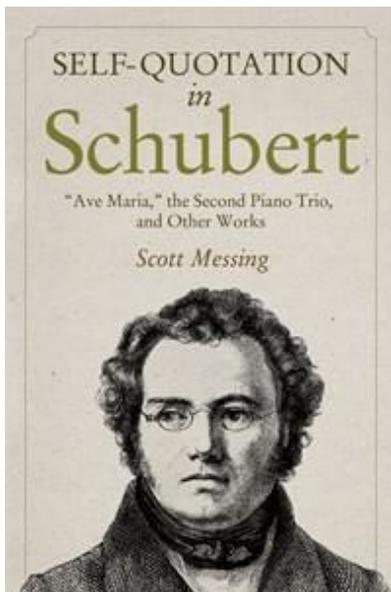
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Self-Quotation in Schubert

"Ave Maria," the Second Piano Trio, and Other Works

Scott Messing

Examines the history of musical self-quotation, and reveals and explores a previously unidentified case of Schubert quoting one of his own songs in a major instrumental work.

Summary

Enthusiasts and experts have long relished Schubert's quotations of his own music. This study centers on a previously unidentified pairing: "Ave Maria," one of his most beloved songs, and the Piano Trio no. 2, a masterpiece that holds a unique position in his career. Messing's *Self-Quotation in Schubert* interrogates the concept of self-quotation from the standpoints of terminology and authorial intent, and it demonstrates, for the first time, how Schubert's practice of self-quotation relates to prevailing practices in the late eighteenth and early nineteenth centuries. Messing goes on to analyze in detail the musical relationships between the two works and to investigate the circumstances that led Schubert to compose each of them.

"Ave Maria" is one of the few Schubert songs for which we have documentation of some early private performances, and the trio stood at the heart of Schubert's only public concert devoted to his works. Messing establishes that Schubert sought to convey an associative meaning with this self-quotation, trusting in his contemporaries' familiarity with the original melody and with Walter Scott's poem, a text that carried profound resonances in Catholic Vienna. Scrutinizing this evidence yields the symbolic purpose behind Schubert's allusion to "Ave Maria" in the piano trio: honoring the recently deceased Beethoven and validating Schubert as his legatee.

SCOTT MESSING is Charles A. Dana Professor of Music Emeritus at Alma College.

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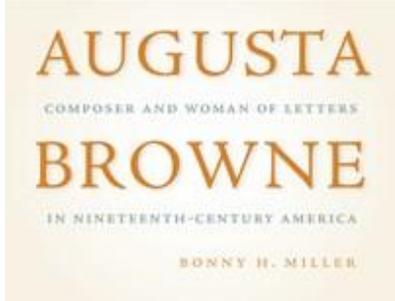
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Augusta Browne

Composer and Woman of Letters in Nineteenth-Century America

Bonny H. Miller

The first comprehensive biography of any American woman musician born before the Civil War brings to life a composer whose story is both old-fashioned and strikingly modern.

Summary

Augusta Browne's five-decade career in music and letters reveals a gifted composer and author. Hailed as "one of the most prolific women composers in the USA before 1870," Augusta Browne Garrett (c. 1820-1882) was also a dedicated music educator and music journalist. The Americanness of her story resounds across the decades: an earnest little girl growing up amidst a troubled family business; a young professor of music who burst onto the New York City musical scene; and an entrepreneur who resolutely sought publication of her music and prose to her final day. In *Augusta Browne: Composer and Woman of Letters in Nineteenth-Century America*, author Bonny Miller presents Browne's unfamiliar story, assesses her musical works, and describes her literary publications.

Browne's outsider status and self-agency offer a potent narrative that transcends antebellum and Victorian-era norms. She used the public arena of newspapers and magazines as conduits for her work during an era when women were ridiculed for public speaking. And yet in many ways her persona as a tenacious entrepreneur conflicted with her adherence to strict Christian precepts, despite her assertion of woman's equality with man.

Making use of recently digitized sheet music as well as archives of newspapers and books of the period, Miller's narrative provides the first-ever comprehensive, nuanced account of this notable life in American music.

BONNY H. MILLER is a pianist and independent scholar who has taught at universities in Georgia, Florida, Louisiana, and Virginia.

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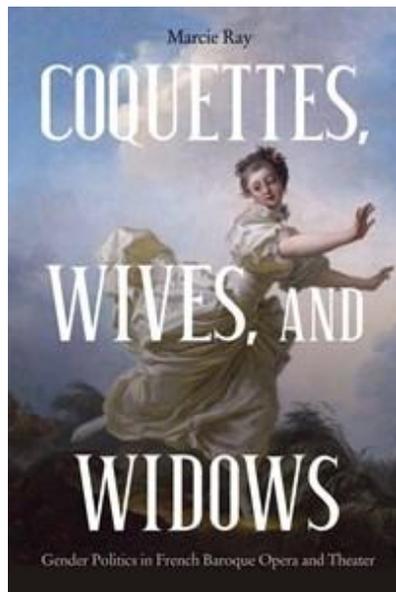
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Coquettes, Wives, and Widows

Gender Politics in French Baroque Opera and Theater

Marcie Ray

A revelatory study of how composers and dramatists of seventeenth- and eighteenth-century France criticized and trivialized independent women in their portrayals of them in works of theater and opera.

Summary

Seventeenth- and eighteenth-century French theatrical works created an uneasy dialogue with the often-blistering depictions of marriage in contemporary writings by literary women. For over a century, composers and librettists attempted to silence such anti-traditionalist views through dramas that ridicule, banish, or, even more violently, silence and subjugate female characters who resist marriage. These dramas portray independent-minded women as agents of chaos who deploy their sexuality to destabilize class demarcations, or to destroy families and at times the monarchy itself.

Coquettes, Wives, and Widows: Gender Politics in French Baroque Opera and Theater shows how dramatists wrested narratives away from women and weaponized those narratives in a defense of the status quo. It examines a wide range of works of different types: from Jean-Philippe Rameau's *Platée, ou Junon jalouse* and André Campra's *Aréthuse, ou la Vengeance de l'Amour* to representative works from the Comédie Française, the Comédie Italienne, and the fairground theaters. Each theater offered denigrating portraits of independent women as dissolute, obstinate, and extremist.

The operas and other theatrical works explored in *Coquettes, Wives, and Widows* reveal who (in the view of many at the time) should exercise authority to make choices about women's lives. They also give evidence of widespread fears about how society might change if it were to grant women themselves that responsibility.

Marcie Ray is an Assistant Professor of Musicology at Michigan State University.

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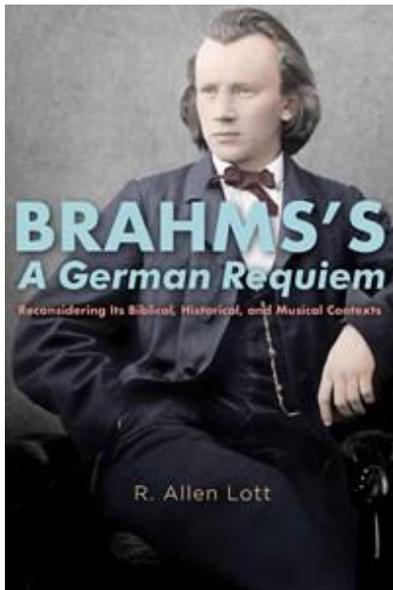
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The Price of Independence: Women Seeking Separations
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Brahms's *A German Requiem*

Reconsidering Its Biblical, Historical, and Musical Contexts

R. Allen Lott

Examines in detail the contexts of Brahms's masterpiece and demonstrates that—contrary to recent consensus—it was performed and received as an inherently Christian work during the composer's life.

Summary

Despite its entirely biblical text, Brahms's long-beloved *A German Requiem* is now widely considered a work in which the composer espoused a theologically universal view. R. Allen Lott's comprehensive reconsideration of the work's various contexts challenges that prevailing interpretation and demonstrates that in its early years the *Requiem* was regarded as a traditional Christian work.

Brahms's "A German Requiem" systematically documents, for the first time, the early performance history and critical reception of this masterful work. *A German Requiem* was effortlessly incorporated into traditional Christian observances, and reviews of these performances and other appraisals by respected critics and scholars consistently deemed that the work possessed not only a Christian perspective, but a specifically Protestant one.

A discussion of the musical traditions used by Brahms demonstrates how the work is imbued with the language of Lutheran church music through references to chorales and through allusions to preceding masterworks by Schütz, Bach, Mendelssohn, and others.

Lott also offers an insightful exegesis of the Bible verses that Brahms selected. Altogether, this richly detailed study leads to a thorough reappraisal of Brahms's masterpiece.

R. ALLEN LOTT is Professor of Music History in the School of Church Music and Worship at Southwestern Baptist Theological Seminary in Fort Worth.

Contributor Bio

Southwest Baptist Theological Seminary

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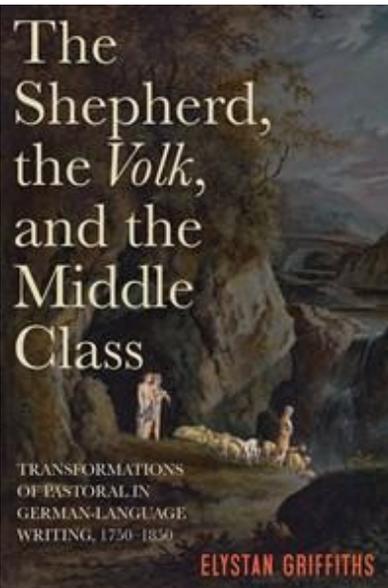
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The Shepherd, the *Volk*, and the Middle Class

Transformations of Pastoral in German-Language Writing, 1750-1850

Elystan Griffiths

Analyzes the transformation of German-language pastoral from a portrayal of the idyllic lives of herdsmen into a vehicle for the concerns and aspirations of the middle class.

Summary

European pastoral tradition traces its roots to Theocritus's "Idylls" and Virgil's "Eclogues," which portrayed the lives of herdsmen pursuing love and art. While the lives of shepherds, or of country folk generally, remains the ostensible subject of pastoral, Griffiths argues that in the German context after 1750 its central concerns were those of an emergent, nationally minded, creative middle class. These concerns became increasingly urgent in the face of the upheaval of the French Revolution, and the need to respond to the rise of capitalist modernity. *The Shepherd, the Volk, and the Middle Class* traces how pastoral was transformed between in the work of major German-language authors, including Gessner, "Maler" Müller, J.H. Voss, Goethe, Kleist, Mörike, and Nestroy, into a vehicle for serious moral, political, and social questions. Debates raged about whether present-day shepherds were fit to appear in literature, or whether the objects of pastoral should, rather, be the idealized shepherds of Arcadian prehistory or of early Biblical times. Pastoral was thus bound up with cultural and political questions surrounding the relationships between the classes, the state of the peasantry, the nature of art, and most fundamentally the social constraints of the thinking subject amid the emancipatory promise of the Enlightenment.

Elystan Griffiths is Senior Lecturer at the University of Birmingham. He has published extensively on late eighteenth- and early nineteenth century literature, particularly on La Roche, Lenz, and Kleist.

Contributor Bio

Research fellow in the Department of German Studies, University of Birmingham.

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Roman Poets in Modern Guise

The Reception of Roman Poetry since World War I

Theodore Ziolkowski

Identifies and explores Roman modes of poetry as received by twentieth- and twenty-first-century Anglo-American, German, and French poets.

Summary

Analogies with Rome have been a powerful motif in American thought-and poetry-since the Founding Fathers. They resurged in the twentieth century, and especially after World War II, when the US saw its mission as analogous to that of Augustan Rome-a theme conspicuous in Robert Frost's poem for the Kennedy inauguration, which prophesied "The glory of a next Augustan age."

This theme showed up in the poetry of other countries too. The Roman mode that Frost proclaimed was evident in not only American, but also French and German treatments of Virgil's *Eclogues*. Horace figures in poets from Bertolt Brecht and Ezra Pound down to James Wright. The Augustan poets were displaced during the more cynical postwar years by their Republican counterparts: the poet/scientist Lucretius (especially in Germany), the poet/lover Catullus, and the outsider Propertius. And the poets of the empire-Ovid, Seneca, and Juvenal-added certain dissonances to the Roman harmony.

In a period when all the arts have looked increasingly to the past for models, the Roman poets have offered modern ones a wide variety of attitudes-from the patriotic fervor of Virgil and Horace to the cultural cynicism of Juvenal. All these tones are evident in the Anglo-American, German, and French examples discussed in this book.

Theodore Ziolkowski is Professor Emeritus of German and Comparative Literature, Princeton University.

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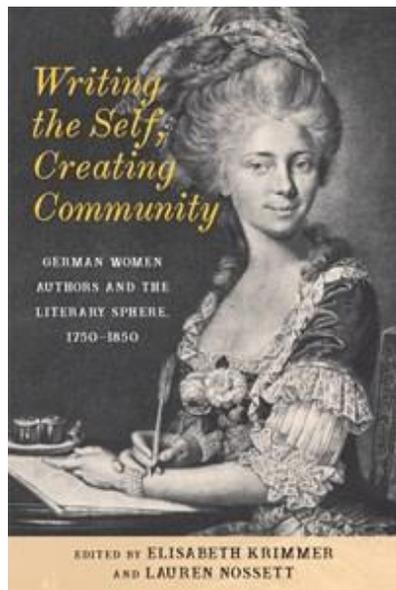
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Writing the Self, Creating Community

German Women Authors and the Literary Sphere, 1750-1850

Elisabeth Krimmer, Lauren Nossett

This volume examines the world of German women writers who emerged in the burgeoning literary marketplace of eighteenth-century Europe.

Summary

Beginning in the 1770s, the German literary market experienced unprecedented growth. The enormous demand for reading materials that accompanied this burgeoning market created new opportunities for women writers. At the same time, they still faced numerous obstacles. The new opportunities and limitations imposed on women writers are the subject of this book. The eleven essays contained within look beyond the negative strategies women writers employed, such as hiding their intellectual accomplishments or legitimizing their works by subordinating them to non-artistic purposes. Instead, they ask how women wrote about their own creative processes both directly, for example, by sketching a female poetology, and indirectly, through literary representations of female authorship. This volume examines concepts of female authorship as they are presented in women's correspondence, theoretical statements, and literary works. The contributors bring to life the collaborative literary world of female writers through explorations of familial and professional mentorships, salons, writing circles, and their correspondences. They consider how female authors positioned themselves within contemporary intellectual discourses, and analyze the tropes that shaped ideas about their authorship, throughout the emerging literary marketplace of eighteenth century Europe.

Elisabeth Krimmer is Professor of German at the University of California, Davis, and Lauren Nossett is Visiting Assistant Professor of German at Randolph-Macon College.

Contributor Bio

Elisabeth Krimmer is Assistant Professor of German at the University of California - Davis.

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Beethoven's Conversation Books

Volume 3: Nos. 17 to 31 (May 1822 to May 1823)

Theodore Albrecht

A complete new edition of Beethoven's conversation books, now translated into English in their entirety for the first time. Covering a period associated with the revolutionary style of what we call "late Beethoven", these often lively and compelling conversations are now finally accessible in English for the scholar and Beethoven-lover.

Summary

Ludwig van Beethoven (1770-1827) is recognized the world over as a composer of musical masterpieces exhibiting heroic strength, particularly in the face of his increasing deafness from ca. 1798. By 1818, the Viennese composer had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theatre, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. An East German edition, begun in the 1960s and essentially complete by 2001, represents a diplomatic transcription of these documents. It is a masterpiece of pure scholarship but is difficult to use for anyone who is not a specialist. Moreover, Beethoven scholarship has moved on significantly since the long-ranging genesis of the German edition.

These important booklets are here translated into English in their entirety for the first time. The volumes in this series include an updated editorial apparatus, with revised and expanded notes and many new footnotes exclusive to this edition, and brand new introductions, which together place many of the quickly changing conversational topics into context. Due to the editor's many years of research in Vienna, his acquaintance with its history and topography, as well as his familiarity with obscure documentary resources, this edition represents an entirely new venture in source studies - vitally informative for scholars not only in music but also in a wide variety of disciplines. At the same time, these often lively and compelling conversations are now finally accessible for the English-speaking music lover or history buff who might want to dip into them and hear what Beethoven and his friends were discussing at the next table.

THEODORE ALBRECHT is Professor of Musicology at Kent State University, Ohio.

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War, Trade and the State

Anglo-Dutch Conflict, 1652-89

David Ormrod, Gijs Rommelse

A reassessment of the Anglo-Dutch wars of the second half of the seventeenth century, demonstrating that the conflict was primarily about trade.

Summary

This book re-examines the history of Anglo-Dutch conflict during the seventeenth century, of which the three wars of 1652-4, 1665-7 and 1672-4 were the most obvious manifestation. Low-intensity conflict spanned a longer period. From 1618-19 hostilities in Asia between the Dutch and English East India Companies added new elements of tension beyond earlier disputes over the North Sea fisheries, merchant shipping and the cloth trade. The emerging multilateral trades of the Atlantic world added new challenges. This book integrates the European, Asian, American and African dimensions of the Anglo-Dutch Wars in an authentically global view. The role of the state receives special attention during a period in which both countries are best understood as 'fiscal-naval states'. The significance of seapower is reflected in the public history of the Anglo-Dutch wars, acknowledged in the concluding chapters. The book includes important new research findings and imaginative new thinking by leading historians of the subject.

DAVID ORMROD is an Emeritus Professor of History at the University of Kent.

GIJS ROMMELSE is Head of History at the Haarlemmermeer Lyceum in Hoofddorp, the Netherlands, and an Honorary Visiting Fellow at the University of Leicester.

CONTRIBUTORS: Richard Blakemore, Pepijn Brandon, Ann Coats, Rimmelt Daalder, Roger Downing, Elizabeth Edwards, John B. Hattendorf, Martine Julia van Ittersum, Jaap Jacobs, Alan Lemmers, Erik Odegard, David Ormrod, Gijs Rommelse, Paul Seaward, Nuala Zahedieh

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The Haskins Society Journal 30

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Laura L. Gathagan, William North, Charles C. Rozie...

New insights into key texts and interpretive problems in the history of England and Europe between the eighth and thirteenth centuries.

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Summary

This volume of the *Haskins Society Journal* demonstrates the Society's continued interest in a broad range of geographical contexts and methodological approaches to medieval history. Chapters include a much-needed reassessment of Ælfthryth and her place in the society and governance of tenth-century England, as well as a comprehensive survey of the conceptualization of excommunication in post-Carolingian Europe to c.1200. Further essays explore aspects of the Norman world of southern Italy, including the dynamics of political coalitions and kinship networks, ethnic identity, and material culture. The *Journal* continues to highlight close analyses of key primary sources, with a study of Angevin kingship in the writings of Hugh of Lincoln and Adam of Eynsham, and an examination of Ralph of Niger's Old Testament exegesis and criticism of crusading in the late twelfth century. A ground-breaking new study assesses the utility of colonialism as a valid model for understanding the extraction of sacred resources and relics from the crusader lands. The volume closes with a crucial reconsideration of the agency and power of medieval French peasants as attested in medieval cartularies, opening new approaches for further research into this critical and complex social group.

Contributors: Mary Elizabeth Blanchard, Constance B. Bouchard, John Cotts, Sarah Hamilton, Ryan Kemp, Markus Krumm, Francesca Petrizzo, William J. Purkiss, Robin S. Reich

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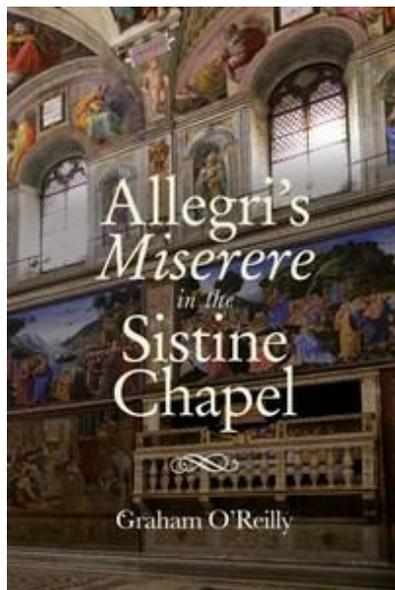
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Allegri's *Miserere* in the Sistine Chapel

Graham O'Reilly

The *Miserere* by Italian composer Gregorio Allegri (1582-1652) is one of the most popular, oft performed and recorded choral pieces of late Renaissance/early Baroque music. Yet the piece known today bears little resemblance to Allegri's original or to the piece as it was performed before 1870.

Summary

The *Miserere* attributed to the Italian composer Gregorio Allegri (1582-1652) is one of the most popular, often performed and recorded choral pieces of late Renaissance/early Baroque music. It was composed during the reign of Pope Urban VIII in the 1630s, for the exclusive use of the Papal Choir in the Sistine Chapel during Holy Week, the last of thirteen surviving *Misereres* sung at the services of *Tenebrae* since 1514. When the young Mozart visited Rome, so the story goes, he transcribed it from memory, risking excommunication but helping posterity to reclaim the piece. Yet the *Miserere* known today bears little resemblance to Allegri's original or to its method of performance before 1900. This book is the first detailed account of this iconic work's performance history in the Sistine Chapel, in particular focussing on its heyday in the eighteenth and nineteenth centuries. Rather than looking at the *Miserere* as a work on paper, the key to its genesis - as this book reveals - can only be found in a performance context. The book includes consideration both of the implications of that context in recreating it for performance, and of the history and practice of the "English *Miserere*" - the version commonly heard today. Appendices present key source transcriptions and two performance editions.

GRAHAM O'REILLY is founder and conductor of the French-based Ensemble William Byrd, which recorded the *Miserere* from a late Vatican manuscript in 2000.

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Cornelius Collett and the Suffolk Yeomanry, 1794-1820

Defending Suffolk against the French

Margaret Thomas

Documents pertaining to the activities of the Loyal Suffolk Yeomanry Cavalry at a time when England was under threat of invasion.

Summary

With invasion by the French revolutionary armies thought to be imminent, in 1794 a county-wide subscription was raised to support groups of Suffolk gentry, farmers, tradesmen and professionals to provide a defence for Suffolk. They formed themselves into a volunteer and part-time cavalry - the Loyal Suffolk Yeomanry Cavalry. Cornelius Collett, a banker in Woodbridge, joined his local Troop at its inception and remained a member for the next twenty six years. During this period, he collected and transcribed - in three large, leather-bound books - a range of unique and wide-ranging documents. These included, as well as details of musters and reviews, letters from the Lord Lieutenant, orders from central government, and plans for evacuation that would be put into place should the French arrive on Suffolk's shores. In addition to the external threat, Collett also gives details of the Yeomanry's secondary role of aiding the civil authorities in case of social unrest at home - something that became more important as a result of economic hardship after the conclusion of the French Wars. With relevance to the whole of Suffolk, these volumes almost certainly represent the most comprehensive collection of documents of its kind.

The volumes are presented here with an introduction and notes, providing new insights into the role and functioning of the Suffolk Yeomanry between 1794 and 1820 and the nature of its patriotic duty.

Dr MARGARET THOMAS has worked for the University of Suffolk, and the Continuing Education departments at the University of Bristol and the University of East Anglia.

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British Music after Britten

Arnold Whittall

By common consent the leading British composer of the twentieth-century's middle decades, Britten continues to create significant contexts for the work of those who survived and succeeded him.

Summary

This collection of revised reprints of essays, reviews and analyses first published between 1995 and 2018 surveys a cross-section of contemporary classical composition in the UK. The governing perspective is the impact of the life and work of Benjamin Britten (1913-1976) on British composers who, with the exception of Michael Tippett and Robert Simpson, were born between the 1930s and the 1980s. Despite obvious and considerable differences in character and style, British composers like Harrison Birtwistle and Thomas Adès, Robin Holloway and James Dillon, have continued, like Britten himself, to seek personal perspectives on the still prominent procedures and personalities of more distant baroque, classical and romantic eras. Most if not all of these composers would deny being influenced by Britten, and many have reservations about his music. Yet, in light of the fact that British musical life and the institutions that support it have not changed radically since Britten's own time - the pace of technological change notwithstanding - to speak of 'British music after Britten' inevitably involves something more than mere chronology. As by common consent the leading British composer of the twentieth-century's middle decades, Britten continues to create significant contexts for the work of those who survived and succeeded him.

ARNOLD WHITTALL is Professor Emeritus of Music Theory & Analysis, King's College London and one of the leading authorities on twentieth-century music and analysis.

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Age Relations and Cultural Change in Eighteenth-Century England

Barbara Crosbie

Interactions between age groups were central to major social and cultural developments in eighteenth-century England, and this book serves as a powerful reminder that people lived *through* not *in* the past.

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Summary

This book explores the links between age relations and cultural change, using an innovative analytical framework to map the incremental and contingent process of generational transition in eighteenth-century England. The study reveals how attitudes towards age were transformed alongside perceptions of gender, rank and place. It also exposes how shifting age relations affected concepts of authenticity, nationhood, patriarchy, domesticity and progress.

The eighteenth century is not generally associated with the formation of distinct generations. This book, therefore, charts new territory as an age cohort in Newcastle upon Tyne is followed from infancy to early adulthood, using their experiences to illuminate a national, and ultimately imperial, pattern of change. The chapters begin in the nurseries and schoolrooms in which formative years were spent and then traverse the volatile terrain of adolescence, before turning to the adult world of fashion and politics. This investigation uncovers the roots of a generational divide that spilled into the political arena during the parliamentary election of 1774. But more than that, it demonstrates that the interactions between age groups were central to major social and cultural developments in the eighteenth century and serves as a powerful reminder of the need to recognise that people lived *through* not *in* the past.

BARBARA CROSBIE is Assistant Professor in Early Modern Social History at Durham University and co-edited (with Adrian Green) *Economy and Culture in North-East England, 1500-1800* (Boydell Press, 2018).

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British Art and the East India Company

Geoff Quilley

Examines the role of the East India Company in the production and development of British art, demonstrating how art and related forms of culture were closely tied to commerce and the rise of the commercial state.

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Summary

This book examines the role of the East India Company in the production and development of British art during the eighteenth and early nineteenth centuries, when a new "school" of British art was in its formative stages with the foundation of exhibiting societies and the Royal Academy in 1768. It focuses on the Company's patronage, promotion and uses of art, both in Britain and in India and the Far East, and how the Company and its trade with the East were represented visually, through maritime imagery, landscape, genre painting and print-making. It also considers how, for artists such as William Hodges and Arthur William Devis, the East India Company, and its provision of a wealthy market in British India, provided opportunities for career advancement, through alignment with Company commercial principles. In this light, the book's main concern is to address the conflicted and ambiguous nature of art produced in the service of a corporation that was the "scandal of empire" for most of its existence, and how this has shaped and distorted our understanding of the history of British art in relation to the concomitant rise of Britain as a self-consciously commercial and maritime nation, whose prosperity relied upon global expansion, increasing colonialism and the development of mercantile organisations. GEOFF QUILLEY is Professor of Art History at the University of Sussex, specializing in the relation of British and western visual culture to empire and global expansion in the eighteenth and nineteenth centuries. He was previously Curator of Fine Art at the National Maritime Museum, London, and has written and edited numerous books, including *Empire to Nation: Art, History and the Visualization of Maritime Britain, 1768-1829* (Yale University Press 2011).

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Political Conflict in East Ulster, 1920-22

Revolution and Reprisal

Christopher Magill

Reassesses the context in which the state of Northern Ireland was created.

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Summary

Most studies of the Irish Revolution focus on republican violence and on the establishment of the Irish Free State in 1922. This book, on the other hand, based on extensive original research, considers the situation in the north of Ireland, which was predominantly unionist and affected much less by republican violence. The book examines unionist violence, including the riots during which Catholic homes and businesses in Lisburn were burned, discusses the establishment of the state of Northern Ireland and its security forces, and explores largely constitutional response of Northern Ireland's nationalist community and how this community was affected. It discusses the relationship between politicians, the British government and local communities, assesses the degree to which unionist violence was a reaction to republican violence, and provides a detailed analysis of the Northern Irish security force, the Ulster Special Constabulary. The book concludes that although the Ulster Special Constabulary was clearly drawn from one community, claims that its membership was deliberately recruited according to its ability to inflict havoc on the Catholic population are not correct. CHRISTOPHER MAGILL completed his doctorate at Queen's University, Belfast.

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 2. Reprisal: the east Ulster riots
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Authority, Gender and Space in the Anglo-Norman World, 900-1200

Katherine Weikert

Ground-breaking interdisciplinary approach to the medieval manor pre- and post-Conquest.

Summary

Medieval manors have long been the subject of academic study, though the ways in which these houses reflected and shaped - and were shaped by - their occupants to express social authority have not yet been fully explored. This book undertakes a wide-ranging and interdisciplinary examination of them, aiming to provide a fuller account of how concepts of space and domestic place were understood, represented, and used by their occupants in England and Normandy from c. 900 to c. 1200, and how this illuminates aspects of gender and authority in the period. Blending approaches from archaeology and history, it uses evidence from Anglo-Saxon wills, standing and excavated manorial sites in England and Normandy, and a variety of written texts from *vitae* to history to poetry, in order to delve into, deconstruct and reconstruct gendered notions of authority in the period. This book ultimately challenges ideas of gendered objects and places through the medieval construction of authoritative personae, and the use and representation of medieval manors, focusing on the household as a place and space of performance in the age of the Norman Conquest.

KATHERINE WEIKERT is Senior Lecturer in Early Medieval History at the University of Winchester.

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Conclusions: The Curated Space

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The Fifteenth Century XVII

Finding Individuality

Linda Clark

This series [pushes] the boundaries of knowledge and [develops] new trends in approach and understanding. ENGLISH HISTORICAL REVIEW

Summary

The essays collected here cast light on the factors that made or defined an individual, and the ways in which the men and women concerned gave expression to their individuality. Facets of the characters of English kings emerge from the varying contents of their wills, and the use of propaganda in their personal letters. By contrast, Margaret of Anjou's early years are explored for the roots of her conduct as queen consort, and how she matched up to contemporary expectations following Henry VI's mental collapse. The law courts and the legal profession provide the stage and cast for several papers: individual lawyers, of dubious integrity and adept at manipulating legal processes in their own interests, provoked the violence that led to their own deaths, while a member of the same profession is shown to have orchestrated civic riots in which he and his neighbours sought to give expression to their own status as they perceived it. Finally, in their frustrated search for justice, strong-minded women asserted their individual rights by taking their grievances to Henry VII's star chamber.

Contributors: Linda Clark, Chris Given-Wilson, Anthony Gross, David Grummitt, Samuel Lane, Simon Payling, Alice Raw, Anne F. Sutton, Deborah Youngs.

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The Virgin Mary's Book at the Annunciation

Laura Saetveit Miles

An overlooked aspect of the iconography of the Annunciation investigated - Mary's book.

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Summary

The Annunciation remains one of the most recognizable scenes in western Christianity: the angel Gabriel addressing the Virgin Mary, capturing the moment when Christ becomes incarnate. But one consistent detail has evaded our scrutiny - Mary's book. What was she reading? What does her book mean?

This innovative study traces the history of Mary's book at the Annunciation from the early Middle Ages through to the Reformation, focusing on a wide variety of religious treatises, visionary accounts, and art. It argues that the Virgin provided a sophisticated model of reading and interpretation that was foundational to devotional practices across all spectrums of society in medieval England, and especially for enclosed female readers. By imitating the Virgin, readers learned how to read; they learned how to pray; they learned how to channel God through vision and revelation. Most of all, they learned how to *conceive* God spiritually, just as Mary had conceived him physically, and just as she had conceived intellectually her reading of the Old Testament prophecies foretelling the Incarnation - that she herself was part of their fulfillment. The Annunciation offered a hermeneutic model of conception radically based on the reproductive female body, otherwise deeply problematic in medieval culture.

Scholars have long studied the importance of the Virgin Mary for medieval people. But few would think of her as an intellectual role model. Yet that is what this book contends - that Mary's reading at the Annunciation is, essentially, a missing link for understanding how reading, interpretation, and devotion worked in the Middle Ages.

LAURA SAETVEIT MILES is associate professor of English literature at the Department of Foreign Languages, University of Bergen, Norway.

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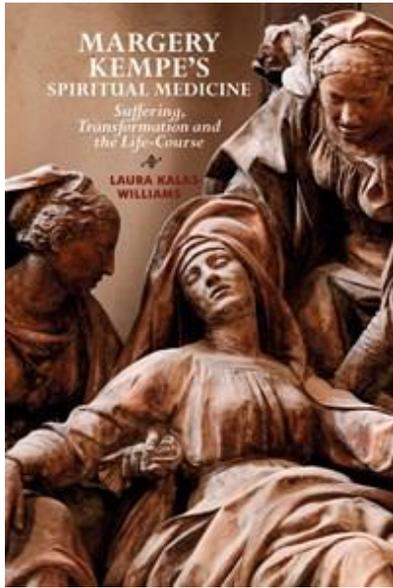
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Suffering, Transformation and the Life-Course

Laura Kalas-Williams

The Book of Margery Kempe set in the context of medieval medical discourse.

Summary

Margery Kempe's various illnesses, mental, spiritual and physical, are a recurring theme in her *Book*. This volume, the first full-length interdisciplinary study from a medical humanities perspective, offers a medicalized reading of Kempe's spirituality in the context of the ubiquitous medieval notion of Christ the Physician, and thus a new way of interpreting the *Book* itself: as a narrative of Kempe's own engagement with the medical paradigms of which she has previously been a passive subject.

Focusing on the interactions of medicine, mysticism and reproduction as a feminist project, the author explores the ontology of female flesh; the productive use of pain, suffering and sickness; and the ethics of a maternal theology based on the melancholic and surrogate activities that underlie Kempe's experience. Structured broadly via a traverse through the life course, the book shows how Kempe's response to suffering is illuminated by the medieval medical discourse by which she is contemporaneously read, and by which she engineers her own construction and understanding of self. It also explores Kempe's persistent attendance to her mystical body and refusal to compromise her instinct to authentically *show* how she *feels*.

LAURA KALAS-WILLIAMS is a Lecturer in Medieval Literature at Swansea University.

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Women Intellectuals and Leaders in the Middle Ages

Kathryn Kerby-Fulton, John Van Engen, Katie Bugyis

Wide-ranging examination of women's achievements in and influence on many aspects of medieval culture.

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Summary

Medieval women were normally denied access to public educational institutions, and so also denied the gateways to most leadership positions. Modern scholars have therefore naturally tended to study learned women either as anomalies, and more generally as victims. This volume argues instead for a *via media*. Drawing upon manuscript and archival sources, and reaching further afield for more multidisciplinary methods, scholars here show that *more* medieval women attained some form of learning than hitherto imagined, and that women with such legal, social or ecclesiastical knowledge also wielded professional or communal leadership. The contributors to this book challenge several traditional orthodoxies, not least the still-prevalent idea that women's intellectual accomplishments were limited to the Latin literate. So, too, they argue that what *constitutes* intellectual accomplishment for women shifts. This collection therefore engages heavily with vernacular writings (in Anglo-Saxon, Middle English, French, Dutch, German, and Italian) and also with material culture (manuscript illumination, stained glass, fabric, and jewelry) for evidence of women's advanced capabilities. But in doing so the contributors strive to avoid the trap of seeing women's accomplishments as *limited to* the vernacular and the material, a view related in part to modern emphasis on the "embodiment" of women's experience. So they therefore focus on "women and the mind" as counterbalance, with chapters examining women at work with the sacred languages in all of the three Abrahamic traditions (Latin, Arabic and Hebrew). And a third traditional view is also interrogated: that women were somehow more "original" for their lack of learning and dependence on their mother tongue.

KATHRYN KERBY-FULTON is Professor Emerita, University of Notre Dame; JOHN VAN ENGEN is Professor Emeritus, University of Notre Dame; KATIE BUGYIS is Assistant Professor, University of Notre Dame.

Contributors: Asma Afsaruddin, Renate Blumenfeld-Kosinski, Amanda Bohne, Katie Ann-Marie Bugyis, Adrienne Williams Boyarin, Dyan Elliott, Thelma Fenster, Sean Field, Sarah Foot, Megan Hall, Ruth Mazzo Karras, Kathryn Kerby-Fulton, Rachel Koopmans, F. Thomas Luongo, Leanne MacDonald, Gary Macy, Maureen Miller, Barbara Newman, S.J. Pearce, Anna Siebach-Larsen, Gemma Simmonds, David Wallace, John Van Engen, Nicholas Watson, Jocelyn Wogan-Browne,

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Karl Fugelso

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Summary

To attract followers many professional politicians, as well as other political actors, ground their biases in (supposedly) medieval beliefs, align themselves with medieval heroes, or condemn their enemies as medieval barbarians. The essays in the first part of this volume directly examine some of the many forms such medievalism can take, including the invocation of "blood libels" in American politics; Vladimir Putin's self-comparisons to "Saint Equal-of-the-Apostles Prince Vladimir"; alt-right references to medieval Christian battles with Moslems; nativist Brexit allusions to the Middle Ages; and, in the 2019 film *The Kid Who Would be King*, director Joe Cornish's call for Arthurian leadership through Brexit. These essays thus inform, even as they are tested by, the subsequent papers, which touch on politics in the course of discussing the director Guy Ritchie's erasure of Wales in the 2017 film *King Arthur: Legend of the Sword*; medievalist alt-right attempts to turn one disenfranchised group against another; Jean-Paul Laurens's 1880 condemnation of Napoleon III via a portrait of Honorius; Henry Wadsworth Longfellow's extraordinarily wide range of medievalisms; the archaeology of Julian of Norwich's anchorite cell; the influence of Julian on pity in J.K. Rowling's Harry Potter book series; the origins of introductory maps for medievalist narratives; self-reflexive medievalism in a television episode of *Doctor Who*; and sonic medievalism in fantasy video games.

Contributors: Laura Cochrane, James Cook, Esther Cuenca, Andrew B.R. Elliott, Ali Frauman, John Wyatt Greenlee, Sean Griffin, Christopher Jensen, M.J. Toswell, Laura Varnam, Usha Vishnuvajjala, Anna Fore Waymack, Daniel Wollenberg, Victoria Yuskaitis]

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New Medieval Literatures 20

Kellie Robertson, Wendy Scase, Laura Ashe Philip K...

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Summary

New Medieval Literatures is an annual of work on medieval textual cultures, aiming to engage with intellectual and cultural pluralism in the Middle Ages and now. Its scope is inclusive of work across the theoretical, archival, philological, and historicist methodologies associated with medieval literary studies.

Essays in this volume investigate a range of writers from late antiquity to the fifteenth century. They explore encounters between humans and animals in French romance; reflect on what contemporary sound studies can offer to Anglo-French poetry; trace how the reception of Trojan history is influenced by late medieval military practices; attend to the complex multilingualism of a devotional poetry that tests the limits of both language and theology; analyse the ways in which Christ's sexuality upsets religious typology in late medieval drama; document the lines of national and European affinities found in French poetic manuscripts; and argue for why we should study "ugly" manuscripts of practical instruction not only for what they teach us but also for their insights into medieval literacy. Texts discussed include romances such as Chrétien de Troyes's *Yvain* and Bérout's *Tristan*; the theologian John of Howden's adaptation of the Philomela legend in his *Rossignos*; Chaucer's *Troilus and Criseyde* read alongside siege chronicles of the Hundred Years War; Bruder Hans's quadrilingual *Ave Maria*; the York Corpus Christi Plays; the poetry of Charles d'Orléans; and a group of late medieval manuscripts which include herbals, account books, and medical treatises.

KELLIE ROBERTSON is Professor of English and Comparative Literature at the University of Maryland; WENDY SCASE is Geoffrey Shepherd Professor of Medieval English Literature at the University of Birmingham; LAURA ASHE is Professor of English at the University of Oxford and Fellow and Tutor at Worcester College, Oxford; PHILIP KNOX is University Lecturer in English and Fellow of Trinity College, Cambridge, Contributors: Lukas Hadrian Ovrom, Terrence Cullen, Steven Rozenski, Tison Pugh, Rory G. Critten, Daniel Wakelin.

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Royal Genealogy in the Age of Shakespeare

Sara Trevisan

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Summary

Shakespeare lived in an age when royal genealogy mattered. Queen Elizabeth succeeded her father despite accusations of illegitimacy after Anne Boleyn's beheading. As she defied suitors and potential spouses, and refused not only to produce but even to nominate an heir, factions arose siding with the numerous candidates, particularly Mary Queen of Scots. When, upon Elizabeth's death, James I/VI, the king of Scotland, prepared to ascend for the first time in history to the English throne, it became paramount that he should fashion himself as an English monarch as well.

In this game of thrones, royal genealogy was the instrument that could best represent, distort, create, favour or undermine the ancestral right to rule of the current ruler and their potential successors. In the form of scrolls, charts, books, paper rags and even maps, the genealogies of Elizabeth I, James I, and other pretenders were circulated in Britain and Europe in manuscript or print, officially or surreptitiously. This book explores the most fascinating examples of royal genealogy in this era - from the rooms of Whitehall to the pockets of Jesuits in London prisons.

SARA TREVISAN studied at the University of Padua. After working as a lecturer and postdoctoral researcher in Renaissance Studies in Britain and the US, she is now a full-time rare books and manuscripts specialist in the antiquarian book trade and Honorary Research Fellow at the University of Warwick.

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The Crisis of Democratization in the Greater Horn of Africa

TOWARDS BUILDING INSTITUTIONAL FOUNDATIONS

Edited by Kidane Mengisteab



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The Crisis of Democratization in the Greater Horn of Africa

Towards Building Institutional Foundations

Kidane Mengisteab

Analyses the structural and institutional obstacles to democratization in transitional societies - fractured societies, fragmented economies and institutions of governance, weak or deformed state structures - and how to overcome these.

Summary

In the early 1990s, a wave of democratization swept through many African countries, but its prevailing election-centred liberal approach failed to result in sustainable democracies. Why should this be and what can be done about it? This multi-disciplinary work on the Greater Horn investigates the impact on the efforts to bring greater democratization of the characteristically complex socio-economic state structures of the countries of the Greater Horn of Africa and, importantly, suggests an alternative, more effective, approach.

Detailed studies of Ethiopia, Somaliland, Djibouti, Eritrea, Kenya, Somalia, South Sudan, Sudan and Uganda reveal the difficulties posed by institutional structures that are often weak and lack accountability; fragmented economies - which range from modern capitalist to subsistence farming and pastoral systems; and governance marked by differing conceptions of property rights and conflict adjudication practices and varied resource allocation systems. Chronic violent ethnic-based civil wars and social conflicts and deep-rooted ethnic divisions only exacerbate the states' ability to foster democratic governance, or even to manage diversity properly. The contributors examine why the countries of the Horn have been unable to overcome these obstacles to democratization and explore how and why an alternative approach is more likely to be compatible with the socioeconomic realities and cultural values in transitional societies.

Kidane Mengisteab is Professor of African Studies and Political Science at Pennsylvania State University. He is co-editor of *Regional Integration, Identity and Citizenship in the Greater Horn of Africa* (James Currey, 2012) and, most recently, *Traditional Institutions in Contemporary African Governance* (2017).

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Imagining Anglo-Saxon England

Utopia, Heterotopia, Dystopia

Catherine E. Karkov

A fresh approach to the construction of "Anglo-Saxon England" and its depiction in art and writing.

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Summary

This book explores the ways in which early medieval England was envisioned as an ideal, a placeless, and a conflicted geography in works of art and literature from the eighth to the eleventh century and in their modern scholarly and popular afterlives. It suggests that what came to be called "Anglo-Saxon England" has always been an *imaginary* place, an empty space into which ideas of what England was, or should have been, or should be, have been inserted from the arrival of peoples from the Continent in the fifth and sixth centuries to the arrival of the self-named "alt-right" in the twenty-first. It argues that the political and ideological violence that was a part of the origins of England as a place and the English as a people has never been fully acknowledged; instead, the island was reimagined as a chosen land home to a chosen people, the *gens Anglorum*. Unacknowledged violence, however, continued to haunt English history and culture. Through her examination here of the writings of Bede and King Alfred, the Franks Casket and the illuminated *Wonders of the East*, and the texts collected together to form the *Beowulf* manuscript, the author shows how this continues to haunt "Anglo-Saxon Studies" as a discipline and Anglo-Saxonism as an ideology, from the antiquarian studies of the sixteenth century through to the nationalistic and racist violence of today.

CATHERINE E. KARKOV is Professor of Art History, University of Leeds.

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Utopia past and the heterotopia of origins

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Medieval Welsh Genealogy

An Introduction and Textual Study

Ben Guy

First in-depth investigation of the genealogies of medieval Wales, bringing out their full significance.

Summary

Genealogy was a central element of life in medieval Wales. It was the force that held society together and the framework for all political action. For these reasons, genealogical writing in medieval Wales, as elsewhere in Europe, became a fundamental tool for representing and manipulating perceptions of the socio-political order across historical and literary time. From its beginnings within an early medieval Insular genre of genealogical writing, Welsh genealogy developed across the Middle Ages as a unique and pervasive phenomenon.

This book provides the first integrated study of and comprehensive introduction to genealogy in medieval Wales, setting it in the context of genealogical writing from Ireland, England and beyond and tracing its evolution from the eighth to the sixteenth century. The three most important collections of secular genealogies are carefully analysed and their composition is considered in relation to medieval Welsh politics. Particular attention is devoted to the pedigrees of the kings and princes of Gwynedd, which were subject to many intricate alterations over time. The book also includes fresh critical editions of the most significant extant collections of secular genealogy.

Dr BEN GUY is a Junior Research Fellow at Robinson College, Cambridge.

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