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Addressed are late medieval chivalric ideals, physical sites of power, and the boundaries of Sir Geoffrey's imagined community, wherein agricultural laborers and fabulous monsters play a similar ideological role. The Luttrell Psalter thus emerges as a complex social document of the world as its patron hoped and feared it might be.

**Mirror In Parchment** - Michael Camille - 2013-06-01
What is the status of visual evidence in history? Can we actually see the past through images? Where are the traces of previous lives deposited? Michael Camille addresses these important questions in Mirror in Parchment, a lively, searching study of one medieval manuscript, its patron, producers, and historical progeny. The richly illuminated Luttrell Psalter was created for the English nobleman Sir Geoffrey Luttrell (1276-1345). Inexpensive mechanical illustration has since disseminated the book's images to a much wider audience; hence the Psalter's representations of manorial life have come to profoundly shape our modern idea of what medieval English people, high and low, looked like at work and at play. Alongside such supposedly truthful representations, the Psalter presents myriad images of fantastic monsters and beasts. These patently false images have largely been disparaged or ignored by modern historians and art historians alike, for they challenge the credibility of those pictures in the Luttrell Psalter that we wish to see as real. In the conviction that medieval
and shows us just how scandalous, subversive, and amazing the art of the new reality, Michael Camille analyzes the Psalter's famous pictures as representations of the world, imagined and real, of its original patron. Addressed are late medieval chivalric ideals, physical sites of power, and the boundaries of Sir Geoffreys imagined community, wherein agricultural laborers and fabulous monsters play a similar ideological role. The Luttrell Psalter thus emerges as a complex social document of the world as its patron hoped and feared it might be.

**Image on the Edge** - Michael Camille - 2013-06-01
What do they all mean – the lascivious ape, autophagic dragons, pot-bellied heads, harp-playing asses, arse-kissing priests and somersaulting jongleurs to be found protruding from the edges of medieval buildings and in the margins of illuminated manuscripts? Michael Camille explores that riotous realm of marginal art, so often explained away as mere decoration or zany doodles, where resistance to social constraints flourished. Medieval image-makers focused attention on the underside of society, the excluded and the ejected. Peasants, servants, prostitutes and beggars all found their place, along with knights and clerics, engaged in impudent antics in the margins of prayer-books or, as gargoyles, on the outsides of churches. Camille brings us to an understanding of how marginality functioned in medieval culture and shows us just how scandalous, subversive, and amazing the art of the time could be.

**The Gilded Page** - Mary Wellesley - 2021-10-12
A breathtaking journey into the hidden history of medieval manuscripts, from the Lindisfarne Gospels to the ornate Psalter of Henry VIII “A delight—immersive, conversational, and intensely visual, full of gorgeous illustrations and shimmering description.” –Helen Castor, author of She-Wolves Medieval manuscripts can tell us much about power and art, knowledge and beauty. Many have survived because of an author’s status—part of the reason we have so much of Chaucer’s writing, for example, is because he was a London-based government official first and a poet second. Other works by the less influential have narrowly avoided ruin, like the book of illiterate Margery Kempe, found in a country house closet, the cover nibbled on by mice. Scholar Mary Wellesley recounts the amazing origins of these remarkable manuscripts, surfacing the important roles played by women and ordinary people—the grinders, binders, and scribes—in their creation and survival. The Gilded Page is the story of the written word in the manuscript age. Rich and surprising, it shows how the most exquisite objects ever made by human hands came from unexpected places. “Mary Wellesley is a born storyteller and The Gilded Page is as good as historical writing gets. This is a sensational debut by a wonderfully gifted historian.” —Dan Jones, bestselling author of The Plantagenets and The Templars
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Desiring Truth - Jeremy Lowe - 2005-01-07
First published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

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Stone Fidelity - Jessica Barker - 2020
Pioneering investigation of the popular "double tomb" effigies in the Middle Ages.

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The Gargoyles of Notre-Dame - Michael Camille - 2008-11-15
Most of the seven million people who visit the cathedral of Notre Dame in Paris each year probably do not realize that the legendary gargoyles adorning this medieval masterpiece were not constructed until the nineteenth century. The first comprehensive history of these world-famous monsters, The Gargoyles of Notre-Dame argues that they transformed the iconic thirteenth-century cathedral into a modern monument. Michael Camille begins his long-awaited study by recounting architect Eugène Viollet-le-Duc's ambitious restoration of the structure from 1843 to 1864, when the gargoyles were designed, sculpted by the little-known Victor Pyanet, and installed. These gargoyles, Camille contends, were not mere avatars of the Middle Ages, but rather fresh creations—symbolizing an imagined past—whose modernity lay precisely in their nostalgia. He goes on to map the critical reception and many-layered afterlives of these chimeras, notably in the works of such artists and writers as Charles Méryon, Victor Hugo, and photographer Henri Le Secq. Tracing their eventual evolution into icons of high kitsch, Camille ultimately locates the gargoyles' place in the twentieth-century imagination, exploring interpretations by everyone from Winslow Homer to the Walt Disney Company. Lavishly illustrated with more than three hundred images of its monumental yet whimsical subjects, The Gargoyles of Notre-Dame is a must-read for historians of art and architecture and anyone whose imagination has been sparked by the lovable monsters gazing out over Paris from one of the world’s most renowned vantage points.
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The World of the Luttrell Psalter - Michelle P. Brown - 2006
Depicting scenes of everyday rustic life with vibrant color and earthy wit, the Luttrell Psalter is a unique and vivid document of British culture in the 1320s. Unlike other illuminated manuscripts, the Luttrell Psalter does not focus only on religious imagery, but instead portrays the domestic dramas of the day. Scenes of farming, archaic medical treatments, music and dance, and even marital friction spill over the psalms and cover the margins of this celebrated book. In The World of the Luttrell Psalter, Michelle Brown unravels the Psalter’s history and sets it firmly within medieval society. A crucial element of the Psalter’s cultural context is its patron, wealthy landowner Sir Geoffrey Luttrell. Brown reveals that knowledge of Luttrell and the book’s audience is as important to understanding the work’s meaning as its striking imagery. With lavish illustrations that highlight the inventiveness of the manuscript, The World of the Luttrell Psalter is an appealing guide to a remarkable artifact.

Women and the Book - British Library - 1997-01-01
Concentrating on the pictorial evidence, these papers raise many complex and varied themes related to women’s creation, use and patronage of books, and the representation of women in them.

The Culture of Food in England, 1200-1500 - C. M. Woolgar - 2016-04-26
In this revelatory work of social history, C. M. Woolgar shows that food in late-medieval England was far more complex, varied, and more culturally significant than we imagine today. Drawing on a vast range of sources, he charts how emerging technologies as well as an influx of new flavors and trends from abroad had an impact on eating habits across the social spectrum. From the pauper’s bowl to elite tables, from early fad diets to the perceived moral superiority of certain foods, and from regional folk remedies to luxuries such as lampreys, Woolgar illuminates desire, necessity, daily rituals, and pleasure across four centuries.
punishment. Yet is the violence of the Middle Ages that far removed from necessity, daily rituals, and pleasure across four centuries.

**Suspended Animation** - Robert Mills - 2006-02-01

When Marsellus in the film PulpFiction asserts, "I'm gonna git medieval on your ass," we know that he is about to bring down a fierce and exacting punishment. Yet is the violence of the Middle Ages that far removed from our modern society? Suspended Animation argues that not only is the stereotype of uncontrolled violence in the Middle Ages historically misleading, the gulf between modern society and the medieval era is not as immense as we might think. In fact, both medievals and moderns live within a social tension of "suspended animation" engendered by images and acts of violence. Just as in medieval times, Robert Mills argues, it is the threat of violence—not the reality—that continues to structure our lives. To illustrate this "aesthetics of suspense," Mills draws on extensive and disturbing examples from medieval iconography, contemporary philosophy, and even pornography, ranging from the vivid depictions of Hell in Tuscan frescoes to Billie Holiday's famously wrenching song "Strange Fruit". Mills reveals how these uncomfortable images and texts expose a modern self-deception, and he further explores how medieval images evoked a pleasure revealingly close to that found in modern depictions of sexuality. Suspended Animation also makes a fresh contribution to theoretical debates on pre-modern gender and sexuality. Mills's comprehensive analysis demonstrates that—as wartime prisoner abuse incidents at Abu Ghraib and Guantánamo Bay have recently indicated—our notions of ourselves as not-medieval (that is, civilized) not only fail to prepare us for modern torture and warfare but also lead us into complicity with self-proclaimed moral and civic leaders. Whether considering a medieval painting of a Christian martyr or the immense popularity of grotesque historical tourist attractions such as the London Dungeons, Suspended Animation argues that images of death and violence are as pervasive today as they were in the Middle Ages, serving as potent reminders of the link between the modern and the medieval era.

**Copper and Bronze in Art** - David A. Scott - 2002

Pigments, corrosion products, and minerals are usually considered separately, either as painting materials or as the deterioration products of metals, even though they are often the same compounds. This 190-year review of the literature on copper and its alloys integrates that information across a broad spectrum of interests that are all too frequently compartmentalized. The author discusses the various environmental conditions to which copper alloy objects may be exposed—including burial, outdoor, and indoor museum environments—and the methods used to
architecture from medieval Western Europe, from the 6th century to the
earliest 16th century. Drawing upon the expansive scholarship in the
celebrated 'Grove Dictionary of Art' and adding hundreds of new entries, it
offers students, researchers and the general public a reliable, up-to-date,
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development of Western history and international art and architecture.

The Grove Encyclopedia of Medieval Art and Architecture - Colum
Hourihane - 2012-12-06
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architecture from medieval Western Europe, from the 6th century to the
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The Problem of Labour in Fourteenth-century England - York
Interdisciplinary Conference on the Fourteenth Century - 2000
Papers from the Interdisciplinary Conference on the Fourteenth Century
held at the University of York in July 1998.

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Papers from the Interdisciplinary Conference on the Fourteenth Century
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The Luttrell Psalter - - 2006

The Luttrell Psalter - - 2006

North - Gunnar Karl Gíslason - 2014-09-09
An unprecedented look into the food and culture of Iceland, from Iceland’s
premier chef and the owner of Reykjavík’s Restaurant Dill. Iceland is known
for being one of the most beautiful and untouched places on earth, and a
burgeoning destination for travelers lured by its striking landscapes and
vibrant culture. Iceland is also home to an utterly unique and captivating

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conditions to which copper alloy objects may be exposed—including burial,
outdoor, and indoor museum environments—and the methods used to
preserve them. The book also includes information on ancient and historical
technologies, the nature of patina as it pertains to copper and bronze, and
the use of copper corrosion materials as pigments. Chapters are organized
primarily by chemical corrosion products and include topics such as early
technologies, copper chlorides and bronze disease, the chemistry and
history of turquoise, Egyptian blue and other synthetic copper silicates, the
organic salts of copper in bronze corrosion, and aspects of bronze patinas. A
detailed survey of conservation treatments for bronze objects is also
provided. Four appendixes cover copper and bronze chemistry, replication
experiments for early pigment recipes, a list of copper minerals and
corrosion products, and X-ray diffraction studies.

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Discussion of display through a range of artefacts and in a variety of contexts: family and lineage, social distinction and aspiration, ceremony and social bonding, and the expression of power and authority.

At what point did machines and technology begin to have an impact on the cultural consciousness and imagination of Europe? How was this reflected through the art and literature of the time? Was technology a sign of the fall of humanity from its original state of innocence or a sign of human progress and mastery over the natural world? In his characteristically lucid and captivating style, Jonathan Sawday investigates these questions and more by engaging with the poetry, philosophy, art, and engineering of the period to find the lost world of the machine in the pre-industrial culture of the European Renaissance. The aesthetic and intellectual dimension of these machines appealed to familiar figures such as Shakespeare, Francis Bacon, Montaigne, and Leonardo da Vinci as well as to a host of lesser known writers and artists in the sixteenth and seventeenth centuries. This intellectual engagement with machines in the European Renaissance gave rise to new attitudes towards gender, work and labour, and even fostered the new sciences of artificial life and reason which would be pursued by figures such as Descartes, Hobbes, and Leibniz in the seventeenth century. Writers, philosophers and artists had mixed and often conflicting reactions to technology, reflecting a paradoxical attitude between modern progress and traditional values. Underpinning the enthusiastic creation of a machine-driven world, then, were stories of loss and catastrophe. These contradictory attitudes are part of the legacy of the European Renaissance, just as much as the plays of Shakespeare or the poetry of John Milton. And this historical legacy helps to explain many of our own attitudes towards the technology that surrounds us, sustains us, and sometimes perplexes us in the modern world.

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The subject of imposture is always an interesting one, and impostors in one shape or another are likely to flourish as long as human nature remains what it is, and society shows itself ready to be gullied. The histories of famous cases of imposture in this book have been grouped together to show that the art has been practiced in many forms - impersonators, pretenders, swindlers, and humbugs of all kinds; those who have masqueraded in order to acquire wealth, position, or fame, and those who have done so merely for the love of the art. Bram Abraham Stoker (1847-1912) was born in Dublin, Ireland. Although best known for Dracula, Stoker wrote eighteen books. Stoker coined the term "undead," and his interpretation of vampire folklore has powerfully shaped depictions of the legendary monsters ever since.

Famous Impostors - Bram Stoker - 1910

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Famous Impostors - Bram Stoker - 1910

Urban Space in the Middle Ages and the Early Modern Age - Albrecht Classen - 2009-12-15

Although the city as a central entity did not simply disappear with the Fall of the Roman Empire, the development of urban space at least since the twelfth century played a major role in the history of medieval and early modern mentality within a social-economic and religious framework. Whereas some poets projected urban space as a new utopia, others simply reflected the new significance of the urban environment as a stage where their characters operate very successfully. As today, the premodern city was the locus where different social groups and classes got together, sometimes peacefully, sometimes in hostile terms. The historical development of the relationship between Christians and Jews, for instance, was deeply determined by the living conditions within a city. By the late Middle Ages, nobility and bourgeoisie began to intermingle within the urban space, which set the stage for dramatic and far-reaching changes in the social and economic make-up of society. Legal-historical aspects also find as much consideration as practical questions concerning water supply and sewer systems. Moreover, the early modern city within the Ottoman and Middle Eastern world likewise finds consideration. Finally, as some contributors observe, the urban space provided considerable opportunities for women to carve out a niche for themselves in economic terms.
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Pastoral Care in Medieval England - Peter Clarke - 2019-08-06
Pastoral Care, the religious mission of the Church to minister to the laity and care for their spiritual welfare, has been a subject of growing interest in medieval studies. This volume breaks new ground with its broad chronological scope (from the early eleventh to the late fifteenth centuries), and its interdisciplinary breadth. New and established scholars from a range of disciplines, including history, literary studies, art history and musicology, bring their specialist perspectives to bear on textual and visual source materials. The varied contributions include discussions of politics, ecclesiology, book history, theology and patronage, forming a series of conversations that reveal both continuities and divergences across time and media, and exemplify the enriching effects of interdisciplinary work upon our understanding of this important topic.

English Medieval Misericords - Paul Hardwick - 2011
A comprehensive survey of the intriguing misericord carvings, setting them in their religious context and looking at their different themes and motifs.

Scotland's Second War of Independence, 1332-1357 - Iain A. MacInnes - 2016
Full-length study of the warfare between England and Scotland in the mid fourteenth century.

Cornish Saints & Sinners - J. Henry Harris - 1906

Shakespeare and the Visual Imagination - Stuart Sillars - 2015-08-31
A fully illustrated study of Shakespeare’s awareness of traditions in visual art and their presence in his plays and poems.
Crafting Gender - Eli Bartra - 2003-10
This volume initiates a gender-based framework for analyzing the folk art of Latin America and the Caribbean. Defined here broadly as the "art of the people" and as having a primarily decorative, rather than utilitarian, purpose, folk art is not solely the province of women, but folk art by women in Latin America has received little sustained attention. Crafting Gender begins to redress this gap in scholarship. From a feminist perspective, the contributors examine not only twentieth-century and contemporary art by women, but also its production, distribution, and consumption. Exploring the roles of women as artists and consumers in specific cultural contexts, they look at a range of artistic forms across Latin America, including Panamanian molas (blouses), Andean weavings, Mexican ceramics, and Mayan hipiles (dresses). Art historians, anthropologists, and sociologists from Latin America, the Caribbean, and the United States discuss artwork from Mexico, Argentina, Chile, Colombia, Ecuador, Panama, Suriname, and Puerto Rico, and many of their essays focus on indigenous artists. They highlight the complex webs of social relations from which folk art emerges. For instance, while several pieces describe the similar creative and technical processes of indigenous pottery-making communities of the Amazon and of mestiza potters in Mexico and Colombia, they also reveal the widely varying functions of the ceramics and meanings of the iconography. Integrating the social, historical, political, geographical, and economic factors that shape folk art in Latin America and the Caribbean, Crafting Gender sheds much-needed light on a rich body of art and the women who create it. Contributors Eli Bartra Ronald J. Duncan Dolores Juliano Betty LaDuke Lourdes Rejón Patrón Sally Price María de Jesús Rodríguez-Shadow Mari Lyn Salvador Norma Valle Dorothea Scott Whitten

How a Revolutionary Art Became Official Culture - Mary K. Coffey - 2012-04-17
This is a study of the reciprocal relationship between Mexican muralism and the three major Mexican museums—the Palace of Fine Arts, the National History Museum, and the National Anthropology Museum.

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In a crucial shift within posthumanistic media studies, Bernhard Siegert dissolves the concept of media into a network of operations that reproduce, displace, process, and reflect the distinctions fundamental for a given culture. Cultural Techniques aims to forget our traditional understanding of media so as to redefine the concept through something more fundamental than the empiricist study of a medium’s individual or collective uses or of its cultural semantics or aesthetics. Rather, Siegert seeks to relocate media and culture on a level where the distinctions between object and performance, matter and form, human and nonhuman, sign and channel, the symbolic and the real are still in the process of becoming. The result is to turn ontology into a domain of all that is meant in German by the word Kultur. Cultural techniques comprise not only self-referential symbolic practices like reading, writing, counting, or image-making. The analysis of artifacts as cultural techniques emphasizes their ontological status as “in-betweens,” shifting from first-order to second-order techniques, from the technical to the artistic, from object to sign, from the natural to the cultural, from the operational to the representational. Cultural Techniques ranges from seafaring, drafting, and eating to the production of the sign-signaldistinction in old and new media, to the reproduction of anthropological difference, to the study of trompe-l’oeils, grids, registers, and doors. Throughout, Siegert addresses fundamental questions of how ontological distinctions can be replaced by chains of operations that process those alleged ontological distinctions within the ontic. Grounding posthumanist theory both historically and technically, this book opens up a crucial dialogue between new German media theory and American postcybernetic discourses.
century and the occupation of French territories in the fifteenth century, Encompassing the work of historians, art-historians, and literary scholars, these essays explore how interrelated processes of communal inclusion and exclusion - articulated through institutions, discourses, performances, and artefacts - shaped the construction of individual and collective identities in medieval Europe.

**Negotiating Community and Difference in Medieval Europe** - Scott Wells - 2009-05-06
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**The Soldier in Later Medieval England** - Adrian R. Bell - 2013-09-12
The Soldier in Later Medieval England is the outcome of a project which collects the names of every soldier known to have served the English Crown from 1369 to the loss of Gascony in 1453, the event which is traditionally accepted as the end-date of the Hundred Years War. The data gathered throughout the project has allowed the authors of this volume to compare different forms of war, such as the chevauchées of the latefourteenth century and the occupation of French territories in the fifteenth century, and thus to identify longer-term trends. The authors seek to investigate the different types of soldier, their regional and national origins, and movement between ranks. This is a wide-ranging volume, which offers invaluable insights into a much-neglected subject, and presents many opportunities for future research.

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Today, werewolves are primarily known through films: as humans who change into wolves under the influence of the full moon. Although this is a recent image, werewolves have a long, fragmented and discontinuous history. Werewolf Histories is the first academic book in English to address European werewolf history and folklore from antiquity to the twentieth century. On the basis of mostly new source material, varying from archaeological finds, demonological tracts, witchcraft trials, slander suits and nineteenth - and twentieth - century legends, its contributors cover the most important European werewolf territories, ranging from Scandinavia to Germany, France and Italy, and from Croatia to Estonia. Werewolf Histories calls for a more sophisticated, contextualised, and differentiated approach and hopes to be contagious enough to spawn more of its kind.

**Werewolf Histories** - Willem de Blécourt - 2015-10-13
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**Negotiating Secular and Sacred in Medieval Art** - Amanda Luyster - 2017-07-05
Offering original analysis of the convergence between 'sacred' and 'secular' in medieval works of art and architecture, this collection explores both the usefulness and limitations of these terms for describing medieval attitudes. The modern concepts of 'sacred' and 'secular' are shown to be effective as scholarly tools, but also to risk imposing false dichotomies. The authors consider medieval material culture from a broad perspective, addressing works of art and architecture from England to Japan, and from the seventh to the fifteenth century. Although the essays take a variety of methodological approaches they are unified in their emphasis on the continuing and necessary dialectic between sacred and secular. The contributors consciously frame their interpretations in terms and perspectives derived from the Middle Ages, thereby demonstrating how the present art-historical terminology and conceptual frameworks can obscure the complexity of medieval life and material culture. The resonance among essays opens possibilities for productive cross-cultural study of an issue that is relevant to a diversity of cultures and sub-periods. Introducing an innovative approach to the literature of the field, this volume complicates and enriches our understanding of social realities across a broad spectrum of medieval worlds.

**Negotiating Secular and Sacred in Medieval Art** - Amanda Luyster - 2017-07-05
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Images, Texts, and Marginalia in a "Vows of the Peacock" Manuscript (New York, Pierpont Morgan Library MS G24) - Domenic Leo - 2013-08-09
The "Vows of the Peacock" was composed in 1312 in France. One of the extant manuscripts stands out for its beautiful miniatures and scurrilous marginalia (PML, MS G24). It includes a catalogue and concordance of all Peacock manuscripts.

Martyrs in the Making - D. Piroyansky - 2008-04-01
This book explores the late medieval English cults which evolved around ‘political martyrs’. By examining these cults the richness of political culture is revealed, and insights offered into the ways in which belief, worship, social and civic identities, and political language and practice were continuously constructed and re-constructed.

Medieval Bodies: Life and Death in the Middle Ages - Jack Hartnell - 2019-11-12
With wit, wisdom, and a sharp scalpel, Jack Hartnell dissects the medieval body and offers a remedy to our preconceptions. Just like us, medieval men and women worried about growing old, got blisters and indigestion, fell in love, and had children. And yet their lives were full of miraculous and richly metaphorical experiences radically different from our own, unfolding in a world where deadly wounds might be healed overnight by divine intervention, or where the heart of a king, plucked from his corpse, could be held aloft as a powerful symbol of political rule. In this richly illustrated and unusual history, Jack Hartnell uncovers the fascinating ways in which people thought about, explored, and experienced their physical selves in the Middle Ages, from Constantinople to Cairo and Canterbury. Unfolding like a medieval pageant, and filled with saints, soldiers, caliphs, queens, monks and monstrous beasts, this book throws light on the medieval body from head to toe—revealing the surprisingly sophisticated medical knowledge of the time. Bringing together medicine, art, music, politics, philosophy, religion, and social history, Hartnell's work is an excellent guide to what life was really like for the men and women who lived and died in the Middle Ages. Perfumed and decorated with gold, fetishized or tortured, powerful even beyond death, these medieval bodies are not passive and buried away; they can still teach us what it means to be human. Some images in this ebook are not displayed due to permissions issues.
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