






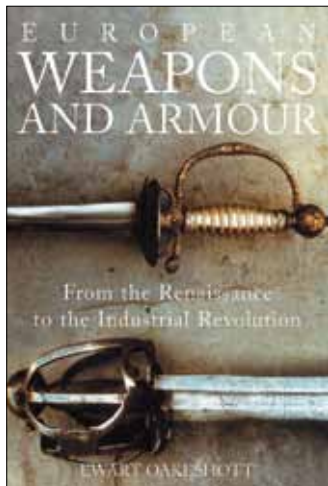
Spring 2012

TRADE BOOKS



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NEW IN PAPERBACK

European Weapons and Armour

From the Renaissance to the Industrial Revolution

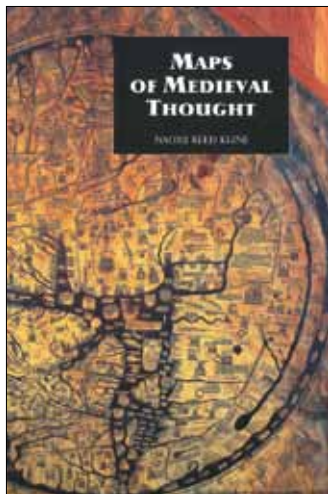
EWART OAKESHOTT

The story of arms in Western Europe from the Renaissance to the Industrial Revolution.

This is both a work of scholarship and a treasury of information for anyone seeking a factual and vivid account of the story of arms from the Renaissance period to the Industrial Revolution. The author chooses as his starting-point the invasion of Italy by France in 1494, which sowed the dragon's teeth of all the successive European wars; the French invasion was to accelerate the trend towards new armaments and new methods of warfare. The author describes the development of the handgun and the pike, the use and style of staff-weapons, mace, axe and war-hammer, dagger, dirk and bayonet. He shows how armour attained its full Renaissance splendour and then suffered its sorry and inevitable decline, culminating in the Industrial Revolution, with its far-reaching effects on military armaments. Above all, he follows the long history of the sword, queen of weapons, to the late eighteenth century, when it finally ceased to form a part of a gentleman's every-day wear.

EWART OAKESHOTT was one of the world's leading authorities on the arms and armour of medieval Europe. His other works on the subject include *Records of the Medieval Sword* and *The Sword in the Age of Chivalry*, see page 8 for both.

AVAILABLE AGAIN



\$34.95/£19.99 April 2012
 978 0 85115 937 9
 1 colour & 83 b/w illus.; 278pp, 24.4 x
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Maps of Medieval Thought

The Hereford Paradigm

NAOMI REED KLINE

Explains the significance of Mappae mundi, which present an encyclopaedic panorama of the conceptual 'landscape' of the middle ages.

Written from an art historical perspective, this book illuminates the medieval view of the world represented in a group of maps of c.1300. Naomi Kline's detailed examination of the literary, visual, oral and textual evidence of the Hereford mappa mundi and others like it, such as the Psalter Maps, the 'Sawley Map', and the Ebstorf Map, places them within the larger context of medieval art and intellectual history.

The mappa mundi in Hereford cathedral is at the heart of this study: it has more than one thousand texts and images of geographical subjects, monuments, animals, plants, peoples, biblical sites and incidents, legendary material, historical information and much more; distinctions between 'real' and 'fantastic' are fluid; time and space are telescoped, presenting past, present, and future. Naomi Kline provides, for the first time, a full and detailed analysis of the images and texts of the Hereford map which, thus deciphered, allow comparison with related mappae mundi as well as with other texts and images.

NAOMI REED KLINE is Professor of Art History at Plymouth State College.

Cover image: Joanna Boyce Wells and Henry Wells in Italy in 1857, by Henry Wells (private collection). From **Joanna, George, and Henry**, see page 4.

NEW IN PAPERBACK: HOW AFRICANS FOUGHT FOR BRITAIN

Fighting for Britain

DAVID KILLINGRAY, with MARTIN PLAUT

David Killingray's fascinating new book sets out in compelling prose and finely researched detail the extraordinary story of Africa's stalwart and generous support of the Empire's most perilous of wars.
TIMES LITERARY SUPPLEMENT

During the Second World War over half-a-million African troops served with the British Army as combatants and non-combatants - the largest single movement of African men overseas since the slave trade. This account, based mainly on oral evidence and soldiers' letters, tells the story of the African experience of the war. It is a 'history from below' that describes how men were recruited for a war about which most knew very little.

What impact did service in the army have on African men and their families? What new skills did soldiers acquire and to what purposes were they put on their return? What was the social impact of overseas travel, and how did the broad umbrella of army welfare services change soldiers' expectations of civilian life? And what role if any did ex-servicemen play in post-war nationalist politics? In this book African soldiers describe in their own words what it was like to undergo army training, to travel on a vast ocean, to experience battle, and their hopes and disappointments on demobilisation.

DAVID KILLINGRAY is Professor Emeritus of History, Goldsmiths, and Senior Research Fellow at the Institute of Commonwealth Studies, University of London.

A UNIQUE AND DEFINITIVE REFERENCE WORK

Dictionary of British Naval Battles

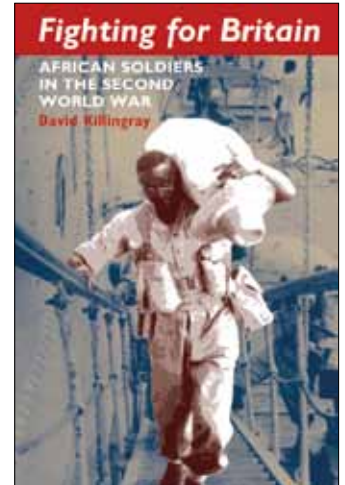
JOHN D. GRAINGER

A unique dictionary covering all the battles and engagements fought at sea by British ships since Anglo-Saxon times, up to and including the Second Gulf War.

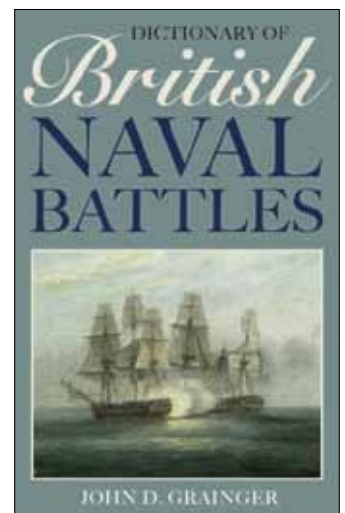
This very substantial, comprehensive dictionary contains entries on all the battles fought at sea by British fleets and ships since Anglo-Saxon times. Major battles, such as Trafalgar or Jutland, minor actions, often convoy and frigate actions, troop landings, bombardments and single ship actions are all covered.

Most accounts of British naval power focus on the big battles and the glorious victories – the picture which emerges from the rich detail in this dictionary, however, is of a busy, dispersed navy, almost constantly engaged in small scale activity – taking prizes in the eighteenth century, escorting convoys and being attacked by, and attacking, U-boats in the twentieth century, attacking minor as well as major enemy ports in all periods. Moreover, the action, which very often takes place not in proximity to Britain, but on a world stage, is not always successful and sometimes disastrous. The dictionary covers all periods comprehensively – medieval, early and late, and early modern as well as modern – and encompasses "Britain" in all its forms – England, Scotland, and British colonies including those in North America. It is an essential reference work for all enthusiasts of maritime history.

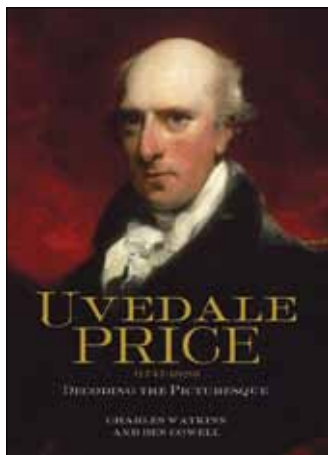
JOHN GRAINGER has published extensively on maritime history, including books for The Navy Records Society.



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\$45.00/£25.00 June 2012
 978 1 84383 708 4
 10 colour & 31 b/w illus.; 292pp,
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 Garden and Landscape History
 BOYDELL PRESS
 See also **Richard Woods**, page 8.

UVEDALE PRICE: LANDSCAPE DESIGNER,
 SCHOLAR & AUTHOR

Uvedale Price (1747-1829)

Decoding the Picturesque

CHARLES WATKINS & BEN COWELL

The first biography of the 18th-century landscape gardener, Uvedale Price, showing the key interconnections between his roles as landowner, art collector, forester, landscaper, connoisseur and scholar.

Uvedale Price achieved most fame as the author of the influential *Essay on the Picturesque* of 1794 in which he argued that the work of the greatest landscape artists, such as Salvator Rosa, Rubens and Claude, should be used as models for the "improvement of real landscape". His attack on the smooth certainties of Capability Brown sparked off a public controversy, drawing in Richard Payne Knight and Humphrey Repton, which became a *cause célèbre*.

This is the first biography of Uvedale Price, bringing out his contradictory and elusive character and revealing an astonishing cast of friends and acquaintances, including Gainsborough, Voltaire, William Wordsworth and Elizabeth Barrett Browning. The book shows how he developed his ideas through practical experimentation on his own land and buildings and provides an understanding of the context of Price's practices and theories and the key interconnections between his roles as landowner, art collector, forester, landscaper, connoisseur and scholar.

CHARLES WATKINS is Professor of Rural Geography, University of Nottingham; BEN COWELL is Assistant Director, External Affairs, National Trust.

THE LIVES OF THE PRE-RAPHAELITES

Joanna, George, and Henry

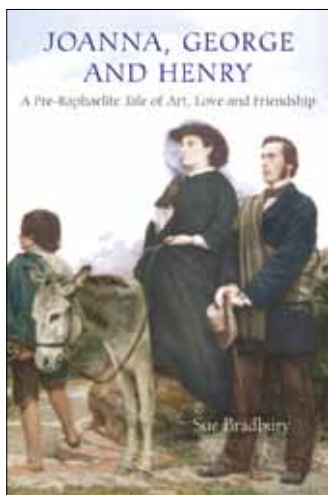
A Pre-Raphaelite Tale of Art, Love and Friendship

SUE BRADBURY

The letters of three artists closely associated with the Pre-Raphaelites, which also give a vivid insight into the dramas of their personal life.

Between them, Joanna Boyce, her brother George and suitor Henry Wells knew all the artistic luminaries of the day, among them Ruskin, Millais and Rossetti (with whom George shared a great deal, including mistresses). They wrote to each other not just about art, but about their friends, their favourite books, their travels, their illnesses, their passions and their quarrels. In this book, they tell their story in their own vivid words – a story which portrays the age in which they lived and the powerful drama of their emotional and professional lives.

When the transcript of these letters came to light ten years ago, no one could have imagined the drama within. They were family letters: letters from a young woman to her brother and later to her suitor – of interest chiefly because all three were painters, and all were active participants in the youthful Pre-Raphaelite revolution that swept England in the 1850s. They turned out to be a revelation – giving not only a comprehensive picture of what it was like to be an artist in the mid-19th century, but containing within them a powerful family drama and a most unusual love story. It is a love story, moreover, told largely from a woman's point of view.



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NEW IN PAPERBACK

A Short History of Parliament

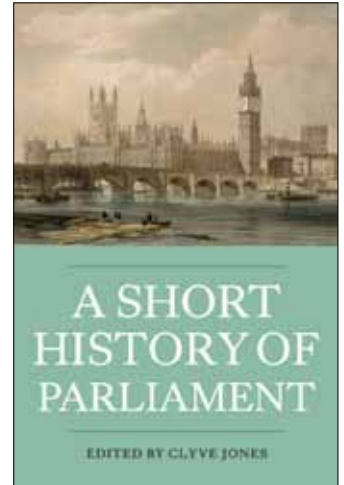
CLYVE JONES

A comprehensive history of parliament in the British Isles from the earliest times.

A Short History of Parliament is a comprehensive institutional history covering the English parliament from its origins, the pre-1707 Scottish parliament and the pre-1800 Irish parliament, the parliament of Great Britain from 1707 and the parliament of the United Kingdom from 1801, together with sections on the post-devolution parliaments and assemblies set up in the 1990s and on parliaments in the Isle of Man, the Channel Islands and the Irish Republic.

It considers all aspects of parliament as an institution: membership of both the Lords and the Commons; constituencies, elections and franchises; where the Lords and the Commons met; how business was arranged and managed, including Speakers, the use of committees, the development of parties, lobbying and voting procedures; legal cases in the House of Lords; official recording of and reporting of business and debates; the conflict and balance of power between the two Houses; and the position of the monarch in parliament. Each section contains a chronology listing key events, suggestions for further reading and anecdotes of particular figures or episodes which provide lively illustrations of parliament at work in different periods.

CLYVE JONES is an honorary fellow of the Institute of Historical Research. He has been editor of the journal *Parliamentary History* since 1986.



\$45.00/£25.00 April 2012

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400pp, 23.4 x 15.6 (9 x 6 inches), PB

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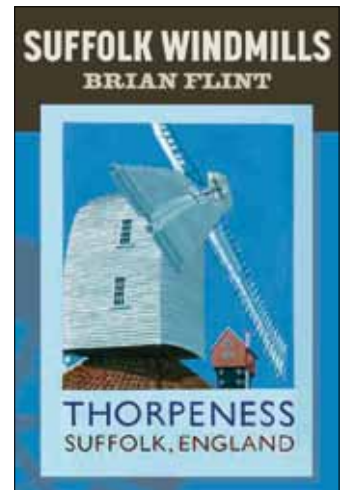
Suffolk Windmills

BRIAN FLINT

A full and richly illustrated history of windmills in Suffolk – a county particularly notable for them.

Some of the earliest recorded windmills were built in Suffolk, and since the middle ages Suffolk has been a county where windmills predominated. In the 1830s there were over 430 windmills in the county, though the advent of steam and oil engines and roller mills meant there was a rapid decline in numbers later in the nineteenth century.

This survey lists all the surviving mills and mill remains. It also explains the technicalities of how the different types of mill worked, emphasising the particular local types and developments; and describes the life of the millers and the work of the millwrights. There is also an account of the restoration work which has been undertaken on. Fully illustrated with photographs of what can still be seen today.



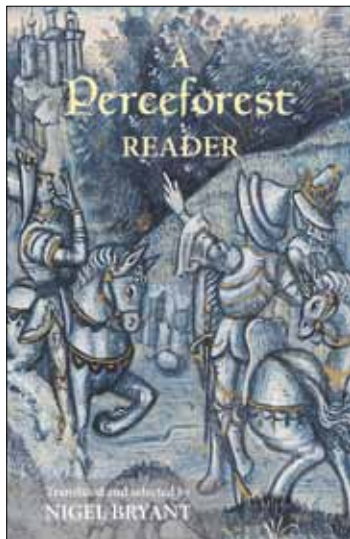
\$24.95/£12.99 May 2012

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70 b/w illus., 178pp,

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\$19.95/£9.99 April 2012
 978 1 84384 290 3
 128pp, 19.7 x 12.9 (7.75 x 5.1 inches), PB
 D.S. BREWER

IDEAL INTRODUCTION TO THE WORLD OF KING ARTHUR

A Perceforest Reader

Selected Episodes from Perceforest: The Prehistory of Arthur's Britain

Translated by NIGEL BRYANT

A specially abridged edition of the great romance Perceforest, which tells the spellbinding, magical history of Britain before King Arthur.

Perceforest is one of the largest of the late Arthurian romances, and is a work of exceptional richness and importance. It has been justly described as 'an encyclopaedia of 14th-century chivalry' and 'a mine of folkloric motifs'. Its contents are drawn not only from earlier Arthurian material, but also from romances about Alexander the Great, from Roman histories and from medieval travel writing - not to mention oral tradition, including as it does the first and unexpurgated version of the story of the Sleeping Beauty.

Out of this, the author creates a remarkable prehistory of King Arthur's Britain, describing how Alexander the Great gives the island to Perceforest, who has to purge the island of magic-wielding knights descended from Darnant the Enchanter. Perceforest then founds the knightly order of the 'Franc Palais', an ideal of chivalric civilisation which prefigures the Round Table of Arthur and indeed that of Edward III; but that civilisation is, as the author shows, all too fragile. The action all takes place in a pagan world of many gods, but the temple of the Sovereign God, discovered by Perceforest, prefigures the Christian world and the coming of the Grail and Arthur.

NEW IN PAPERBACK

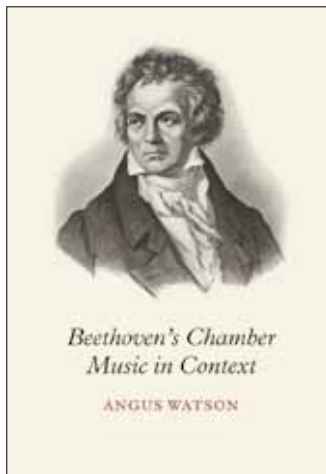
Beethoven's Chamber Music in Context

ANGUS WATSON

This comprehensive survey shows how the larger scale works relate to Beethoven's chamber music and how the composer evolved an increasing freedom of form.

Angus Watson provides professional and amateur musicians, and music lovers generally, with a complete survey of Beethoven's chamber music and the background to each individual work - the loyalty of patrons, musicians and friends on the one hand; increasing deafness and uncertain health on the other. Attention is paid to the influence of such large-scale compositions as the *Eroica* Symphony and *Fidelio* on the chamber music of his middle years and the *Missa Solemnis* and the Ninth Symphony on his late quartets. The author examines Beethoven's ever-increasing freedom of form - largely a result of his mastery of improvisation and a powerful symbol of the fusion of classical discipline with the subversive spirit of romantic adventure which characterises his mature music.

ANGUS WATSON, a violinist and conductor, has been Director of Music at Stowe School, Winchester College and Wells Cathedral School, one of Britain's specialist music schools.



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 318pp, 23.4 x 15.6 (9 x 6 inches), PB
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AN ESSENTIAL GUIDE TO THE RECORDINGS
OF ONE OF THE GREATEST TENORS

The Björling Sound

The Recorded Legacy

STEPHEN HASTINGS

The first detailed examination of the vocal and interpretive artistry of the great Jussi Björling (1911-60), often dubbed “the world’s most musical tenor.”

A half century after his death in 1960, Swedish tenor Jussi Björling remains one of the most beloved singers in the world. He spent forty-five of his forty-nine years performing in public, rapidly conquering opera house and concert stages on both sides of the Atlantic. Along the way, he left a vast recorded legacy that continues to enchant lovers of vocal music and inspire young singers. In this ground-breaking book, Stephen Hastings analyzes 445 of the great tenor’s recordings, comparing them with the output of ninety-nine other tenors, from Caruso to Alagna. The repertoire ranges from brief art songs by Schubert and Sibelius to entire opera recordings – some made in the studio, others captured “live.” What emerges is a richly stratified portrait of this most musical of singers. As Hastings’s comparisons demonstrate, Björling left his unique imprint on almost all the scores he sang, combining a perennial freshness of approach with the richly inflected phrasing made possible by a perfectly honed technique.

STEPHEN HASTINGS has been the Milan correspondent of *Opera News* since 1991 and editor-in-chief of the Italian monthly *Musica* for the past twelve years.

PANORAMIC ACCOUNT OF A PIVOTAL YEAR

Music in 1853

The Biography of a Year

HUGH MACDONALD

A close chronicle of an important year in the history of music.

Why 1853? For many leading composers this year brought far-reaching changes in their lives: Brahms emerged from obscurity to celebrity, Schumann ceased to be an active composer, and both Berlioz and Wagner became active again after long silences. By limiting the perspective to a single year yet extending it to a group of musicians, their constant interconnections become the central motif: Brahms meets Berlioz and Liszt as well as Schumann; Liszt is a constant link in every chain; Joachim is close to all of them. No one composer is at the centre of the story, but a network of musicians spreads across the map of Europe from London and Paris to Leipzig and Zurich.

Music in 1853 shows how musicians were now more closely connected than ever, from the constant exchange of letters and the rapidly expanding railway network. The book links geography and events to show how international the European musical scene had become, and how the celebrities of the day were seen and perceived by audiences and critics. A larger picture emerges of a shift in musical scenery, from the world of the innocent Romanticism of Berlioz and Schumann to the more potent musical politics of Wagner and of his antidote (as many saw him) Brahms.

HUGH MACDONALD is Avis H. Blewett Professor Emeritus of Music at Washington University, St Louis. He has authored books on Skryabin and Berlioz and has previously published *Beethoven’s Century: Essays on Composers and Themes* with Boydell/URP.




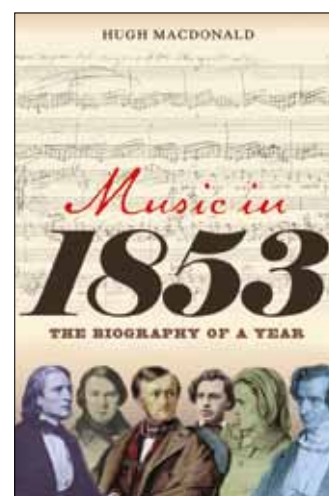
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ARMS & ARMOUR



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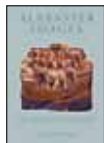


The Sword in the Age of Chivalry
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The Sword in Anglo-Saxon England
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ART & ARCHITECTURE



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FILM

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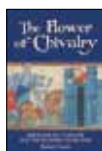
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**Robert 'Curthose', Duke of Normandy (c. 1050-1134)**

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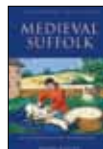
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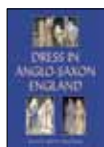
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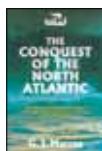
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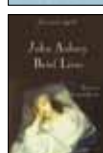
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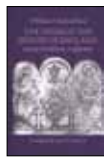
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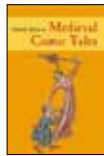
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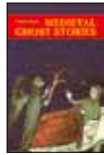
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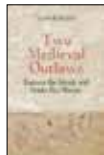
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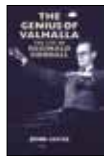


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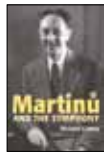
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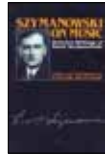


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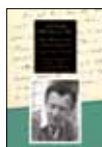
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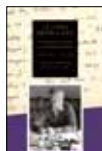
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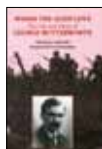
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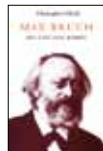
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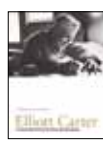
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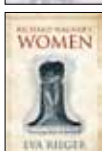
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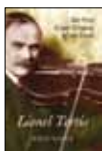
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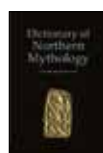


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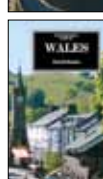
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