

## Adventures In The Middle Ages

A follow-up publication to the Handbook of Medieval Studies, this new reference work turns to a different focus: medieval culture. Medieval research has grown tremendously in depth and breadth over the last decades. Particularly our understanding of medieval culture, of the basic living conditions, and the specific value system prevalent at that time has considerably expanded, to a point where we are in danger of no longer seeing the proverbial forest for the trees. The present, innovative handbook offers compact articles on essential topics, ideals, specific knowledge, and concepts defining the medieval world as comprehensively as possible. The topics covered in this new handbook pertain to issues such as love and marriage, belief in God, hell, and the devil, education, lordship and servitude, Christianity versus Judaism and Islam, health, medicine, the rural world, the rise of the urban class, travel, roads and bridges, entertainment, games, and sport activities, numbers, measuring, the education system, the papacy, saints, the senses, death, and money.

The conquest of Wales by the medieval English throne produced a fiercely contested territory, both militarily and culturally. Wales was left fissured by frontiers of language, jurisdiction and loyalty - a reluctant meeting place of literary traditions and political cultures. But the profound consequences of this first colonial adventure on the development of medieval English culture have been disregarded. In setting English figurations of Wales against the contrasted representations of the Welsh language tradition, this volume seeks to reverse this neglect, insisting on the crucial importance of the English experience in Wales for any understanding of the literary cultures of medieval England and medieval Britain.

This book explores the ways in which discourses of religious, racial, and national identity blur and engage each other in the medieval West. Specifically, the book studies depictions of Muslims in England during the 1330s and argues that these depictions, although historically inaccurate, served to enhance and advance assertions of English national identity at this time. The book examines Saracen characters in a manuscript renowned for the variety of its texts, and discusses hagiographic legends, elaborations of chronicle entries, and popular romances about Charlemagne, Arthur, and various English knights. In these texts, Saracens engage issues such as the demarcation of communal borders, the place of gender norms and religion in communities' self-definitions, and the roles of violence and history in assertions of group identity. 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 Scottish sovereignty were pressing matters.

"The full text of Lewis Carroll's novel with its many hidden meanings revealed by David Day"--Cover.

The computer revolution is upon us. The future of books and of reading are debated. Will there be books in the next millennium? Will we still be reading? As uncertain as the answers to these questions might be, as clear is the message about the value of the book expressed by medieval writers. The contributors to the volume *The Book and the Magic of Reading in the Middle Ages* explore the significance of the written document as the key icon of a whole era. Both philosophers and artists, both poets and clerics wholeheartedly subscribed to the notion that reading and writing represented essential epistemological tools for spiritual, political, religious, and philosophical quests. To gain a deeper understanding of the cultural significance of the medieval book, the contributors to this volume examine pertinent statements by medieval philosophers and French, German, English, Spanish, and Italian poets.

*Wonder and Skepticism in the Middle Ages* explores the response by medieval society to tales of marvels and the supernatural, which ranged from firm belief to outright rejection, and asks why the believers believed, and why the skeptical disbelieved. Despite living in a world whose structures more often than not supported belief, there were still a great many who disbelieved, most notably scholastic philosophers who began a polemical programme against belief in marvels. Keagan Brewer reevaluates the Middle Ages' reputation as an era of credulity by considering the evidence for incidences of marvels, miracles and the supernatural and demonstrating the reasons people did and did not believe in such things. Using an array of contemporary sources, he shows that medieval responders sought evidence in the commonality of a report, similarity of one event to another, theological explanations and from people with status to show that those who believed in marvels and miracles did so only because the wonders had passed evidentiary testing. In particular, he examines both emotional and rational reactions to wondrous phenomena, and why some were readily accepted and others rejected. This book is an important contribution to the history of emotions and belief in the Middle Ages.

As a companion to his previous volume *Night in the Middle Ages*, Jean Verdon offers insight into the pitfalls and perils of travelling during medieval times. *Travel in the Middle Ages* is filled with the stories and adventures of those who hazarded hostile landscapes, elements, and people - out of want or necessity - to get from place to place. Verdon contends that a journey in the current sense, suggesting both the movement of a person who travels to a fairly distant place and philosophical ideas of distraction and flight from self, did not exist in the Middle Ages. Indeed, he says, nothing either in the means of communication or in the landscape encouraged travel. And yet, Verdon points out, the world of the Middle Ages was one of unceasing movement.

The 21st century has seen a resurgence of popular interest in the Middle Ages. Television in particular has presented a wide and diverse array of "medieval" offerings. Yet there exists little scholarship on television medievalism. This collection fills the gap with 10 new essays focusing on the depiction of the Middle Ages in popular culture and questioning the role of television in shaping our ideas about past and present. The contributors emphasize the need for scholars of medievalism to pay attention to its manifestations on the small screen. The essays cover quite a range of topics, including genre, gender and sexuality. The series covered are *Game of Thrones*, *Merlin*, *Full Metal Jousting*, *Joan of Arcadia*, *Tudors*, *Camelot* and *Mists of Avalon*. Instructors considering this book for use in a course may request an examination copy [here](#).

This book explores the role of music in the some five hundred feature-length films on the Middle Ages produced between the late 1890s and the present day. Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music. The latter is taken broadly as any musical sound occurring in a film, from the clang of a bell off-screen to a minstrel singing his song. Medieval film music must be considered in the broader historical context of pre-cinematic medievalisms and of medievalist cinema's main development in the course of the twentieth century as an American appropriation of European culture. The book treats six pervasive moments that define the genre of medieval film: the church-tower bell, the trumpet fanfare or horn call, the music of banquets and courts, the singing minstrel, performances of Gregorian chant, and the music that accompanies horse-riding knights, with each chapter visiting representative films as case studies. These six signal musical moments, that create a fundamental visual-aural core central to making a film feel medieval to modern audiences, originate in medievalist works predating cinema by some three centuries.

"Growing Old in the Middle Ages draws a comprehensive picture of medieval old age, describing how it was perceived by different groups in society; what help was given to the ageing; the desire to increase longevity; the consolation offered to the elderly; and the growing concern with physiology. With the increased interest in old age as a subject for historical study, this timely overview is an invaluable contribution to the social history of the whole of medieval Europe"--Publisher description.

When the Binkerton kids' curiosity leads them back to the Good Times Travel Agency, a trip to the Middle Ages awaits and they quickly discover that medieval life isn't all knights in shining armor and stately pageants. Simultaneous.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. The attitude of Jews living in the medieval Christian world to Jews who converted to Christianity or to Christians seeking to join the Jewish faith reflects the central traits that make up Jewish self-identification. The Jews saw themselves as a unique group chosen by God, who expected them to play a specific and unique role in the world. This study researches fully for the first time the various aspects of the way European Jews regarded members of their own fold in the context of lapses into another religion. It attempts to understand whether they regarded the issue of conversion with self-confidence or with suspicion, and whether their attitude was based on a clear theological position, or on issues of socialisation. The book will primarily interest students and lecturers of Jewish/Christian relations, the Middle Ages, Jews in the Medieval period, and inter-religious research.

Year 2000 is a Jubilee year for the Catholic church and very large numbers are expected to make the pilgrimage to Rome.

Historically and broadly defined as the period between the fall of the Roman Empire and the rise of the Renaissance, the Middle Ages encompass a millennium of cultural conflicts and developments. A large body of mystery, passion, miracle and morality plays cohabited with song, dance, farces and other public spectacles, frequently sharing ecclesiastical and secular inspiration. A Cultural History of Theatre in the Middle Ages provides a comprehensive and interdisciplinary overview of the cultural history of theatre between 500 and 1500, and imaginatively pieces together the puzzle of medieval theatre by foregrounding the study of performance. Each of the ten chapters of this richly illustrated volume takes a different theme as its focus: institutional frameworks; social functions; sexuality and gender; the environment of theatre; circulation; interpretations; communities of production; repertoire and genres; technologies of performance; and knowledge transmission.

The Binkerton twins and their little sister, while returning to the Good Times Travel Agency, are transported to the Ice Age where they encounter a large woolly mammoth who shows them how to survive this frozen landscape. Simultaneous.

Jan Huizinga and Roger Caillois have already taught us to realize how important games and play have been for pre-modern civilization. Recent research has begun to acknowledge the fundamental importance of these aspects in cultural, religious, philosophical, and literary terms. This volume expands on the traditional approach still very much focused on the materiality of game (toys, cards, dice, falcons, dolls, etc.) and acknowledges that game constituted also a form of coming to terms with human existence in an unstable and volatile world determined by universal randomness and fortune. Whether considering blessings or horse fighting, falconry or card games, playing with dice or dolls, we can gain a much deeper understanding of medieval and early modern society when we consider how people pursued pleasure and how they structured their leisure time. The contributions examine a wide gamut of approaches to pleasure, considering health issues, eroticism, tournaments, playing music, reading and listening, drinking alcohol, gambling and throwing dice. This large issue was also relevant, of course, in non-Christian societies, and constitutes a critical concern both for the past and the present because we are all homines ludentes.

Describes the life and times of the Middle Ages. Reveals the historical details of life as a knight in the 1100s, life in a royal castle in the 1200s, and life during the Black Plague in the 1300s.

"Strongly interdisciplinary and informed by deep scholarship, this well-written work has value for the history of education, European history, literature, folklore, and children's literature studies...highly recommended"--Choice "A rich bibliographic resource that will be valued by scholars of children's literature and medievalism"—Speculum "Useful information...valuable"—Arthuriana "Richmond's study is thorough and her descriptions are rich in detail...valuable"—Children's Literature Association Quarterly Knights and ladies, giants and dragons, tournaments, battles, quests and crusades are commonplace in stories for children. This book examines how late Victorians and Edwardians retold medieval narratives of chivalry--epics, romances, sagas, legends and ballads. Stories of Beowulf, Arthur, Gawain, St. George, Roland, Robin Hood and many more thrilled and instructed children, and encouraged adult reading. Lavish volumes and schoolbooks of the era featured illustrated texts, many by major artists. Children's books, an essential part of Edwardian publishing, were disseminated throughout the English-speaking world. Many are being reprinted today. This book examines related contexts of Medievalism expressed in painting, architecture, music and public celebrations, and the works of major authors, including Sir Walter Scott, Tennyson, Longfellow and William Morris. The book explores national identity expressed through literature, ideals of honor and valor in the years before World War I, and how childhood reading influenced 20th-century writers as diverse as C. S. Lewis, J. R. R. Tolkien, Siegfried Sassoon, David Jones, Graham Greene, Ian Fleming and John Le Carre.

A guide to both familiar and not-so-familiar heroes from the middle ages and their stories.

This groundbreaking interdisciplinary collection of essays by American, British, and Iberian scholars examines the literary, historical, and artistic exchanges between England and Iberia from the Twelfth to Fifteenth century.

When Ms. Frizzle and her student Arnold follow an underground passage beneath Craig's Castle Shop and find themselves in the middle of a siege of a 12th century English castle, they learn a great deal about both castles and the Middle Ages.

This carefully crafted ebook: "JAMES FENIMORE COOPER – Ultimate Collection: 30+ Adventure Novels, Western Classics & Sea Tales; Including Travel Sketches, Historical Writings and Biographies (Illustrated)" is formatted for your eReader with a functional and detailed table of contents: Leatherstocking Tales: The Deerslayer The Last of the Mohicans The Pathfinder The Pioneers The Prairie The Littlepage Manuscripts: Satanstoe The Chainbearer The Redskins The Adventures of Miles Wallingford: Afloat and Ashore Miles Wallingford Other Novels: Precaution The Spy The Pilot The Red Rover The Wept of Wish-ton-Wish The Water-Witch The Bravo The Headsman The Monikins Homeward Bound Home as Found Mercedes of Castile The Two Admirals The Wing-and-Wing Autobiography of a Pocket-Handkerchief Wyandotté The Crater Jack Tier The Oak Openings The Sea Lions Short Stories: Tales for Fifteen Imagination Heart The Lake Gun Travel Sketches: A Residence in France Excursion up the

Rhine Second Visit to Switzerland Recollections of Europe Other Works: Ned Myers: A Life before the Mast New York: The Towns of Manhattan The Chronicles of Cooperstown Eclipse Criticism and Biographies: Fenimore Cooper's Literary Offences by Mark Twain James Fenimore Cooper by Thomas R. Lounsbury James Fenimore Cooper by Mary E. Phillips James Fenimore Cooper (1789-1851) was a prolific and popular American writer of the early 19th century. His historical romances of frontier and Indian life in the early American days created a unique form of American literature. Before embarking on his career as a writer, Cooper served in the U.S. Navy, which greatly influenced many of his novels. The novel that launched his career was *The Spy*, tale of espionage in Revolutionary War. He also wrote numerous sea stories, and his best-known works are five historical novels of the frontier period known as the *Leatherstocking Tales*. Among his most famous works is the Romantic novel *The Last of the Mohicans*.

*Queer Love in the Middle Ages* points out queer themes in the works of the French canon, including *Perceval*, the *Romance of the Rose* and the *Roman d'Eneas*. It brings out less known works that prominently feature same-sex themes: *Yde and Olive*, a romance with a cross-dressed heroine who marries a princess; and many others. The book combines an interest in contemporary French theory (Kristeva, Barthes, psychoanalysis) with a close reading of medieval texts. It discusses important recent publications in pre-modern queer studies in the US. It is the first major contribution to queer studies in medieval French literature.

What was it like to be disabled in the Middle Ages? How did people become disabled? Did welfare support exist? This book discusses social and cultural factors affecting the lives of medieval crippled, deaf, mute and blind people, those nowadays collectively called "disabled." Although the word did not exist then, many of the experiences disabled people might have today can already be traced back to medieval social institutions and cultural attitudes. This volume informs our knowledge of the topic by investigating the impact medieval laws had on the social position of disabled people, and conversely, how people might become disabled through judicial actions; ideas of work and how work could both cause disability through industrial accidents but also provide continued ability to earn a living through occupational support networks; the disabling effects of old age and associated physical deteriorations; and the changing nature of attitudes towards welfare provision for the disabled and the ambivalent role of medieval institutions and charity in the support and care of disabled people.

It is often assumed that those outside of academia know very little about the Middle Ages. But the truth is not so simple. Non-specialists in fact learn a great deal from the myriad medievalisms - post-medieval imaginings of the medieval world - that pervade our everyday culture. These, like *Lord of the Rings* or *Game of Thrones*, offer compelling, if not necessarily accurate, visions of the medieval world. And more, they have an impact on the popular imagination, particularly since there are new medievalisms constantly being developed, synthesised and remade. But what does the public really know? How do the conflicting medievalisms they consume contribute to their knowledge? And why is this important? In this book, the first evidence-based exploration of the wider public's understanding of the Middle Ages, Paul B. Sturtevant adapts sociological methods to answer these important questions. Based on extensive focus groups, the book details the ways - both formal and informal - that people learn about the medieval past and the many other ways that this informs, and even distorts, our present. In the process, Sturtevant also sheds light, in more general terms, onto the ways non-specialists learn about the past, and why understanding this is so important. *The Middle Ages in Popular Imagination* will be of interest to anyone working on medieval studies, medievalism, memory studies, medieval film studies, informal learning or public history.

*Church and Chronicle in the Middle Ages* is a collection of essays presented to John Taylor, former Life Fellow and medieval scholar at the University of Leeds. The essays in the volume have two clear foci, also those of John Taylor's own work: the study of history-writing in the middle ages and the late medieval church. With contributions key scholars on topics such as the hagiography of Saint-Wandrille, Swein Forkbeard and the historians, personal seals in 13th-century England, women in the Plumpton Correspondence and medievalism in counter-reformation Sicily, this volume is a rich and varied collection of medieval scholarship and a fitting tribute to Taylor's work from his friends and colleagues.

This book guides readers through 10 pervasive fictions about medieval history, provides them with the sources and analytical tools to critique those fictions, and identifies what really happened in the Middle Ages.

- Provides an overview of a particular historical misconception and its corresponding truth
- Presents primary source documents to help readers to see how the misconceptions developed and spread, and provide evidence for what we now believe to be the historical truth behind each fiction
- Suggests further reading and additional sources of information
- Fosters critical thinking skills and engages readers with the history of the Middle Ages

*Whose Middle Ages?* is an interdisciplinary collection of short, accessible essays intended for the nonspecialist reader and ideal for teaching at an undergraduate level. Each of twenty-two essays takes up an area where digging for meaning in the medieval past has brought something distorted back into the present: in our popular entertainment; in our news, our politics, and our propaganda; and in subtler ways that inform how we think about our histories, our countries, and ourselves. Each author looks to a history that has refused to remain past and uses the tools of the academy to read and re-read familiar stories, objects, symbols, and myths. *Whose Middle Ages?* gives nonspecialists access to the richness of our historical knowledge while debunking damaging misconceptions about the medieval past. Myths about the medieval period are especially beloved among the globally resurgent far right, from crusading emblems on the shields borne by alt-right demonstrators to the on-screen image of a purely white European populace defended from actors of color by Internet trolls. This collection attacks these myths directly by insisting that readers encounter the relics of the Middle Ages on their own terms. Each essay uses its author's academic research as a point of entry and takes care to explain how the author knows what she or he knows and what kinds of tools, bodies of evidence, and theoretical lenses allow scholars to write with certainty about elements of the past to a level of detail that might seem unattainable. By demystifying the methods of scholarly inquiry, *Whose Middle Ages?* serves as an antidote not only to the far right's errors of fact and interpretation but also to its assault on scholarship and expertise as valid means for the acquisition of knowledge.

Ancient and medieval labyrinths embody paradox, according to Penelope Reed Doob. Their structure allows a double perspective—the baffling, fragmented prospect confronting the maze-treader within, and the comprehensive vision available to those without. Mazes simultaneously assert order and chaos, artistry and confusion, articulated clarity and bewildering complexity, perfected pattern and hesitant process. In this handsomely illustrated book, Doob reconstructs from a variety of literary and visual sources the idea of the labyrinth from the classical period through the Middle Ages. Doob first examines several complementary traditions of the maze topos, showing how ancient historical and geographical writings generate metaphors in which the labyrinth signifies admirable complexity, while poetic texts tend to suggest that the labyrinth is a sign of moral duplicity. She then describes two common models of the labyrinth and explores their formal implications: the unicursal model, with no false turnings, found almost universally in the visual arts; and the multicursal model, with blind alleys and dead ends, characteristic of literary texts. This paradigmatic clash between the labyrinths of art and of literature becomes a key to the metaphorical potential of the maze, as Doob's examination of a vast array of materials from the classical period through the Middle Ages suggests. She concludes with

linked readings of four "labyrinths of words": Virgil's Aeneid, Boethius' Consolation of Philosophy, Dante's Divine Comedy, and Chaucer's House of Fame, each of which plays with and transforms received ideas of the labyrinth as well as reflecting and responding to aspects of the texts that influenced it. Doob not only provides fresh theoretical and historical perspectives on the labyrinth tradition, but also portrays a complex medieval aesthetic that helps us to approach structurally elaborate early works. Readers in such fields as Classical literature, Medieval Studies, Renaissance Studies, comparative literature, literary theory, art history, and intellectual history will welcome this wide-ranging and illuminating book.

Adventures in the Middle Ages Kids Can Press Ltd

This fascinating study places multiple genres in dialogue and considers both medievalism and genre to be frameworks from which meaning can be produced. It explores works from a wide range of genres-children's and young adult, historical, cyberpunk, fantasy, science fiction, romance, and crime-and across multiple media-fiction, film, television, video games, and music. The range of media types and genres enable comparison, and the identification of overarching trends, while also allowing comparison of contrasting phenomena. As the first volume to explore the nexus of medievalism and genre across such a wide range of texts, this collection illustrates the fractured ideologies of contemporary popular culture. The Middle Ages are more usually, and often more prominently, aligned with conservative ideologies, for example around gender roles, but the Middle Ages can also be the site of resistance and progressive politics. Exploring the interplay of past and present, and the ways writers and readers work engage with them demonstrates the conscious processes of identity construction at work throughout Western popular culture. The collection also demonstrates that while scholars may have by-and-large abandoned the concept of accuracy when considering contemporary medievalisms, the Middle Ages are widely associated with authenticity, and the authenticity of identity, in the popular imagination; the idea of the real Middle Ages matters, even when historical realities do not. This book will be of interest to scholars of medievalism, popular culture, and genre.

This famous work was the result of the wartime collaboration of two Scottish scholars. Their tracing of the course of English poetry has been described by The Times Literary Supplement as a 'volume of masterly compression'. They deliberately spend most time on the greatest poets, believing that, significant as traditions and influences are, the great poet himself affects the spirit of his age and moulds the tradition he has inherited. At the same time, enough attention is paid to minor poets to make the book historically complete, and to fill in the most important links in the chain of poetic development. Thus Gower is here, as well as Chaucer; Patmore, as well as Browning. Both in scope and in detail A Critical History of English Poetry is a distinguished and valuable work.

Medieval romance and other kinds of myth and legend from the Middle Ages offer a heady mix of Christian and pagan elements, reflecting both the passing of an ancient culture and the arrival of a new order. Not purely legend, not really history, these wonderful stories often involve pagan heroes reshaped to fit tales of knighthood and Christian endeavor. 36 illustrations.

Originally published between 1920 and 1970, The History of Civilization was a landmark in early twentieth century publishing. It was published at a formative time within the social sciences, and during a period of decisive historical discovery. The aim of the general editor, C.K. Ogden, was to summarize the most up to date findings and theories of historians, anthropologists, archaeologists and sociologists. This reprinted material is available as a set or in the following groupings: \* Prehistory and Historical Ethnography Set of 12: 0-415-15611-4: £800.00 \* Greek Civilization Set of 7: 0-415-15612-2: £450.00 \* Roman Civilization Set of 6: 0-415-15613-0: £400.00 \* Eastern Civilizations Set of 10: 0-415-15614-9: £650.00 \* Judaeo-Christian Civilization Set of 4: 0-415-15615-7: £250.00 \* European Civilization Set of 11: 0-415-15616-5: £700.00

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