

The New Middle Ages

“An audacious, entertaining page-turner. Dan Jones covers a thousand years of history with elegance and panache.”—Dan Carlin, host of Hardcore History "Simply the best popular history of the Middle Ages there is."—The Sunday Times (UK) The New York Times bestselling author returns with an epic history of the medieval world—a rich and complicated reappraisal of an era whose legacy and lessons we are still living with today. When the once-mighty city of Rome was sacked by barbarians in 410 and lay in ruins, it signaled the end of an era—and the beginning of a thousand years of profound transformation. In a gripping narrative bursting with big names—from Sts Augustine and Attila the Hun to the Prophet Muhammad and Eleanor of Aquitaine—Dan Jones charges through the history of the Middle Ages. Powers and Thrones takes readers on a journey through an emerging Europe, the great capitals of late Antiquity, as well as the influential cities of the Islamic West, and culminates in the first European voyages to the Americas. The medieval world was forged by the big forces that still occupy us today: climate change, pandemic disease, mass migration, and technological revolutions. This was the time when the great European nationalities were formed; when the basic Western systems of law and governance were codified; when the Christian Churches matured as both powerful institutions and the regulators of Western public morality; and when art, architecture, philosophical inquiry and scientific invention went through periods of massive, revolutionary change. The West was rebuilt on the ruins of an empire and emerged from a state of crisis and collapse to dominate the world. Every sphere of human life and activity was transformed in the thousand years covered by Powers and Thrones. As we face a critical turning point in our own millennium, Dan Jones shows that how we got here matters more than ever.

Winner of the University of Central Florida College of Arts and Humanities Distinguished Researcher Award!!! Queering Medieval Genres proposes that, within the historical trajectory of many genres, certain agents are privileged while others are marginalized due to their understanding of heteronormative social codes. Examining the ways in which homosexuality disrupts generic and cultural expectations of heteronormativity, this book demonstrates that the introduction of the queer within medieval literature shatters the audience's expectations of textual pleasure and demands that they reconsider the effects of homosexuality on their constructions of sexual and spiritual identity. Scholars of medieval literature will appreciate the fresh insights that queer genre theory provides on critical texts of the period; additionally, Queering Medieval Genres outlines a hermeneutic device with which to analyze literature of other historical periods as well.

Vernacular Aesthetics in the Later Middle Ages explores the formal composition, public performance, and popular reception of vernacular poetry, music, and prose within late medieval French and English cultures. This collection of essays considers the extra-literary and extra-textual methods by which vernacular forms and genres were obtained and examines the roles that performance and orality play in the reception and dissemination of those genres, arguing that late medieval vernacular forms can be used to delineate the interests and perspectives of the subaltern. Via an interdisciplinary approach, contributors use theories of multimodality, translation, manuscript studies, sound studies, gender studies, and activist New Formalism to address how and for whom popular, vernacular medieval forms were made.

This collection of original essays repositions medieval literary studies after an era of historicism. Analyzing the legacy of Marxist and materialist theory on medieval literary criticism, the collection offers new ways of reading texts historically. Drawing upon aesthetic, ethical, and cultural vantage points and methods, these essays demonstrate that a variety of approaches and theories are "historical" and can change what it means to historicize medieval literature. By defining our post-historical moment in medieval English literary studies in terms of new possibilities, this collection will have broad appeal to those interested in the English Middle Ages, history, culture, and reading itself.

This book assesses the relationship of literature to various other cultural forms in the Middle Ages. Jesse M. Gellrich uses the insights of such thinkers as Levi-Strauss, Foucault, Barthes, and Derrida to explore the continuity of medieval ideas about speaking, writing, and texts.

This book breaks new ground by bringing postmodern writings on vision and embodiment into dialogue with medieval texts and images: an interdisciplinary strategy that illuminates and complicates both cultures. This is an invaluable reference work for anyone interested in the history and theory of visuality, and it is essential reading for scholars of art, science or spirituality in the medieval period.

Studies in the Medieval Atlantic is an interdisciplinary collection of essays that answers the question: what did the Atlantic Ocean mean to medieval north Europeans? Contributors analyze the Atlantic Ocean of the seventh to sixteenth centuries through literary, environmental, and historical approaches, studying it as an area that transcended ethnic or political boundaries. Covering exciting topics such as the influence of the oceanic landscape on the Irish imagination; Basques, English, and Scandinavian whaling rivalries; Norse understanding of oceanography, law and 'Thing-mounds' in Scandinavian colonies; logistical considerations for armies around the Atlantic; and the Spanish decisions to pursue an Atlantic or Mediterranean empire, this collection advances the argument that the region was a sub-community with its own culture and commerce.

J.R.R. Tolkien delved into the Middle Ages to create a critique of the modern world in his fantasy, yet did so in a form of modernist literature with postmodern implications and huge commercial success.

These essays examine that paradox and its significance in understanding the intersection between traditionalist and counter-culture criticisms of the modern. The approach helps to explain the popularity of his works, the way in which they continue to be brought into dialogue with Twenty-First century issues, and their contested literary significance in the academy.

This study will significantly further our interpretations of the unique autobiography of Margery Kempe, lay woman turned mystic and visionary. Following the manuscript from a Carthusian monastery through history, Chappell bridges the gaps in our understanding of the transmission of texts from the medieval past to the present.

This book, the first full-length cross-period comparison of medieval and modern literature, offers cutting edge research into the textual and cultural legacy of the Middle Ages: a significant and growing area of scholarship. At the juncture of literary, cultural and gender studies, and capitalizing on a renewed interest in popular western representations of the Islamic east, this book proffers innovative case studies on representations of cross-religious and cross-cultural romantic relationships in a selection of late medieval and twenty-first century Orientalist popular romances. Comparing the tropes, characterization and settings of these literary phenomena, and focusing on gender, religion, and ethnicity, the study exposes the historical roots of current romance representations of the east, advancing research in Orientalism, (neo)medievalism and medieval cultural studies. Fundamentally, Representing Difference invites a closer look at medieval and modern popular attitudes towards the east, as represented in romance, and the kinds of solutions proposed for its apparent problems.

Margaret, saint and 11th-century Queen of the Scots, remains an often-cited yet little-understood historical figure. Keene's analysis of sources in terms of both time and place – including her Life of Saint Margaret, translated for the first time – allows for an informed understanding of the forces that shaped this captivating woman.

This important and overdue book examines illuminated manuscripts and other book arts of the Global Middle Ages. Illuminated manuscripts and illustrated or decorated books—like today's

museums—preserve a rich array of information about how premodern peoples conceived of and perceived the world, its many cultures, and everyone's place in it. Often a Eurocentric field of study, manuscripts are prisms through which we can glimpse the interconnected global history of humanity. *Toward a Global Middle Ages* is the first publication to examine decorated books produced across the globe during the period traditionally known as medieval. Through essays and case studies, the volume's multidisciplinary contributors expand the historiography, chronology, and geography of manuscript studies to embrace a diversity of objects, individuals, narratives, and materials from Africa, Asia, Australasia, and the Americas—an approach that both engages with and contributes to the emerging field of scholarly inquiry known as the Global Middle Ages. Featuring 160 color illustrations, this wide-ranging and provocative collection is intended for all who are interested in engaging in a dialogue about how books and other textual objects contributed to world-making strategies from about 400 to 1600.

Medieval women's history is entering a new stage. In the last thirty years medievalists have recovered the sources about women, and have moved women to the foreground of narratives to view society from their vantage point. The historians in this collection are looking for ways to expand the ways we examine and write about medieval women. They are interested in the great and the obscure, and women from different times and places. All attempt to get closer to the life as lived, personified in individual stories. As such, these essays prompt us to rethink what we can know about medieval women, how we can know it, and how we can write about them to expand our insights.

Representing Others in Medieval Iberian Literature explores the ways Arabic, Jewish and Christian intellectuals in medieval Iberia (courtiers and clerics) adapt and transform the Andalusí go-between figure in order to represent their own role as cultural intermediaries. While these authors are of different religious, ethnic and linguistic backgrounds, they use the go-between, an essential figure in the Andalusí courtly discourse of desire, to open up a secular, more tolerant intellectual space in the face of increasingly fundamentalist currents in their respective cultures. The way this study focuses on the hybrid discourses and identities of medieval Iberia as Muslim, Jewish and Christian responses to continual contact/conflict reflects a methodological approach based in Cultural and Translation Studies.

This book is the philosophical fruit of Nikolai Berdyaev's first-hand experience of, and reflections on, the crisis of European civilization in the aftermath of the Great War and the Russian Revolution. Berdyaev tells us that the modern age, with its failed Humanism, is being replaced by a new epoch: "the new middle ages," an epoch of darkness, an epoch of the universal night of history. Berdyaev asserts that this night is a good thing: in this darkness, which is a return to the mysterious life of the spirit, the destruction inflicted by the previous period of "light" will be healed: "Night is not less wonderful than day; it is equally the work of God; it is lit by the splendor of the stars and it reveals to us things that the day does not know. Night is closer than day to the mystery of all beginning" (pp. 70-71, present volume).

This volume of original essays employs the latest tools of historical analysis, literary criticism, and feminist inquiry to reveal why Joan of Arc was such an important figure.

Johannes Fried gives us a Middle Ages full of people encountering the unfamiliar, grappling with new ideas, redefining power, and interacting with different societies—an era characterized by continuities and discontinuities, the vibrant expansion of knowledge, and an understanding of the growing complexity of the world.

A unique, illustrated book that will change the way you see medieval history *The Middle Ages: A Graphic History* busts the myth of the 'Dark Ages', shedding light on the medieval period's present-day relevance in a unique illustrated style. This history takes us through the rise and fall of empires, papacies, caliphates and kingdoms; through the violence and death of the Crusades, Viking raids, the Hundred Years War and the Plague; to the curious practices of monks, martyrs and iconoclasts. We'll see how the foundations of the modern West were established, influencing our art, cultures, religious practices and ways of thinking. And we'll explore the lives of those seen as 'Other' – women, Jews, homosexuals, lepers, sex workers and heretics. Join historian Eleanor Janega and illustrator Neil Max Emmanuel on a romp across continents and kingdoms as we discover the Middle Ages to be a time of huge change, inquiry and development – not unlike our own.

Florentine New Towns is an original and comprehensive study of an important episode in late Medieval urbanism.

For many medieval authors, sexuality was the ultimate expression of embodiment. Sexuality could be a medium for human communication with the divine, but it could also be a barrier when not conceptualized or practiced correctly. Broad in scope, this collection shows several operating models of body and cosmos. Exploring the relation between sexuality and cosmology in a variety of literary texts from the tenth to the sixteenth centuries, the essays reveal that medieval authors, whether lay or religious, Christian or Jewish, were grappling with the same sets of questions about sexuality as people are today.

Music and Performance in the Later Middle Ages seeks to understand the music of the later Middle Ages in a fuller perspective, moving beyond the traditional focus on the creative work of composers in isolation to consider the participation of performers, listeners, and scribes in music-making. By treating the musical manuscripts of the Chantilly Codex and the Oxford manuscript, Canonici misc. 213 not just as scores, but as artifacts of material culture, Elizabeth Randell Upton illustrates how it is possible to recover more evidence about the composition, performance, and consumption of music than has previously been realized.

The book presents a world-system study based in neomedieval thinking. By utilizing this stream, it frees itself from the Westphalian lens while keeping itself firmly rooted in an empirical analysis. The book divides the world into three ideal-type geopolitical settings that interact among each other, which, in turn, affects geopolitical actors located inside them. It allows the reader to obtain an alternative understanding of the dynamic geopolitical environment of the contemporary world. The three main sections of the book contain the development of the theoretical model, empirical analysis of the global political map, and analysis of the impacts of the application of the theoretical model for the understanding of the global system. The book raises the question of conceptualization of the contemporary global order and answers it by dividing the map of the world into the three spheres and analyzing the impact of such an understanding of the world system. Spatial analysis is utilized to present the consequences of the analytical division of the global system into three ideal-types. The case studies are selected not to test the theory at hand, but to better illustrate the impacts as to make the case as clear to the readers as possible.

This interdisciplinary book integrates the historical practices regarding material excrement and its symbolic representation, concluding that excrement is a moral and ethical category deserving scrutiny.

Law | Book | Culture in the Middle Ages takes a detailed view on the role of manuscripts and the written word in legal cultures, spanning the medieval period across western and central Europe.

Originally published in 1984, *Literature and Law in the Middle Ages* is a comprehensive bibliography on the subject of literature and law in the Middle Ages. The collection was composed with the notion that early society regarded literature, law and religion from the same single point of view. It discusses how for many medieval poets, their art existed primarily to enforce obedience to God and king and suggests

that society viewed law as a chief instrument of the divine will in human affairs. The book's comprehensive introduction argues that eventually, these areas of diverged and became separate; this bibliography covers the broad period of the Middle Ages from the 5th to the 15th century and examines this period of transition during which, the process was not yet complete. This bibliography will be vital resource for those studying medieval studies, both in literature and history.

Never before have the women of the Capetian royal dynasty in France been the subject of a study in their own right. The new research in *Capetian Women* challenges old paradigms about the restricted roles of royal women, uncovering their influence in social, religious, cultural and even political spheres. The scholars in the volume consider medieval chroniclers' responses to the independent actions of royal women as well as modern historians' use of them as vehicles for constructing the past. The essays also delineate the creation of reginal identity through cultural practices such as religious patronage and the commissioning of manuscripts, tomb sculpture, and personal seals.

For many, the middle ages depicted in Walt Disney movies have come to figure as the middle ages, forming the earliest visions of the medieval past for much of the contemporary Western (and increasingly Eastern) imagination. The essayists of *The Disney Middle Ages* explore Disney's mediation and re-creation of a fairy-tale and fantasy past, not to lament its exploitation of the middle ages for corporate ends, but to examine how and why these medieval visions prove so readily adaptable to themed entertainments many centuries after their creation. What results is a scrupulous and comprehensive examination of the intersection between the products of the Disney Corporation and popular culture's fascination with the middle ages.

Originally published in 1981, *The Later Middle Ages* bridges the gap between modern and medieval language and literature, by introducing the social and intellectual milieu in which writers like Chaucer, Malory and Margery Kempe lived. It provides a unified and coherent account of the culture of late medieval England, and of the problems involved in viewing it, in relation to English literature. The book covers the history of ideas and education, art and architecture, and changes in the social, economic and political structure.

This multi-disciplinary collection of essays draws on various theoretical approaches to explore the highly visual nature of the Middle Ages and expose new facets of old texts and artefacts. The term 'visual culture' has been used in recent years to refer to modern media theory, film, modern art and other contemporary representational forms and functions. But this emphasis on visuality is not only a modern phenomenon. Discourses on visual processes pervade the works of medieval secular poets, theologians, and scholastics alike. The Middle Ages was a highly visual society in which images, objects, and performance played a dominant communicative and representational role in both secular and religious areas of society. The essays in this volume, which present various perspectives on medieval visual culture, provide a critical historical basis for the study of visuality and visual processes.

This unique study traces fundamental parallels between medieval European and Middle Eastern cultures. By examining sources in cultural history, literature, and architecture, this book reveals mutual influences evident in the development of the current conception of the Middle Ages.

Following a remarkable epoch of greater dispersion of wealth and opportunity, we are inexorably returning towards a more feudal era marked by greater concentration of wealth and property, reduced upward mobility, demographic stagnation, and increased dogmatism. If the last seventy years saw a massive expansion of the middle class, not only in America but in much of the developed world, today that class is declining and a new, more hierarchical society is emerging. The new class structure resembles that of Medieval times. At the apex of the new order are two classes—a reborn clerical elite, the clerisy, which dominates the upper part of the professional ranks, universities, media and culture, and a new aristocracy led by tech oligarchs with unprecedented wealth and growing control of information. These two classes correspond to the old French First and Second Estates. Below these two classes lies what was once called the Third Estate. This includes the yeomanry, which is made up largely of small businesspeople, minor property owners, skilled workers and private-sector oriented professionals. Ascendant for much of modern history, this class is in decline while those below them, the new Serfs, grow in numbers—a vast, expanding property-less population. The trends are mounting, but we can still reverse them—if people understand what is actually occurring and have the capability to oppose them.

Today, the United States is becoming more like the Middle Ages than ever, as the gap between the rich and poor grows, and the pandemic, economic crisis, and protests reflect this great divide. The superwealthy have become like a new royalty and nobility, while a class of impoverished, landless, and homeless individuals and families continues to expand. The poor are like the peasants of medieval Europe -- a development fueling the seeds of revolution today, much like the medieval peasant revolts. Through meticulous research, author Gini Graham Scott paints a stark portrait of this growing division in society, drawing parallels to the Middle Ages and showing how our present course is ripe for social and political upheaval. But then there is hope, since the Middle Ages were followed by a Renaissance, a time of rapid change and creative development. The chapters cover these topics: Inequality from Middle Ages to Modern Times Who Has the Money? Creating and Expanding the Kingdoms Battling for Control The World of Work The Power and Influence of the Military and Family The Lifestyles of the Superrich and Others: Then and Now The Growing Inequality Between Rich and Poor War, Revolution, Famine, and the Plague The Growing Crisis and What to Do Next What an American Renaissance Might Look Like

Originally published in 1991. Covering courtship, disclosure, diversity, and public implications, the essays here discuss topics such as erotic magic, nakedness, physicians' attitudes about sex, boy-love, saints and sex, and the politics of sodomy, as they were manifested in medieval Europe and the Middle East.

This study of medieval women as postcolonial writers defines the literary strategies of subversion by which they authorized their alterity within the dominant tradition. To dismantle a colonizing culture, they made public the private feminine space allocated by gender difference: they constructed 'unhomely' spaces. They inverted gender roles of characters to valorize the female; they created alternate idealized feminist societies and cultures, or utopias, through fantasy; and they legitimized female triviality the homely female space to provide autonomy. While these methodologies often overlapped in practice, they illustrate how cultures impinge on languages to create what Deleuze and Guattari have identified as a minor literature, specifically for women as dis-placed. Women writers discussed include Hrotsvit of Gandersheim, Hildegard of Bingen, Marie de France, Marguerite Porete, Catherine of Siena, Margery Kempe, Julian of Norwich, and Christine de Pizan.

The Black Middle Ages examines the influence of medieval studies on African-American thought. Matthew X. Vernon focuses on nineteenth century uses of medieval texts to structure racial identity, but also considers the flexibility of medieval narratives more broadly in the medieval period, twentieth and twenty-first centuries. This book engages disparate discourses to reassess African-American positionalities in time and space. Utilizing a transhistorical framework, Vernon reflects on medieval studies as a discipline built upon a contended set of ideologies and acts of imaginative appropriation visible within source texts and their later mobilizations.

"The word "medieval" is often used in a negative way when talking about contemporary issues; *Why the Middle Ages Matter* refreshes our thinking about this historical era, and our own, by looking at some pressing concerns from today's world, asking how these issues were really handled in the medieval period, and showing why the past matters now. The contributors here

cover topics such as torture, animal rights, marriage, sexuality, imprisonment, refugees, poverty and end of life care. They shed light on relations between Christians and Muslims and on political leadership. This collection challenges many negative stereotypes of medieval people, revealing a world from which, for instance, much could be learned about looking after the spiritual needs of the dying, and about integrating prisoners into the wider community with the emphasis on reconciliation between victim and criminal. It represents a new level of engagement with issues of social justice by medievalists and provides a highly engaging way into studying the middle ages for students"--

Drawing from an eclectic mix of scholars from the US, UK, and Australia, *Medieval Afterlives in Popular Culture* examines the persistence of medieval themes, characters, and situations in a variety of media from reality television to Virginia Woolf, Arthurian film to Disney animation, *Shrek* to historical fantasy. Each essay demonstrates that the Middle Ages are not relegated to a static past but continue to fashion a vital presence in contemporary popular culture, changing our assumptions about the flow of history and the creation of the present.

The articles in this volume, by scholars all pursuing careers in the United States, concern the theoretical approaches and methods of early medieval studies. Most of the issues examined span the period from roughly 400 to 1000 CE and regions stretching from westernmost Eurasia to the Black Sea and the Baltic. This is the first volume of essays explicitly to reassess the heuristic structures and methodologies of research on "early medieval Europe." Because of its geographic, chronological, thematic, and methodological diversity and scope, the collection also showcases the breadth of early medieval studies currently practiced in the United States.

This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. So that the book is never forgotten we have represented this book in a print format as the same form as it was originally first published. Hence any marks or annotations seen are left intentionally to preserve its true nature.

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