

## The Criminal Baroque

### Lawbreaking, Peacekeeping, and Theatricality in Early Modern Spain

A close examination of the representation of criminals in the understudied theatrical genres of the *jácara* and *comedias de valentones*.

### Summary

Early Modern Spanish theatre is viewed by many scholars as entertaining propaganda that channelled the emotions and beliefs of the masses into mechanisms for social control. This book questions such an interpretation by examining the portrayal of criminal heroes on stage and public spectacles of law enforcement outside of the playhouse.

The book is structured in a way that moves between analyses of theatre, crime, and law enforcement while covering the intersections between these three phenomena. Through examples that range from dancing pimps to brawling kings, this study reveals that the propaganda power of early modern Spanish spectacle has been vastly overstated.

TED L.L. BERGMAN is Lecturer in Spanish at the University of St Andrews.

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The Theatrical *Jácara* and the Celebration of 'Desórdenes Públicos'

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# The Universe Behind Barbed Wire

## Memoirs of a Soviet Ukrainian Dissident

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## Politics and Culture in Germany and Austria Today

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Examines the heightened role of politics in contemporary German and Austrian cultural productions and institutions and what it means for German Studies.

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As debates about Europe, migration, resurgent nationalism, and neoliberalism intensify in Germany and Austria, politics has gained particular prominence in cultural production and cultural institutions. How does this development affect German Studies as a discipline and a practice? Volume 14 of *Edinburgh German Yearbook* examines political or politicized aspects of contemporary life that have become increasingly significant for culture today. The contributions gathered here offer engaging readings of contemporary literary texts (including work by Sasa Stanisic, Anke Stelling, and Timur Vermes), films (by Fatih Akin, Ruth Beckermann, and Andreas Dresen), and other forms of cultural intervention (the polemics of Max Czollek and Oliver Polak, and the activism of the left-feminist group Burschenschaft Hysteria). These encourage us to consider how communities are being (re)shaped by current political and social crises, antagonisms around memory cultures, questions of European identity, as well as challenges to the status of an assumed *Leitkultur* and the discourse of integration.

The editors are FRAUKE MATTHES, University of Edinburgh; DORA OSBORNE, University of St Andrews; KATYA KRYLOVA, University of Aberdeen; and MYRTO ASPIOTI, University of Oxford.



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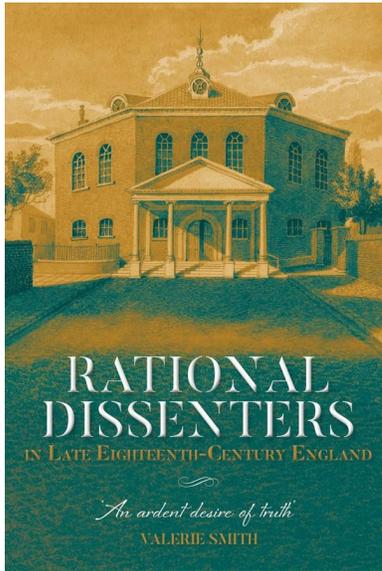
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## Rational Dissenters in Late Eighteenth-Century England 'An ardent desire of truth'

Rational Dissent was a branch of Protestant religious nonconformity which emerged to prominence in England between c. 1770 and c. 1800. While small, the movement provoked fierce opposition from both Anglicans and Orthodox Dissenters.

### Summary

Rational Dissent was a branch of Protestant religious nonconformity which emerged to prominence in England between c. 1770 and c. 1800. Based on the sole study of the Scriptures and the application of individual reasoning to understanding the word of God, Rational Dissent rejected the role and authority of Anglican priests but also stood apart from Orthodox Dissent in its denial of the Trinity and Original Sin, arguing that these concepts were 'irrational'. While small, the movement provoked fierce opposition from both Anglicans and Orthodox Dissenters.

Drawing on a wide range of contemporary published and unpublished sources, this study explores the theology of Rational Dissent in its entirety, arguing that it was considerably more diverse than has previously been acknowledged. Through an examination of lists of subscribers to Rational Dissenting publications and organizations, and of Unitarian libraries and their readers, the book uncovers the movement's less visible adherents, mapping them both socially and geographically. It also explores the impact of vehement attacks by Anglicans and Orthodox Dissenters on the development of a Rational Dissenting identity. Within the context of the struggle for civil and political rights and of the American and French Revolutions, the book establishes that the theology of Rational Dissenters underpinned their political beliefs and concepts of liberty, drove their ideas on the nature of society, and determined the lives and priorities of its lay adherents. The final stage of the book explores the largely Unitarian legacy of Rational Dissent and its theological, cultural and social impact in England post 1800.

VALERIE SMITH received her PhD from the University of Kent after a long career teaching history. A gifted historical researcher well-known at Dr Williams's Library and other archives, she sadly passed away in 2019 with this book nearly ready for publication.

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The Evolution of Rational Dissenting Identity

The Appeal and Impact of Rational Dissent

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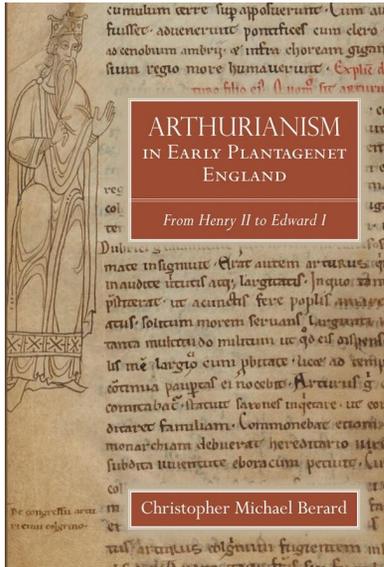
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## Arthurianism in Early Plantagenet England

from Henry II to Edward I

First full-scale account of the use of the Arthurian legend in the long twelfth century.

### Summary

The precedent of empire and the promise of return lay at the heart of King Arthur's appeal in the Middle Ages. Both ideas found fullness of expression in the twelfth century: monarchs and magnates sought to recreate an Arthurian golden age that was as wondrous as the biblical and classical worlds, but less remote. Arthurianism, the practice of invoking and emulating the legendary Arthur of post-Roman Britain, was thus an instance of medieval medievalism.

This book provides a comprehensive history of the first 150 years of Arthurianism, from its beginnings under Henry II of England to a highpoint under Edward I. It contends that the Plantagenet kings of England mockingly ascribed a literal understanding of the myth of King Arthur's return to the Brittonic Celts whilst adopting for themselves a figurative and typological interpretation of the myth. A central figure in this work is Arthur of Brittany (1187-1203), who, for more than a generation, was the focus of Arthurian hopes and their disappointment.

CHRISTOPHER MICHAEL BERARD is a Visiting Assistant Professor of English at Providence College. He completed his PhD at the University of Toronto's Centre for Medieval Studies.

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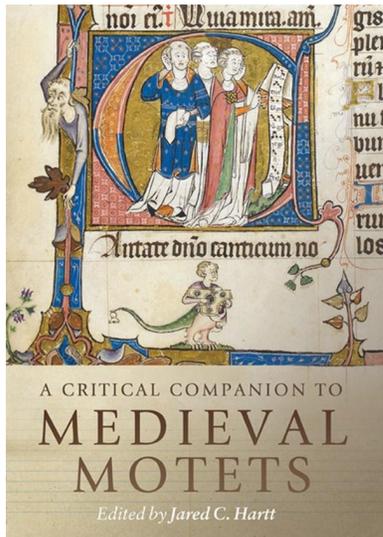
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## A Critical Companion to Medieval Motets

First full comprehensive guide to one of the most important genres of music in the Middle Ages.

### Summary

Motets constitute the most important polyphonic genre of the thirteenth and fourteenth centuries. Moreover, these compositions are intrinsically involved in the early development of polyphony. This volume - the first to be devoted exclusively to medieval motets - aims to provide a comprehensive guide to them, from a number of different disciplines and perspectives. It addresses crucial matters such as how the motet developed; the rich interplay of musical, poetic, and intertextual modes of meaning specific to the genre; and the changing social and historical circumstances surrounding motets in medieval France, England, and Italy. It also seeks to question many traditional assumptions and received opinions in the area.

The first part of the book considers core concepts in motet scholarship: issues of genre, relationships between the motet and other musico-poetic forms, tenor organization, isorhythm, notational development, social functions, and manuscript layout. This is followed by a series of individual case studies which look in detail at a variety of specific pieces, compositional techniques, collections, and subgenres.

JARED C. HARTT is Associate Professor of Music Theory at the Oberlin College Conservatory of Music.

Contributors: Margaret Bent, Jacques Boogaart, Catherine A. Bradley, Alice V. Clark, Suzannah Clark, Karen Desmond, Lawrence Earp, Sarah Fuller, John Haines, Jared C. Hartt, Elizabeth Eva Leach, Dolores Pesce, Gaël Saint-Cricq, Jennifer Saltzstein, Matthew P. Thomson, Stefan Udell, Anna Zayaruznaya, Emily Zazulia

### Quotes

[A]n ideal textbook for an in-depth study of the motet, a true companion guiding students and scholars chapter by chapter through the study of the music, texts, sources, interpretive methodologies, analytical techniques, musical and social contexts, and the thought and aesthetics of the era. SPECULUM [Jennifer Thomas]

This impressive volume features scholarly experts critically engaging with the evolution of the Medieval motet . . . [and tackles] questions of genre, origins, composition, chant, notation, function, manuscript culture, language, style, the influence of important composers and collections, and more. . . . *A Critical Companion to Medieval Motets* is an excellent introduction to fascinating topics in early musicology, thoroughly investigating the Motet from angles that will intrigue anyone interested in Medieval music. EARLY MUSIC AMERICA [Samantha Bassler]

[H]ighly admirable. . . . [T]his volume stands as a central guide to future work on the medieval motet -- indeed, medieval musicology as a whole will need to account for arguments made throughout its pages. RENAISSANCE QUARTERLY [Mary Channen Caldwell]

A welcome addition to the literature on music of the thirteenth and fourteenth centuries. BRIO

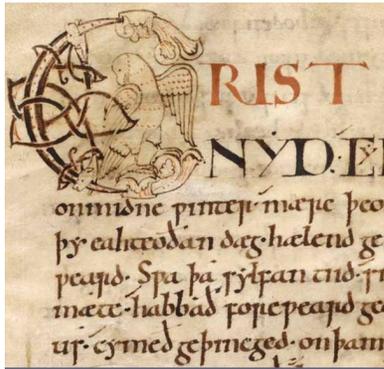
An important re-evaluation of the motet as a sophisticated and multi-layered cultural phenomenon with a complex history, an art form enjoyed not only as music, but also appreciated in written form as a mark of education and as a status symbol. This book is surely a must-have for any university with a music library, and for all serious scholars of medieval music. THE CONSORT

[A] very detailed and welcome scholarly resource on the most important polyphonic genre of the 13th and 14th centuries. --B. L. Eden, Valparaiso University

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## The Old English Metrical Calendar (*Menologium*)

Edited by Kazutomo Karasawa



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## The Old English Metrical Calendar (*Menologium*)

First modern text and English translation of an important Anglo-Saxon poem dealing with the liturgical year.

### Summary

WINNER of the International Society of Anglo-Saxonists 2017 Publication Prize: Best Edition

The late tenth-century Old English Metrical Calendar (traditionally known as *Menologium*) summarises, in the characteristic heroic diction and traditional metre of Old English poetry, the major course of the Anglo-Saxon liturgical year. It sets out, in a methodical structure based on the basic temporal framework of the solar/natural year, the locations of the major feasts widely observed in late Anglo-Saxon England. Such a work could have been a practical timepiece for reading the dates of the Anglo-Saxon Chronicle, for which it serves as a kind of prologue in the manuscript. The clearly domestic perspective of the poem, which fits in the manuscript context, is also noteworthy, while the poem also reveals various interesting characteristics in its grammar, vocabulary and prosody.

This is the first full modern edition of the poem, and is accompanied by a facing translation. The introduction provides an extensive discussion of matter, content, style, and context, while the commentary offers further information. The volume also includes the texts and translations of a number of analogous works.

Kazutomo Karasawa is Professor of English philology at Komazawa University, Tokyo.

### Quotes

[Karasawa's] work reveals the *Menologium* to be a much richer, stranger poem than it had previously appeared, and this edition, equipped with a wealth of other supporting texts as well as detailed notes and introduction, will be essential reading for anyone interested in early medieval thought about time. JOURNAL OF ENGLISH AND GERMANIC PHILOLOGY

This very welcome new edition, with full scholarly apparatus, facing-page translation, and a wealth of supporting material will do much to stimulate research into one of the most neglected pieces of Old English literature. It also significantly enhances our appreciation of the richness of late Anglo-Saxon ecclesiastical learning and early medieval science. SPECULUM

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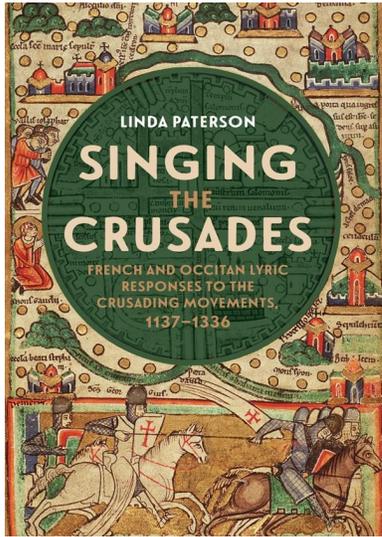
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## Singing the Crusades

### French and Occitan Lyric Responses to the Crusading Movements, 1137-1336

A full-scale survey of crusading lyrics in Old French and Occitan.

#### Summary

The crusading movements provoked a vast and diverse mass of reactions in the medieval West. While Latin sources provide official versions of its preaching, organisation and events, the vernacular lyrics of the troubadours and trouvères present a secular perspective, through a cornucopia of on-the-spot responses in France, Occitania, Italy, the Iberian Peninsula, Cyprus, Syria and Greece. This book constitutes the first comprehensive, modern analysis of Old French and Occitan lyric texts relating to the crusades. It brings out their full range, from propaganda for the crusades, to criticisms of crusading and crusaders through vituperation, humour or cynicism, to their use as a pretext for political or personal wrangling. It also shows how they shed light on many aspects of medieval life, among them chivalric and courtly values (often in tension with clerical ones), regional politics, sexual behaviour, personal experiences of crusading and captivity, the complex interaction of Christians, Greeks and Muslims, and bafflement in the face of failure and God's imponderable purposes.

LINDA PATERSON is Professor Emerita, University of Warwick.

#### Quotes

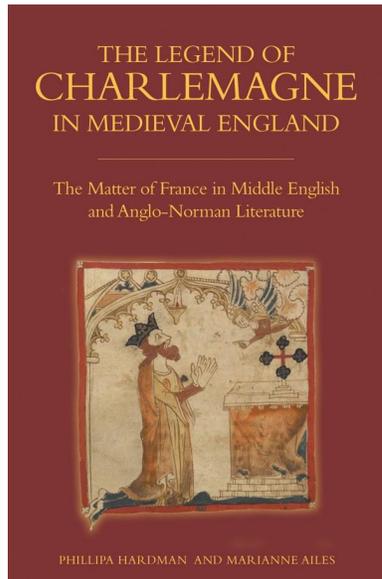
This work is a first-rate critical essay cum edition of crusade poetry that brings this neglected genre to the public eye and offers insightful historical context for a large corpus of medieval songs never before analyzed together. . . . It offers a gold mine of data and analyses and promises to become part of the critical canon in very short order. H-NET

This synthetic and wide-ranging survey of lyric crusade poetry is accompanied by an impressive digital sourcebook. Both should prove tremendous resources for those teaching and researching the crusades and medieval Latin and vernacular literary traditions. SEHEPUNKTE

Paterson succeeds in composing a readable, yet richly documented account of the crusades in the medieval lyric imagination. Both non-academic and scholarly readers of medieval literature and history should be indebted to Linda Paterson for both the book and the website. H-FRANCE

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## The Legend of Charlemagne in Medieval England

### The Matter of France in Middle English and Anglo-Norman Literature

The first full-length examination of the medieval Charlemagne tradition in the literature and culture of medieval England, from the *Chanson de Roland* to Caxton.

#### Summary

The Matter of France, the legendary history of Charlemagne, had a central but now largely unrecognised place in the multilingual culture of medieval England. From the early claim in the *Chanson de Roland* that Charlemagne held England as his personal domain, to the later proliferation of Middle English romances of Charlemagne, the materials are woven into the insular political and cultural imagination. However, unlike the wide range of continental French romances, the insular tradition concentrates on stories of a few heroic characters: Roland, Fierabras, Otinel. Why did writers and audiences in England turn again and again to these narratives, rewriting and reinterpreting them for more than two hundred years?

This book is the first full-length study of the tradition. It investigates the currency and impact of the Matter of France with equal attention to English and French-language texts, setting each individual manuscript or early printed text in its contemporary cultural and political context. The narratives are revealed to be extraordinarily adaptable, using the iconic opposition between Carolingian and Saracen heroes to reflect concerns with national politics, religious identity, the future of Christendom, chivalry and ethics, and monarchy and treason.

PHILLIPA HARDMAN is Reader in Medieval English Literature (retired) at the University of Reading; MARIANNE AILES is Senior Lecturer in French at the University of Bristol.

#### Quotes

This excellent study, long overdue, serves as a thorough introduction to the English Charlemagne texts and as a corrective to the common assumption that these works lack merit. . . . Highly recommended. JOURNAL OF ENGLISH AND GERMANIC PHILOLOGY

An essential study for those interested in the Charlemagne legend. FRANCIJA

Carefully researched, ambitious in scope, and lucidly written, [the book] conclusively debunks long-held perceptions of the insular Charlemagne narratives as inferior 'hack-work' and will become an indispensable resource for anyone working within this tradition. REVIEW OF ENGLISH STUDIES

Hardman and Ailes have made an important contribution to this initiative by giving scholars a much-needed survey and study of insular Charlemagne literature. SPECULUM

this book offers many new insights into the political and cultural uses of translation and adaptation, as well as a fresh perspective on the development of Middle English literature through dialogue with literature in French. FRENCH STUDIES

[A] rich and deeply researched study that is carefully organized and refreshingly readable, especially given the depth and detail that it provides. H-FRANCE REVIEW

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Music in German Politics /  
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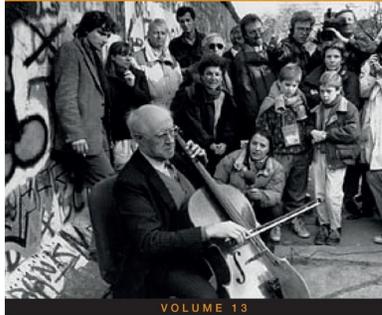
### Edinburgh German Yearbook, volume 13

Volume 13 deals with the interaction of music and politics, considering a broad range of genres, authors, composers, and artists in Germany since the nineteenth century.

#### Summary

A particularly iconic image of German Reunification is that of Mstislav Rostropovich playing J.S. Bach's cello suites in front of the Berlin Wall on November 11, 1989. Thirty years on, it is timely to reconsider the crossfertilization of music and politics within the German-speaking context. Frequently employed as a motivational force, a propaganda tool, or even a weapon, music can imbue a sense of identity and belonging, triggering both comforting and disturbing memories. Playing a key role in the formation of *Heimat* and "Germanness," it serves ideological, nationalistic, and propagandistic purposes conveying political messages and swaying public opinion. This volume brings together essays by historians, literary scholars, and musicologists on topics concerning the increasing politicization of music, especially since the nineteenth century. They cover a broad spectrum of genres, musicians, and thinkers, discussing the interplay of music and politics in "classical" and popular music: from the rediscovery and repurposing of Martin Luther in nineteenth-century Germany to the exploitation of music during the Third Reich, from the performative politics of German punk and pop music to the influence of the events of 1988/89 on operatic productions in the former GDR--up to the relevance of Ernst Bloch in our contemporary post-truth society.

The editors are SIOBHÁN DONOVAN, Assistant Professor of German at University College Dublin, and MARIA EUCHNER, Assistant Professor of German at Dalhousie University, Canada.



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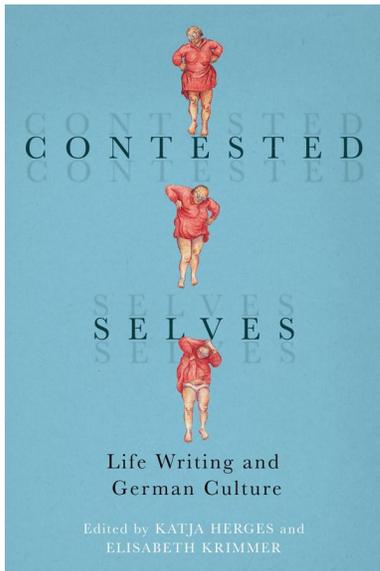
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## Contested Selves

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Investigates the field of German life writing, from Rahel Levin Varnhagen around 1800 to Carmen Sylva a century later, from Döblin, Becher, women's WWII diaries, German-Jewish memoirs, and East German women's interview literature to the autofiction of Lena Gorelik.

### Summary

In recent decades, life writing has exploded in popularity: memoirs that focus on traumatic experiences now constitute the largest growth sector in book publishing worldwide. But life writing is not only highly marketable; it also does important emotional, cultural, and political work. It is more available to amateurs and those without the cultural capital or the self-confidence to embrace more traditional literary forms, and thus gives voice to marginalized populations. *Contested Selves* investigates various forms of German-language life writing, including memoirs, interviews, letters, diaries, and graphic novels, shedding light on its democratic potential, on its ability to personalize history and historicize the personal. The contributors ask how the various authors construct and negotiate notions of the self relative to sociopolitical contexts, cultural traditions, genre expectations, and narrative norms. They also investigate the nexus of writing, memory, and experience, including the genre's truth claims vis-à-vis the pliability and unreliability of human memories. Finally, they explore ethical questions that arise from intimate life writing and from the representation of "vulnerable subjects" as well as from the interrelation of material body, embodied self, and narrative. All forms of life writing discussed in this volume are invested in a process of making meaning and in an exchange of experience that allows us to relate our lives to the lives of others.

KATJA HERGES is a physician and researcher in Psychosomatic Medicine and Psychotherapy at the University of Tübingen. ELISABETH KRIMMER is Professor of German at the University of California, Davis.

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## Musical Analyses and Musical Exegesis

### The Shepherd's Melody in Richard Wagner's *Tristan and Isolde*

Here translated for the first time, Jean-Jacques Nattiez's widely hailed comparative guide to the techniques of music analysis focuses on a single vivid passage from Wagner's *Tristan and Isolde*.

#### Summary

The field of musicology has in recent decades branched out to incorporate methods from a wide range of other fields. But, when scholars examine a musical work, to what extent should they emphasize immanent (purely internal) features, and to what extent historical, cultural, psychological, or aesthetic networks of meanings associated with those features? Finally, what specific analytical method should be chosen, given that various methods can lead to seemingly incompatible results?

Jean-Jacques Nattiez, a renowned figure in music theory, musicology, and ethnomusicology, here examines numerous contending approaches that have been applied to the English-horn melody heard in Wagner's *Tristan and Isolde*. His aim is to offer thereby a methodological guide and compendium that will allow specialists and students alike to navigate the multiplicity of theoretical orientations in musicology.

Analytical models proposed by Heinrich Schenker, Nicolas Ruwet, Leonard B. Meyer, Fred Lerdahl, and other notable figures in the field of music analysis are discussed. Some of the analytical sketches by these scholars were previously unpublished and are presented to the public for the first time in the present book. The author also considers insights from the fields of psychology and psychoanalysis. An examination of Wagner's wide-ranging musical sources (Venetian gondolier songs and Swiss shepherd songs) leads to acutely relevant passages in writings by Rousseau, Goethe, and Schopenhauer. The book culminates in Nattiez's own interpretation of the relationship between vocal and instrumental music in *Tristan and Isolde*. Jean-Jacques Nattiez is professor emeritus of musicology at the Université de Montréal.

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## THE MYTH OF ABSTRACTION

The Hidden Origins of Abstract Art in German Literature

ANDREA MEYERTHOLEN



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## The Myth of Abstraction

### The Hidden Origins of Abstract Art in German Literature

An alternative genealogy of abstract art, featuring the crucial role of 19th-century German literature in shaping it aesthetically, culturally, and socially.

### Summary

Once upon a time (or more specifically, in 1911!) there was an artist named Wassily Kandinsky who created the world's first abstract artwork and forever altered the course of art history-or so the traditional story goes. A good story, but not the full story. *The Myth of Abstraction* reveals that abstract art was envisioned long before Kandinsky, in the pages of nineteenth-century German literature. It originated from the written word, described by German writers who portrayed in language what did not yet exist as art. Yet if writers were already writing about abstract art, why were painters not painting it? To solve the riddle, this book features the work of three canonical nineteenth-century authors-Heinrich von Kleist, Johann Wolfgang von Goethe, and Gottfried Keller-who imagine, theorize, and describe abstract art in their literary writing, sometimes warning about the revolution it will cause not just in art, but in all aspects of social life. Through close readings of their textual images and visual analyses of actual paintings, Andrea Meyertholen shows how these writers anticipated the twentieth-century birth of abstract art by establishing the necessary conditions for its production, reception, and consumption. The first study to bring these early descriptions of abstraction together and investigate their significance, *The Myth of Abstraction* writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic, cultural, and social terms.

ANDREA MEYERTHOLEN is Assistant Professor of German Studies at the University of Kansas.

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Michelle L. Beer

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## Queenship at the Renaissance Courts of Britain

**Catherine of Aragon and Margaret Tudor, 1503-1533**

A study of the performance of queenship by two Tudor monarchs, showing the strategies they used to assert their power.

### Summary

Catherine of Aragon (r.1509-33) and her sister-in-law Margaret Tudor (r.1503-13) presided as queens over the glittering sixteenth-century courts of England and Scotland, alongside their husbands Henry VIII of England and James IV of Scotland. Although we know a great deal about these two formidable sixteenth-century kings, we understand very little about how their two queens contributed to their reigns. How did these young, foreign women become effective and trusted consorts, and powerful political figures in their own right?

This book argues that Catherine and Margaret's performance of queenship combined medieval queenly virtues with the new opportunities for influence and power offered by Renaissance court culture. Royal rituals such as childbirth and the Royal Maundy, courtly spectacles such as tournaments, banquets and diplomatic summits, or practices such as arranged marriages and gift-giving, were all moments when Catherine and Margaret could assert their honour, status and identity as queens. Their husbands' support for their activities at court helped bring them the influence and patronage necessary to pursue their own political goals and obtain favour and rewards for their servants and followers. Situating Catherine and Margaret's careers within the history of the royal courts of England and Scotland and amongst their queenly peers, this book reveals these two queens as intimately connected agents of political influence and dynastic power.

MICHELLE BEER is an independent researcher working in Oakland, California.

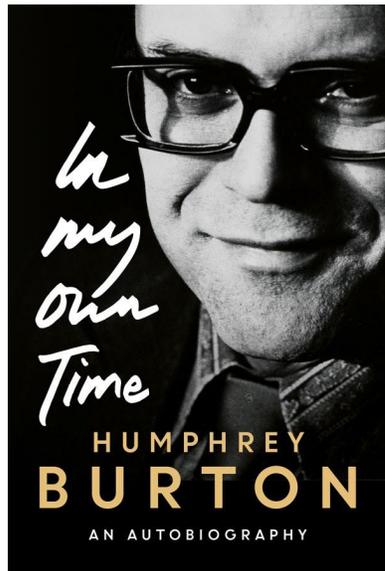
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This monograph is a very strong piece of scholarship; it is well constructed and clearly written and is highly recommended for both scholars and students. Beer . . . offers innovative discussions about public piety, the queen's role as hostess, and the use not only of material culture but also of material itself, for the projection of queenly authority. RENAISSANCE QUARTERLY

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## Humphrey Burton: In My Own Time

### An Autobiography

This long-awaited autobiography is a must-read for classical musical enthusiasts and those fascinated by some of the twentieth century's star performers. It also offers unique insights into the history of music, the BBC and arts broadcasting in twentieth-century Britain.

### Summary

Sir Humphrey Burton is one of Britain's most influential post-war music and arts broadcasters. Witty, humorous and full of humanity, Burton's account presents us with never before recorded perspectives on the world of British cultural broadcasting and classical music. Burton worked with such outstanding directing talents as Ken Russell and John Schlesinger, before becoming the BBC's Head of Music and the Arts. Already in the 1960s, in conversations with Glenn Gould for instance, Burton helped to create innovative ways of presenting music to new audiences. Following Sir David Frost's call to LWT/ITV, Burton rose to prominence with presenting the award-winning arts series *Aquarius* (1970-1975). The early 1970s saw the beginning of Burton's long association with Leonard Bernstein. Burton was at hand filming the maestro's educational programs, as well as concerts with the Vienna Philharmonic. Unforgettable are his chronicles of Bernstein's last years, culminating in a worldwide broadcast of the conductor's Berlin Freedom Concert after the fall of the Berlin Wall. Burton's gift for communicating music turned him into a celebrated Bernstein biographer. With multi award-winning television programmes to his name, such as the BBC's Young Musician of the Year, Burton left an indelible mark on Britain's music and arts broadcasting history. Sir Humphrey Burton offers us many encounters with twentieth century classical music's superstars and former broadcasting colleagues. What transpires is a creative mind at work that never lost sight of the demand that the appropriate presentation of music can only go hand-in-hand with a deep understanding of music itself. This long-awaited autobiography is a must-read for classical musical enthusiasts and those fascinated by some of the twentieth century's star performers. It also offers unique insights into the history of music, the BBC and arts broadcasting in twentieth-century Britain. SIR HUMPHREY BURTON, CBE was Head of Music and Arts, BBC Television and produced seminal series for LWT. He was the Artistic Adviser to the Barbican Centre, London, and Guest Director at the Hollywood Bowl. He is the author of *Leonard Bernstein* (1994/2017), *Yehudi Menuhin* (2000) and *William Walton* (2002). Since the 1990s he has been a freelance broadcaster. Humphrey Burton lives in Aldeburgh, Suffolk. He was knighted in 2020 for his life-long services to classical music, the arts and the media.

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## Gerald Finzi's Letters

1915-1956

EDITED BY  
Diana McVeagh



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## Gerald Finzi's Letters, 1915-1956

A fully annotated edition of more than 1600 letters from and to Gerald Finzi, spanning the composer's life from ca. the early 1920s up until his untimely death in 1956.

### Summary

Gerald Finzi's (1901-1956) masterpiece is the radiant and touching cantata *Dies Natalis*. He is also highly regarded for his Thomas Hardy song-settings, for his *Intimations of Immortality*, and for his fine cello and clarinet concertos. As a scholar, he championed the then neglected composers Hubert Parry and Ivor Gurney, and for the eighteenth-century John Stanley, William Boyce and Richard Mudge, composers he revived with the amateur orchestra he founded.

Diana McVeagh, Finzi's biographer, brings together more than 1600 letters from and to Gerald Finzi, spanning the composer's life from the early 1920s until his untimely death in 1956. His more than 160 correspondents include Ralph Vaughan Williams, Herbert Howells, Edmund Rubbra, Arthur Bliss and Howard Ferguson, Michael Tippett, Benjamin Britten and Sir John Barbirolli, the poet Edmund Blunden, and the artist John Aldridge, making this a portrait not only of Gerald Finzi but also of his group of composer, musicians and artists friends that impacted British musical life in the first half of the twentieth century.

In these mostly unpublished letters Finzi emerges as a multi-faceted and complex character, developing from a solitary, introverted youth into a man with strong views and wide interests: education, pacifism, vegetarianism, the Arts and Crafts movement and the English pastoral tradition, among others. From amusing trivia to the deeply serious ideas and principles Finzi set out at the onset of war and in the 1950s, these letters allow for first-hand insights into his personality and background. This definitive edition is fully annotated, offering context with substantial commentaries on the correspondence, illustrations by Joy Finzi, a chronology, bibliography and a catalogue of works.

DIANA MCVEAGH is a Vice-President of the Elgar Society. Her interests range from Josquin to Birtwistle, but she writes mostly about English Romantics. She is the author of *Elgar: His Life and Music* (Dent, 1955), and the highly acclaimed *Gerald Finzi: His Life and Music* (Boydell, 2005 and 2010), and *Elgar: The Music Maker* (Boydell, 2007). She has contributed to the *New Grove* (1980, 2001) and the *Dictionary of National Biography*.

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## Henry VIII and Martin Luther

### The Second Controversy, 1525-1527

A new critical edition of Henry VIII's 1526 public letter to Martin Luther, enabling readers to examine how Henry VIII wanted his subjects to regard the German heresiarch.

### Summary

A modern critical edition of Henry VIII's second published work against Martin Luther. This open letter to Luther, printed at the king's command in December 1526, was in reply to a private letter addressed to him by Luther the previous year. Its particular interest lies in the fact that, unlike his better known Assertion of the Seven Sacraments, published five years before, Henry's open letter was released not only in Latin but also in an official English translation, with a special English preface added by the king for the edification of his subjects. This edition thus enables modern readers to hear what Henry had to say about Luther in his own words, and how he wanted his subjects to regard the German heresiarch.

This critical edition is based on a previously unrecognised presentation manuscript which furnishes the earliest surviving text of both letters. In addition, it offers editions and new translations of a range of related texts, including Luther's reply to Henry and further contributions to the burgeoning controversy from several of the most prominent Catholic opponents of Luther in Europe. For Henry's letter, like his earlier book, became for a while a European sensation, reprinted in towns and cities from Cologne to Cracow. This fully annotated edition includes a substantial introduction which for the first time tells the full history of Henry's second controversy with Luther, and which sets that story in the broader context of the lengthy and fractious relationship between the two men from the time of Luther's emergence in 1517 until his death in 1546.

RICHARD REX is Professor of Reformation History at the University of Cambridge.

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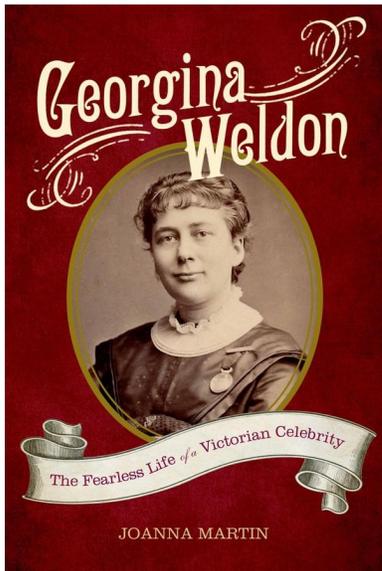
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## Georgina Weldon

### The Fearless Life of a Victorian Celebrity

A fascinating account of the life of one of the most famous women of the Victorian era.

#### Summary

For more than a decade in the second half of the nineteenth century Georgina Weldon (1837-1914) was one of the most famous women in England. Weldon was an exceptional self-publicist, intelligent and utterly convinced that she was always in the right. A semi-professional singer, she came to prominence as a friend of the composer Charles Gounod. Her husband's unsuccessful attempt to have her carried off to a lunatic asylum caused a public scandal, and her subsequent efforts to drag her enemies through the law courts were widely reported. Weldon's resistance to being certified insane and her unceasing legal claims for defamation and/or loss of earnings contributed to changes in laws relating to private asylums and vexatious litigation.

Weldon sang in drawing rooms and concert halls, and on the music hall stage. She lectured on women's rights and law reform. The most notorious female plaintiff, and probably the first married woman to represent herself in court, she advised many of her fellow litigants at a time when women were not permitted to practise law professionally. Her campaigns brought her notoriety and two gaol sentences.

Joanna Martin expertly retells the story of that notorious Victorian eccentric who suffered many bouts of delusion and was an ardent supporter of spiritualism. Martin's account manages to negotiate a biography situated between crazed behaviour and the pursuit of admirable causes. Weldon's story offers a wide canvas introducing phenomena such as celebrity culture and major and marginal characters of Dickensian quality. This biography of Weldon, based on primary sources including Weldon's own diaries and letters, therefore touches upon a wide variety of issues; Victorian society, nineteenth-century's women's history, the context of a social and cultural history of madness and marriage (law), and nineteenth-century British musical culture.

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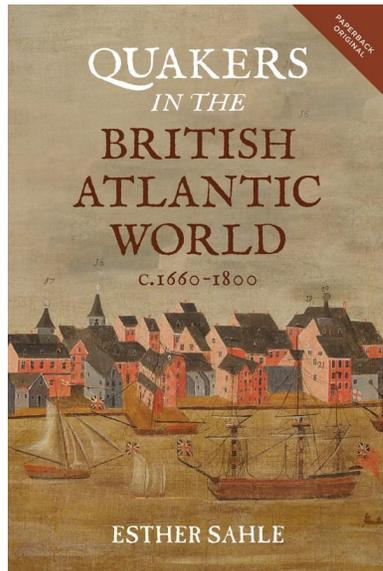
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## Quakers in the British Atlantic World, c.1660-1800

Examines the two largest Quaker communities in the early modern British Atlantic World, and scrutinizes the role of Quaker merchants and the business ethics they followed.

### Summary

The book studies the two largest Quaker communities in the early modern British Atlantic World, London and Philadelphia. It looks at the origins of the Society of Friends in mid seventeenth century England and follows its development into a well organised sect with a sophisticated organisational structure spreading across the Atlantic world. The book zooms in on the Quaker communities in these two important port cities, as well as their relationships with non-Quaker inhabitants. It scrutinizes the role of Quaker merchants and the business ethics they followed.

Drawing on many unpublished sources, the study is able to portray a mid-eighteenth-century crisis for the Quaker communities when sanctions for offences against the prevailing disciplines in business (fraud, debt, bankruptcy) and marriage increased dramatically. And yet these Quaker communities got likewise caught up in wider political developments across the British Empire. In the course of a series of conflicts affecting colonial Pennsylvania in the mid eighteenth century, the Society of Friends suffered grave reputational damage. The public in England and Pennsylvania began to perceive Quakers as a sect that put its own agenda and interest over the welfare of the colonial population and the Empire. In turn, these developments led to a "Quaker reformation" and Quaker identity became guided by new principles: honesty in business and religious marital endogamy. The book will be of interest to scholars and students of economic and Atlantic history, as well as Eighteenth-Century studies and religious history.

ESTHER SAHLE is Lecturer at the University of Oldenburg. She holds an MSc in Global History and a PhD in Economic History from the London School of Economics.

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### Summary

The question of illegitimacy was as important and complex in Scotland as elsewhere in the Middle Ages. This book examines its legal, political, and social implications there between the eleventh and fifteenth centuries. It explores illegitimacy in relation to royal succession and to the inheritance of ordinary estates; investigates the role it played in major political events; and considers how being, or having, a bastard affected the lives of elite women, and the careers of people in ecclesiastical life. Scotland's earliest surviving legal treatise, *Regiam Majestatem*, denied inheritance rights to offspring legitimated by the intermarriage of their parents, while the law of the Church regarded such children as legitimate and, by implication, capable of inheritance. The volume scrutinises the tension between these two positions, alongside contemporary evidence which provides new insights into legal theory and practice concerning inheritance and birth status. By contextualising illegitimacy within its socio-political as well as legal settings, it challenges existing assumptions about the meaning and significance of bastardy in the Scottish middle ages.

SUSAN MARSHALL has worked as a Teaching Fellow in Celtic and Anglo-Saxon Studies at the University of Aberdeen; she is currently an independent historical researcher.

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Church law and Scottish families  
Illegitimacy and royal succession I: before the Great Cause  
Illegitimacy and royal succession II: from the Great Cause to James  
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## Medieval Clothing and Textiles 17

The best new research on medieval clothing and textiles, drawing from a variety of angles and approaches.

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### Summary

The essays here take us from the twelfth century, with an exploration of an inventory of Mediterranean textiles from an Ifriqiyan Church, into an examination and reconstruction of an extant thirteenth-century sleeve in France which provides a rare and early example of medieval quilted armour, and finally on to late medieval Sweden and the reconstruction of gilt-leather intarsia coverlets. A study of construction techniques and the evolution of form of gable and French hoods in the late medieval and the early modern periods follows; and the volume also includes a study of how underwear for depicted in Renaissance paintings and manuscript illuminations serves as a marker of class. Contributors include Catherine Besson-Lagier, Karen Margrethe Høskuldsson, Maria Neijman, Nancy Spies, Amica Sundström, and Carla Tilghman.



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## The Crown Pleas of the Suffolk Eyre of 1240

Edition of the records of a medieval Suffolk eyre reveal rich details of life at the time.

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### Summary

The eyre was an organised judicial visitation to the counties of England by the king's justices to hear all types of plea, civil and crown, as well as to investigate any matters for the king that pertain to the county; it was thus a hugely important part of the legal process.

This volume, edited by Eric Gallagher with an introduction by Henry Summerson, follows on from Dr Gallagher's edition and translation of the civil pleas of the same eyre, published by the Suffolk Records Society in 2009. But whereas the civil pleas deal primarily with litigation between landowners, the crown pleas are mostly concerned with the actions of townsmen and peasants, recorded both as killers and thieves, and as the victims of crime. Like the civil pleas, the crown pleas illuminate the workings of the common law, but in addition they illustrate the functions and purposes of local and central government, shedding light in sometimes vivid detail upon the lives of the humbler members of society, upon their occupations, relationships, misfortunes and quarrels - and the sometimes bizarre ways in which they met their deaths. The eyre was led by William of York, the King's justiciar and later bishop of Salisbury, and his colleagues who met at Ipswich, Cattishall (outside Bury St Edmunds) and Dunwich.

The eyre roll, now in the National Archives, is the first from Suffolk surviving in full to have been edited and published; it has the particular interest of coming from a county that was then one of the most populous and prosperous of English shires.

ERIC GALLAGHER gained his doctorate at London University with a thesis on the civil pleas of the Suffolk eyre of 1240. HENRY SUMMERSON was awarded his Ph.D. by Cambridge University for a thesis on crime and law enforcement in England, 1227-1263. He has continued to work in this field, publishing numerous articles on aspects of medieval criminality, and editions, alone or in collaboration, of three crown pleas rolls, for Devon in 1238, Wiltshire in 1268 and Lancashire in 1292.

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## The Face in Medieval French Literature, 1170-1390

Modern theoretical approaches thrown new light on the concepts of face and faciality in the *Roman de la Rose* and other French texts from the Middle Ages.

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### Summary

In medieval French literature, faces feature heavily as markers of identity, mood, class, status, and even humanity. The information that they convey can be strategically concealed and revealed, but they are always understood to be legible. This book explores the face as a medieval literary motif and as a modern phenomenon, charting its limits and interrogating the idea of face as a universal signifier. It examines what happens when faces are not legible, when they are found on non-human surfaces, and when they migrate across the human body. It looks at faciality in a series of texts from the twelfth and thirteenth centuries, moving from Arthurian tales, through the *Roman de la Rose* to the fabliaux, as well as examining fourteenth-century manuscripts in which faces appear as disembodied doodles. Reading these texts in conjunction with twentieth-century theories of face and faciality, and considering the ideas behind twenty-first-century face recognition technology, this book argues that faces in the popular imagination tell us less about identity than they do about how we understand and interact with the world around us.

ALICE HAZARD teaches in the Department of French at King's College London.



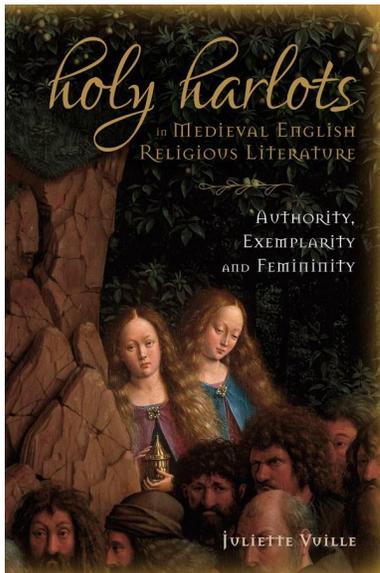
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## Holy Harlots in Medieval English Religious Literature

### Authority, Exemplarity and Femininity

First comprehensive investigation of the major significance of female sinners turned saints in medieval literature.

### Summary

During the Middle Ages, the lives of saints such as Mary Magdalen and Mary of Egypt - "holy harlots", women who repented of an early life of licentiousness to become blessed - were hugely popular, for both clerical and laypersons, men and women alike. These legends are rife with paradox: the saints are presented as epitomes of a type of femininity universally accepted as a model for all Christians to emulate in their quest for salvation, but at the same time they constitute marginal figures who could be petitioned in support of unconventional beliefs and lifestyles. The holy harlot's potential to contain the markers of both sainthood and whoredom within a single female body was however rejected in the sixteenth century, and so this fascinating model of sanctity has since been largely overlooked.

This book, the first full-length study on the topic, aims to redress the situation, demonstrating that these apparent outliers transformed mainstream concepts of piety and womanhood. It uses the *Old English Martyrology* and the *Old English Life of Mary of Egypt* to show that the early English conceived harlots becoming saints as a move from female to queer rather than as a gender inversion. In the later Middle Ages, "holy harlot" lives in the French of England and in Middle English (including the *South English Legendary*, the Digby *Mary Magdalene*, and in lives by John Mirk and Osbern Bokenham) are shown to demonstrate the centrality, from the twelfth-century rise of affective piety, of the harlot saints' femininity as a model for Everyman. They can also be seen as an influence on the writings of such women as Christina of Markyate, Margery Kempe, and Elizabeth Barton, and key to the self-representation of Bernard of Clairvaux and the Wycliffites.

JULIETTE VUILLE is a Lecturer in Old and Middle English at the University of Lausanne.

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Chapter 1: "Seo wæs ærest synnecge," The Holy Harlot's Transformations in Old English Hagiography

Chapter 2: The Post-Conquest Harlot: Affective Piety and the Romance Genre

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Conclusion: Holy or Harlot? The Early Modern Demise of the Saintly Prostitute

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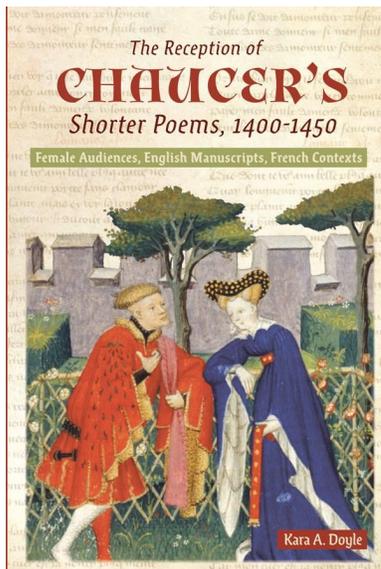
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## The Reception of Chaucer's Shorter Poems, 1400-1450 Female Audiences, English Manuscripts, French Contexts

First full-length study of what the manuscript contexts can reveal about early reactions to Chaucer, and in particular his treatment of women.

### Summary

Readers have disagreed for centuries about the way Chaucer represented female voices in his *House of Fame*, *Parliament of Fowles*, *Anelida and Arcite*, *Legend of Good Women*, and *Book of the Duchess*; but little attention has hitherto been paid to the earliest manuscript contexts in which these poems appear -- a gap which this study aims to fill. It demonstrates that, even in unrelated manuscripts, Chaucer's earliest compilers repeatedly create for these poems a mixed-gender audience well versed in the lively French poetic conversation about the problem of a lack of interest on a woman's part: can she legitimately refuse the advances of her suitor on the grounds that men's *fin'amors* language cannot be trusted? By highlighting this French controversy and its echoes in the English poetry of Chaucer, Hoccleve, Lydgate, Roos, and others, these manuscript compilers construct a Chaucer who participates posthumously in an ongoing literary debate about female voice, female agency, female scepticism, and the false promises of male *fin'amors* suitors. This book also expands understanding of Chaucer's early reception by showing how the manuscript context of his shorter poems painted a French-centred, woman-friendly picture of his literary interests - a picture that some early printers would subsequently find difficult, and, in extreme cases, actively work to dismiss.

KARA A. DOYLE is Associate Professor of English at Union College in Schenectady, New York.

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## Medieval English Theatre 42

### Religious Drama and Community

Essays on the performance of drama from the Middle Ages, ranging from the well-known cycles of York to matter from Iran.

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### Summary

*Medieval English Theatre* is the premier journal in early theatre studies. Its name belies its wide range of interest: it publishes articles on theatre and pageantry from across the British Isles up to the opening of the London playhouses and the suppression of the civic mystery cycles, and also includes contributions on European and Latin drama, together with analyses of modern survivals or equivalents, and of research productions of medieval plays.

Theatrical performance is central to the groups and communities discussed in this volume, and to their particular and local expressions of faith. The articles presented explore the drama of a variety of different communities from religious orders and houses, through local, medieval and post-medieval lay communities, to contemporary worshippers. Contributors examine complex relationships between theatrical performance and faith, understanding religious theatre as a mode of worship and a method of exploring belief, as well as a site for the study of synchronous and asynchronous connections and fractures within communities. Particular topics addressed include the fragments of play-scripts surviving from the monastery at Mont-St-Michel; the Barking Abbey Easter celebrations; and how the sixteenth-century community which owned the surviving copy of the Towneley plays might have understood them in relation to their own faith. The volume is completed with an exploration of traditional Iranian religious theatre from an ethnographic perspective, in a bid to uncover and understand its very particular effects on the contemporary communities who perform and attend it in the twenty-first century.

ELISABETH DUTTON is Professor of Medieval English at Fribourg; OLIVA ROBINSON is Lecturer in Late Medieval English at the University of Birmingham. Together they run the Medieval Convent Drama project, based at the University of Fribourg and funded by the Swiss National Science Foundation, which provides the impetus for this special issue of *Medieval English Theatre*. Contributors: Aurélie Blanc, Eleanor Lucy Deacon, George Gandy, Camille Marshall, James Stokes

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### Essays in Honour of Sarah Kay

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### Summary

Sarah Kay is one of the most influential medievalists of the past fifty years, making vital, theoretically informed interventions on material from early medieval chansons de geste, through troubadour lyric, to late medieval philosophy and poetry, in French, Occitan, Latin, and Italian. This volume in her honour is organised around her six major monographs, published between 1990 and 2017. Its essays engage in critical, constructive dialogue with different aspects of Kay's work, and envisage how these might shape medieval French as a discipline in coming years or decades. The subject matters demonstrate the richness of the discipline: animal studies, musicology, temporality, the material turn, medieval textuality, feminism, queer theory, voice, medieval and modern intellectual formations, psychoanalysis, philology, visual arts, transversal criticism, the literary object, affect, rhetoric, body, the past, modern responses to medieval forms and tropes, non-Christian texts and thought-patterns, politics. Reiterating Kay's engagement with medieval literature's complex philosophical debates and analytical scrutiny of human knowledge and affect, they follow her in emphasising how the pleasure of reading medieval literature depends crucially on that literature's intellectual robustness. These essays shed new light on a range of canonical and less well-known medieval texts and artefacts, to present a fresh perspective on the field of medieval studies.

JANE GILBERT is Senior Lecturer in French at University College London; MIRANDA GRIFFIN is University Lecturer in Medieval French at the University of Cambridge and a Fellow of Murray Edwards College.

Contributors: Christine Bourgeois, Susan Boynton, William Burgwinkle, Miriam Cabré, Simon Gaunt, Jane Gilbert, Virginie Greene, Miranda Griffin, Ruth Harvey, Joseph R. Johnson, Sharon Kinoshita, Elizabeth Eva Leach, Sophie Marnette, Peggy McCracken, Deborah McGrady, Stephen Nichols, Emily Kate Price, Charlie Samuelson, James R. Simpson, Zrinka Stahuljak, Helen Swift, Simone Ventura, Jocelyn Wogan-Browne, Nicolette Zeeman.

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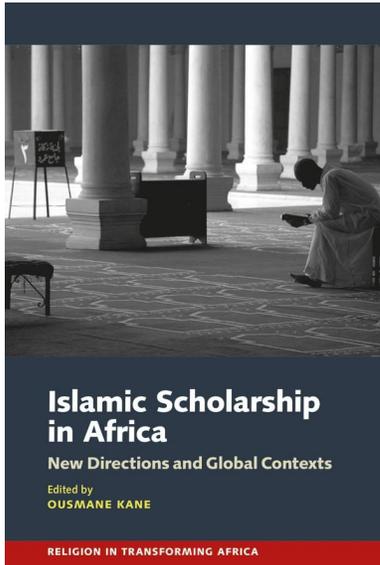
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## Islamic Scholarship in Africa

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Cutting-edge research in the study of Islamic scholarship and its impact on the religious, political, economic and cultural history of Africa; bridges the "europhone"/"non-europhone" knowledge divides to significantly advance decolonial thinking, and extend the frontiers of social science research in Africa.

### Summary

The study of Islamic erudition in Africa is growing rapidly, transforming not just Islamic studies, but also African Studies. This interdisciplinary volume from leading international scholars fills a lacuna in presenting not only the history and spread of Islamic scholarship in Africa, but its current state and future concerns. Challenging the notion that Muslim societies in black Africa were essentially oral prior to the European colonial conquest at the turn of the 20th century, and countering the largely Western division of sub-Saharan Africa and North Africa, the authors take an inclusive approach to advance our knowledge of the contribution of people of African descent to the life of Mecca.

This book explores in depth the intellectual and spiritual exchanges between populations in the Maghreb, the Sahara and West Africa. A key theme is Islamic learning. The authors examine the *madrasa* as a site of knowledge and learning, the relationship between "diasporas" and Islamic education systems, female learning circles, and the use of ICT. Diversifying the study of Islamic erudition, the contributors look at the interactions between textuality and orality, female learning circles, the vernacular study of poetry and cosmological texts, and the role of Ajami - the use of Arabic script to transcribe 80 African languages.

BR> OUSMANE KANE is Prince Alwaleed Bin Talal Professor of Contemporary Islamic Religion and Society, Harvard Divinity School and Professor of African and African American Studies, Harvard University. His books include *Beyond Timbuktu: An Intellectual history of Muslim West Africa* (2016).

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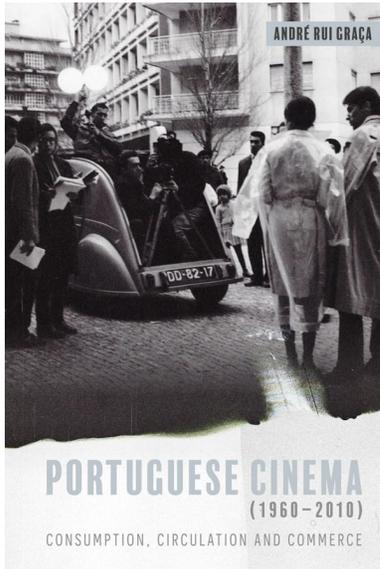
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#### Summary

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ANDRÉ RUI GRAÇA received his PhD in Film Studies from University College London and is a researcher at CEIS20, University of Coimbra.

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*Runner-up for the 2017-18 AHGBI-Spanish Embassy Publication Prize* This book examines how anxieties about colonial power and national identity are reflected in Spanish literature, journalism, and photography of Moroccan Muslim and Jewish cultures during the Spanish colonisation of Northern Morocco from 1909 to 1927. This understudied period, known as the Rif War, is highly significant because of its role in shaping the identities that came into conflict in the Spanish Civil War (1936-39). Furthermore, the book makes a key contribution to Spanish colonial studies by offering a comparative analysis of Spanish representations of the Iberian Peninsula's cultural and historical relationship with Moroccan Muslims and Jews in this context, showing how conflicting visions of Spanish identity are portrayed through and in relation to them.

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