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Saracens and the Making of English Identity: The Auchinle and millions of other books are available for Amazon Kindle. Learn more Enter your mobile number or email address below and we'll send you a link to download the free Kindle App.

History of possession[edit] Lord Auchinleck, who discovered the manuscript, and after whom it is named. The manuscript is named after Alexander Boswell, Lord Auchinleck , who was a lawyer and supreme court judge in Edinburgh , Scotland. It is not known how Lord Auchinleck came to possess the manuscript, but it is believed he acquired it in and gave the book to the Advocates Library in Edinburgh in . On some of the pages are names that have been added in, which are presumed to be previous owners and their family members. One of the quires of the manuscript is a list of Norman aristocracy, now assumed to be a version of the Battle Abbey Roll , and at the end of this list has been entered, in a different hand, the list of members from a family named Browne. Auchinleck is believed to have been produced in London around , by professional scribes , who were laymen , not monks as was usually the case. The number of scribes involved in the production is a source of debate with scholars of Middle English. The controversy involves not only the number of scribes who actually wrote the text out, but if they, in fact, only copied the work from the exemplar , the original, or translated the works from French or Latin , inadvertently into their own Middle English dialects. Some scholars have argued that there were six scribes, yet most agree that the majority of the manuscript is in the hand of one man, who it is believed translated most of the literature. Some is tight and regimented, attributed to Scribe 1, while some more loose, as if the scribe did not make the correct adjustments for space and repeatedly ran out of room at the ends of the lines. While this makes for fun visual entertainment when looking at the folios , or pages, the historical importance is that it gives clues into how the book might have been produced in a time when the commerce of making books for private clients in a secular bookshop began to flourish. All of these works are in Middle English but the language used has been determined to be several differing dialects that would have been used in different parts of England. Although there are catchwords in the manuscript, each scribe would have been responsible for all of the pages of each of his assignments. This newer method of production suggests that one production manager was responsible for contracting the work, gave each scribe assignments that included whole stories, while overseeing the project, and being the contact person to the client if the book was indeed bespoke , or special order. Previously the use of Latin or French had been almost exclusive in books, but English was beginning to be an acceptable language for pamphlets and literature. Unfortunately, many of the miniatures in the manuscript have been lost to thieves or people peddling the images for profit. The four remaining miniatures and the historiated letters suggest it was beautifully, yet modestly, decorated at one time. It has been determined through comparing artistic styles that the illustration was done by a handful of artists who illuminated other manuscripts commercially produced in the London area. This points to a group of illuminators, who it is believed collaborated on other works that have been preserved from the Middle Ages, who have been studied independently, and whose work is now being seen in a new light as a collective community. Contents[edit] An illustration of the narrative about king Richard. The order of the contents and respective folio numbers is as follows: The Legend of Pope Gregory ff.

2: Auchinleck manuscript - Wikipedia

Siobhain Bly Calkin, Saracens and the Making of English Identity: the Auchinleck Manuscript. Studies in Medieval History and Culture. Studies in Medieval History and Culture. New York & London: Routledge,

In lieu of an abstract, here is a brief excerpt of the content: *Studies in Medieval History and Culture*. The present entry into the lists of studies about the Saracens undertakes to narrow the focus to fictional Saracens of one particular manuscript in English. Professor Calkin argues that the Auchinleck manuscript, compiled during the 13th century, demonstrates the process of the formation of English vernacular self-consciousness and identity. For this endeavor other representations of other foreigners, Danes and Irish, also designated Saracens, are included as well as the conventional Saracen from the Middle East, all part of the investigation of anxieties aroused by such contact in the formation of national consciousness. He resembles European knights in all but religion until he converts to Christianity in a text stipulating that Charlemagne rules both England and France. Otuel converts, but must establish his resolve when he meets Clarel who refuses to follow suit; Otuel kills Clarel in combat, thus establishing his place among the knights. The opposite is true in Roland and Vernagu. Vernagu the Saracen is the absolute equal of the Christian knights, but refuses to convert, and the angel of the Lord tells Roland that he has permission to kill Vernagu in the ensuing fight. Religion establishes the point of difference in identity. The same is true of Bevis of Hamtoun. The representation of Saracens as the same as the Christian knights in all but religion hampers the attempts to establish real difference between them, as the writer emphasizes. But the dilemma is also religious: She does not rule with him in England, and here the discussion about identity falters. The discussion of *The King of Tars* provides a detailed analysis of cultural intermingling and the solution once again is assimilation. Upon baptism, the lump becomes a beautiful baby boy. The Soudan, his father, thereupon requests baptism, immediately becoming white. The extensive discussion of the feared results of cultural and religious intermingling is interesting, but the writer does not reveal how assimilation leads to the formation of English self-consciousness, except by erasing foreignness. But the Welsh claim Arthur for their own. The chapter shows how problematic claims, for racial or cultural purity, equally fictional, can undermine themselves, given the realities You are not currently authenticated. View freely available titles:

3: English national identity - Wikipedia

Exploring the ways in which discourses of religious, racial, and national identity blur and engage each other in the medieval West, this book studies depictions of Muslims in England during the.

Valerie Gonzalez Siobhain Calkin This article was downloaded by: In the Light of Medieval Spain: Any substantial or systematic reproduction, redistribution, reselling, loan, sub-licensing, systematic supply, or distribution in any form to anyone is expressly forbidden. The publisher does not give any warranty express or implied or make any representation that the contents will be complete or accurate or up to date. The accuracy of any instructions, form ulae, and drug doses should be independently verified with primary sources. The publisher shall not be liable for any loss, actions, claims, proceedings, demands, or costs or damages whatsoever or howsoever caused arising directly or indirectly in connection with or arising out of the use of this material. The old polity of Islamic Spain certainly compels one to reconsider the vision of the medieval past belonging to the past as it continues to exist virtually through a protean phenomenon of actualisation in politics, literature, and other cultural and social milieus. In the framework of the complex relationship between the Islamic and Western worlds, noticeably after 11 September, different protagonists of the international scene have revived, invoked or reinterpreted the history of Islamic Spain. This phenomenon is analysed from different disciplinary viewpoints throughout the book. Some of its material is therefore necessarily debatable and will provoke commentary. His detailed report highlights a feature of the ordinary Spanish reality that significantly conflates past and present. Particularly telling is the use and abuse of the theme in the Spanish political rhetoric addressing tensions provoked by various factors related to the Muslim world, such as the former engagement in the war in Iraq, North African immigration and Islamic terrorism. Tremlett concludes his observations by asking the appropriate question concerning the intellectual role of historians in facing a situation of this kind. This question is thoroughly dealt with in Simon R. Scholarly culture also turns out to be problematic as far as Iberian history is concerned. Doubleday explains how the history of Spain was stigmatised as a history disconnected from the lively reality and modernity, leading to intellectual neglect. Yet, the sole striking actuality of the topos of al-Andalus, in Spain and beyond, invites a revision of this attitude. Henceforth, while carefully warning against the dangers and difficulties of historical analogies, Doubleday convincingly pleads for the validity of the trope of multicultural medieval Spain to comprehend the cosmopolitanism with which our contemporary world is confronted. In doing so, Wolf identifies universal patterns of intolerance, in particular the scheme of silencing voices and stifling ideas that do not fit the mainstream of thought. Her argumentation is most convincing, except in her discussion about the religious legitimisation of warfare, which appears far too biased. Observing that those with belligerent agendas often resort to religious rhetoric, the scholar illustrates her remark with the Israeli-Arab conflict, a perfect example indeed of political-religious confrontation conducted with both weapons and words. But after strongly condemning the processes of intellectual selection and the silencing of voices and histories, one would expect her to apply her reasoning to the Middle Eastern situation whose very complexity commands the most nuanced judgment. Instead, the author resorts to the very scheme she so beautifully decries when she singles out a discourse by Benjamin Netanyahu. Noticeably, this apparatus is utilised to justify combat actions such as suicide bombings. Would Segovia have approved this as well? It is known that the extraordinarily complex textual structure of this masterpiece, well summarised in this essay, prevents any definite response and opens itself to multiple interpretations. This investigation ultimately leads the author to see in the multilevel structure of Don Quijote and the plurality of responses it provokes, a model of nuanced thinking in our quest for answers to the intercultural relationship-related questions of the present day. Chapter 3 provides a detailed historical account about the fate of the Muslim population in Spain after for those little acquainted with it. On the base of this well-known historical material, Mary Elizabeth Perry develops a critique of the workings and powers of memory associated with suffering. Memory continues to live and to empower or dis-empower people, not only through mental processes of recollection and cultivation, but also through certain practices purposely main- tained, even in the most repressive of circumstances. For the Muslims of

pre-modern Spain forced to convert, hidden religious and cultural practices, together with the visible remains of Islamic arts and architecture, sustained the perpetuation of their identity. Perry is much less convincing when, beyond this adequate reasoning about the concept of memory, she undertakes to interpret further the Morisco narrative. For example, she attributes to Morisco artists an intention to utilise the artistic medium to resist the oppressor, or to ridicule it – as she puts it – that is not sustainable in the light of the history of Spanish Islamic art. Craftsmen of the three Spanish faiths were trained in Mudejar techniques and style, and in Arabic calligraphy. Consequently, in the absence of evidence of authorship, actually a quite rare occurrence in the period, it is difficult to attribute to a Morisco, a Christian or a Marano converted crypto-Jew an Islamic-style of artwork realised in a re-conquered territory. By inference, the interpretation of the Arabic inscription discussed on p. Typical of the artistic hybridity that defines Mudejar art, the phrase fits the three monotheistic faiths equally. Thus, she cites with great lyricism the Christian practice of taking Morisco children from their parents, which, to her eyes, echoes an ongoing violence that she does not, however, specify. Not only is the comparison much too loose, but the underscoring of such a practice as a specificity of the Morisco condition in pre-modern Spain is also rather misleading. World history of medieval, pre-modern and modern times is full of such painful stories of children forcefully enrolled in politically and religiously Downloaded by [For example, in Islamic history, the Muslim military bodies of the Mamluks and Janissaries were created by means of exactly such a practice. In Chapter 4, Denise K. Filios guides us with the utmost depth of thought and psychological sensitivity through the fascinating literary work of three living exiled intellectuals, the Cuban Maria Rosa Menoca, the Lebanese Amin Maalouf and the Moroccan Rachid Nini. Each of them deals in his or her own way with the pain and issues of exile by nostalgically invoking a lost al-Andalus, perceived as a paradigm of tolerance between different communities. This critical material allows Filios to penetrate the mind of the intellectuals in question through their portrayals of al-Andalus. Exploring a significant literary piece by each author, she remarkably deciphers the enigmatic process of projection of the personal experience of each of these individuals onto the Spanish historical topos and the fantastical representation of the latter this produces. The topic of Moroccan immigration, brilliantly examined by Daniela Flesler in Chapter 5, is heavily loaded with significances in terms of the present-day relevance of al-Andalus. It is then easy to figure out that the issues immigration arouses in general are, in present-day Spain, supplemented with fears related to a hypothetical repetition of the Islamic conquests of the peninsula in the Middle Ages. Flesler explains this fact with great sensitivity. Without being adequately contextualised in the contemporary socio-economical reality of Europe, her analysis thus tends to force the image of the scared and hostile Spain, irrationally overwhelmed by the spectre of its Muslim history. To dissipate any potential misrepresentation, several points must to be clarified. First, with regard to Iberian history, the encounter between guests and hosts in Spain carries significances and perceptions different from those that exist in the rest of Europe. To avoid the danger of demonization, however, one should underline the fact that, even without this specific background of centuries of cultural mingling and warfare with Muslims, the other European countries do not display more serenity when faced with immigration from Islamic countries. This means clearly that these fears in Spain and elsewhere are triggered above all by Downloaded by [If Spanish fears are distinct from the fears of other European nations, it is in terms not so much of content as of form. This leads me to my second point. If the Spanish psyche is indeed shaped by its unique Muslim-Christian history, it should also be underlined that political and social practices in Spain are not worse than, say, those in France or Germany. In some respects, Spain even shows more acceptance of its Muslim population than other European nations, for example by granting local citizenship and allowing freedom of religious expression in the public sphere. Flesler epitomises the incident in El-Ejido p. This incident should be seen in parallel with analogous events that have occurred elsewhere in Europe, such as the numerous blunders by the French police that have led to the death of Muslim immigrants, or the burning of Turkish cultural centres in Germany. Without being entirely faulty, this argument nevertheless contains pitfalls. For to build it, and substantiate the central theme of closeness or resemblance between the two peoples, Flesler engages in a purely intellectual exercise whose brilliant but sometimes too abstract intrinsic logic forces her to present a debatable version of Spanish history and identity. She thus makes the reductive statement: The trend encavages underscoring the

similarities between the various components of a given phenomenon of hybridity or cosmopolitanism at the expense of the distinctions, particularly when they disturb or challenge promotional discourses of peace, syncretism or osmosis between peoples. This approach to the difficult topic of alterity to which Flesler refers herself in p. An Downloaded by [Without engaging the latter debate, it is sufficient to mention French and British colonialism, the Nazis and the Holocaust to deconstruct this view, which is rooted in European romanticism and, in particular, in French culture *bourgeoise*. In the context of a book exploring the projective effects of the memory of al-Andalus on contemporary issues, the reiteration of this conceptualisation of a differentiated Spain in Europe is preoccupying. To begin with, it potentially corroborates an amalgam between the two distinct aspects of Spanish history, its Islamic and post-Islamic history, both of which the Western tradition has posited as features not fully associable with the European substrata. One has to bear in mind the history this locution metaphorically condenses. The romantic vision in question became heavily Review Essay symbolic of a negative perception of Spain and its people cultivated in the ideological garden of French colonialism in North Africa, particularly in Algeria which had an important community of Spanish political and economic immigrants. The latter, already despised for their modern history, seen as the antithesis of the glorious French history of Enlightenment and Human Rights, were implicitly associated with native North Africans by virtue of their shared Islamic legacy, with all the degrading consequences this entailed in French segregationist colonial society. This negative perception persisted long after the end of the Algerian war and began to fade only recently. In other words, if the remark possibly conceptualises al-Andalus as a differentiating factor in the geo-political configuration of modern Europe, by extension it conceptualises those two Islamic histories without distinction as phenomena of obscurantism contrary to modernity and human rights. Clearly medieval Islam cannot be merely superimposed on contemporary Islam or vice versa. Therefore, the puzzling postulate ultimately arouses a fundamental question: She observes that in his short novel, *La quema de los barcos*, ethnic commonalities between Moroccans and Spaniards are fully assumed. In the absence of explanation, however, this observation may lead one to believe incorrectly that Moroccans are more tolerant towards others or more open to pluralism than Spaniards. In fact, this acceptance must be understood in the light of Moroccan history, the prism through which, understandably, Moroccan immigrants perceive Spain and the Spaniards. Unlike the Spanish imaginary, which does not seem to fancy a Spain that would be a polity equivalent or analogous to present-day Morocco, the Moroccan imaginary is at ease with the idea of a contemporary Islamic Spain had al-Andalus continued to exist throughout the Modern Age. Ultimately, Moroccans and Spaniards are compelled to confront their ineluctably shared fate: With much finesse, she tells the genesis of this small community of twentieth-century Europeans converted to Islam struggling for both the recognition of their ideas and institutional support for their initiatives. For example, particularly significant of this struggle is their vain effort to restore the original function of the Mezquita-Cathedral of Cordova as a place of Islamic worship. The counter-argument that existing originally Christian monuments that were transformed into mosques have never been returned to Christianity, such as St Sofia in Istanbul, has contributed to the failure of this initiative. Claiming an intellectual if not ethnic descent from the medieval Moors, these converts have constructed their new identity and religious deontology by embracing the idealising Andalusian myth of *convivencia* peaceful coexistence of Muslims, Christians and Jews. The majority of the community members are native Spaniards, but it also includes prominent foreigners, such as the Scottish Ian Dallas and the French Roger Garaudy not Gaudry as it is misspelled in the book on pp. Abend skilfully unravels the intricacies of their thought, which construes itself as a form of modernity and criticism against both the Spanish and global history of religious intolerance, and the anti-modern fundamentalist forms of Islam itself. She thus points out that, while trying to find a middle way between the Western ideal of modernity and traditional Islamic values, this new Iberian Islam is not free of contradictions and radical interpretations of national history and identity. It would be pertinent to note here that European Islam, practised by European Muslims, and impregnated with Western values of modernity such as democracy and gender equality, was formed long ago in the Balkan region. Abend concludes her essay with a pessimist remark, however. To her eyes, the beautiful ideal of these spiritual heirs of the past Moors does not seem weighty enough to ensure for itself a sustainable future as a powerful Islamic voice. From this event of a priori

local importance, Coleman extracts the most profound teachings and meanings as he approaches it as both a historical fact and a polysemic phenomenon of society, and beyond these as a Review Essay paradigmatic example of the relevance of the past in the present. With the help of a solid theoretical methodology, he meticulously explores all levels of significance of the event for the location, its inhabitants and the various communities to which they belong, including the symbolic, ideological, social and political significances. For its commissioners, the building constitutes a visible and triumphant form of recognition that finally certifies the validity of the new Spanish Islam after a long battle against the various competent authorities and voices involved in the process of obtaining the construction permit. Coleman retraces and analyses step by step this battle, sustained in no small way by an elaborate rhetoric about the legitimacy of a living Islamic presence in a location acknowledged by all as a mighty Islamic cultural signifier. The fact that a congregational mosque already existed in the city, and the divisions between the various local Islamic groups and organisations, including between the new Muslims and the Muslim immigrants, have considerably complicated the rhetoric of Islamic legitimacy and its correlated political discourse. Playing dialectically with the notion of temporality and its sub- categories of past, present and future, the author, Gil Anidjar, deconstructs and reconstructs the mental existence of al-Andalus in the course of its endless cycle of life, death and rebirth according to peoples and circumstances. Al-Andalus is a tripod, with its interacting Muslim, Jewish and Christian components, and Anidjar recalls this fundamental fact by exploring, among a diversified repertoire of references, celebrated Jewish texts and thinkers of the period, such as the mystical treatise of the Zohar and the famous philosopher Moses Maimonides. Relying on this rich material, he dedicates the long final part of his essay to the theme of exile, which is both the exit from and entrance to a mythical past, the very agent of continuity of a factually closed history, mutating itself into an endlessly renewed past.

4: Bly Calkin, Siobhain - Department of English Language and Literature

Texts involving Saracens thus serve both to assert an English identity, and to explore the challenges involved in making such an assertion in the early fourteenth century when the English language was regaining its cultural prestige, when the English people were increasingly at odds with their French cousins, and when English, Welsh, and

5: The Making of English National Identity - Krishan Kumar - Google Books

The first chapter, entitled 'The Perils of Proximity,' examines the difficulties encountered when the foreigner against whom awareness of English identity must be created is the same, that is, the same knightly culture and social values, the same in the ideas held, the same in skin color, but different in religion.

6: Katrin Kogman-Appel, Saracens, Demons, and Jews: Making Monsters in Medieval Art - PhilPapers

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7: Siobhain Bly Calkin | LibraryThing

As we know, this forged identity rested upon the occultation of the pattern of similarity/continuity in multi-ethnic and multi-faith Spanish history and culture.

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