The New Middle Ages

Becoming Male in the Middle Ages
A Cultural History of the Medieval Male Image

This book offers a new perspective on the medieval male, challenging the traditional view of the medieval man as a model of masculinity. It explores the many facets of medieval masculinity, from the ideals of knightly chivalry to the more private and personal aspects of male identity. The book shows how these ideals were shaped by the social and cultural contexts of the time, and how they were expressed in a variety of ways, from the physical to the spiritual. It provides a fresh and nuanced understanding of medieval masculinity, and how it has influenced our understanding of masculinity today.

Environmental History of the Middle Ages

This book provides a comprehensive overview of the environmental history of the Middle Ages, with a particular focus on the ways in which society and culture were shaped by the environment. It explores the many ways in which the environment was perceived and understood, from the natural elements of air, water, and earth, to the wild and domestic animals that were a part of everyday life. It also examines the ways in which the environment was used and exploited, and the impact that these activities had on the natural world.

Queer Love in the Middle Ages

This book explores queerness in the Middle Ages, examining the role that gay and lesbian relationships played in medieval society. It provides a compelling and nuanced understanding of the ways in which queerness was expressed and experienced in the Middle Ages, and how it was perceived and understood by those who lived during that time.

The Medieval World System

This book provides an in-depth exploration of the medieval world system, with a particular focus on the ways in which it was shaped by the environment. It explores the many ways in which the environment was perceived and understood, from the natural elements of air, water, and earth, to the wild and domestic animals that were a part of everyday life. It also examines the ways in which the environment was used and exploited, and the impact that these activities had on the natural world.

The New Middle Ages: The World System in the 21st Century

This book provides a comprehensive overview of the medieval world system, with a particular focus on the ways in which it was shaped by the environment. It explores the many ways in which the environment was perceived and understood, from the natural elements of air, water, and earth, to the wild and domestic animals that were a part of everyday life. It also examines the ways in which the environment was used and exploited, and the impact that these activities had on the natural world.

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Incest, Marriage, and Penance focuses on the incest motif as used in numerous medieval narratives. Explaining the weakness of great rulers, such as Charlemagne, or the fall of legendary heroes, such as Arthur, incest stories also reflect on changes to the sacramental regulations and practices related to marriage and penance. Such changes demonstrate the Church's increasing authority over the daily lives and relationships of the laity. Treated here are a wide variety of medieval texts, using as a central reference point Philippe de Rémis's thirteenth-century La Mancine, which presents one lay author's reflections on the role of consent in marriage, the nature of contrition and forgiveness, and even the meaning of relics. Studying a variety of genres including medieval romance, epic, miracles, and drama along with modern memoirs, films, and novels, Linda Rouillard emphasizes connections between medieval and modern social concerns. Rouillard concludes with a consideration of the legacy of the incest motif for the twenty-first century, including survivor narratives, and new incest anxieties associated with assisted reproductive technology. 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. The essays treat same-sex desire and life choices among medieval women by covering a diverse cultural domain and a wider range of fields, disciplines, and approaches than ever attempted in this context before. This text presents all of the most memorable posts of the medievalist blogosphere, along with essays on the genesis of the blog itself, the role of blogs in medieval scholarship, and the unique pleasures of studying a time period full of plagues, schisms, and assimilations. Representing Others in Medieval Iberian Literature explores the ways Arabic, Jewish, and Christian intellectuals in medieval Iberia (courteurs and clerics) adapt and transform the Andalusi 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 Andalusi 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 intellectual responses to continuing contact/conflict reflects a methodological approach based in Cultural and Translation Studies. Originally published in 1986, The High Middle Ages begins in the late twelfth century and ends, not with the arrival of the Tudor monarchs in 1485, but with the destruction of the wealth and power of the Church in the 1530s. The book looks at how the passing of the monasteries marked the transition from an economic and social system based on a balance – however shifting and uneasy – between the church and state, to a supreme reign of the church. The book discusses how the later middle ages were a period not of decay but of rapid change. It examines how sexual and social convulsion emerged in a society marked by restless energy and creativity. The three centuries covered in the book mark a key period of extensive change to the landscape and environment of England between 1200 to 1550. First published in 2000, Routledge is an imprint of Taylor & Francis, an informa company. 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. "The Disney Middle Ages: A Fairy-Tale and Fantasy Past examines the intersection between the products of the Walt Disney Company and the popular culture's fascination with the Middle Ages. The Disney Middle Ages have come, for many, to figure as the Middle Ages, forming the earliest visions of the medieval past for much of the contemporary Western (and increasingly Eastern) imaginary. The Disney Middle Ages explores Disney's accounts of the Middle Ages and their political and cultural ramifications, analyzing how these re-creations of a fairy-tale history function in modern society." -- 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. Is it possible to be a citizen of the world? Cosmopolitan thought has been at the center of recent debates surrounding human rights, legal obligations, international relations and political responsibility. Most of these debates trace their origins to the Enlightenment of the eighteenth century or to the teaching of Greek and Roman philosophers. Medieval literary fictions and travel accounts provide us with rich contextualizations of cosmopolitan thought. This collection of essays on medieval writings on cosmopolitan ethics and politics, writings generally ignored or glossed over in contemporary discourse. 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 displaced. 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 diary of Eleanor, first daughter of the duke of Aquitaine, from 1136 until 1137, when at age fifteen she becomes queen of France. Includes historical notes on her later life. An increased awareness of the importance of minority and subjugated voices to the histories and narratives which have previously excluded them has led to a wide-spread interest in the effects of colonization and displacement. This collection of essays is the first to apply post-colonial theory to the Middle Ages, and to critique that theory through the excavation of a distant past. The essays examine the establishment of colony, empire, and nationalism in order to expose the mechanisms of oppression through which 'aboriginal' 'native' or pre-existential cultures are displaced, eradicat, or transformed. "Here is the first full translation into English of one of the 20th century's few undoubted classics of history." — Washington Post Book World The Autumn of the Middle Ages is Johan Huizinga's classic portrait of life, thought, and art in fourteenth- and fifteenth-century France and the Netherlands. Few who have read this book in English realize that The Waning of the Middle Ages, the only previous translation,
vastly different from the original Dutch, and incompatible will all other European-language translations. For Huizinga, the fourteenth- and fifteenth-century marked not the birth of a dramatically new era in history—the Renaissance—but the fullest, ripest phase of medieval life and thought. However, his work was criticized both at home and in Europe for being "old-fashioned" and "too literary" when The Waning of the Middle Ages was first published in 1919. In the 1924 translation, Fritz Hopman adapted, reduced and altered the Dutch edition—softening Huizinga's passionate arguments, dulling his nuances, and eliminating theoretical passages. He dropped many passages Huizinga had quoted in their original old French. Additionally, chapters were rearranged; all references were dropped, and mistranslations were introduced. This translation corrects such errors, recreating the second Dutch edition which represents Huizinga's thinking at its most important stage. Everything that was dropped or rearranged has been restored. Prose quotations appear in French, with translations preprinted at the bottom of the page, mistranslations have been corrected. "The advantages of the new translation are so many... It is one of the greatest, as well as one of the most enthralling, historical classics of the twelfth century, and everyone will surely want to read it in the form that was obviously intended by the author." —Francis Haskel, New York Review of Books "A once pathbreaking piece of historical interpretation... This new translation will no doubt bring Huizinga and his pioneering work back into the discussion of historical interpretation..." —Rosamond McKitterick, New York Times Book Review. This important and overdue book examines illuminating manuscripts and other book arts of the Global Middle Ages and explores the form, 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 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 starts that this 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 brings together contemporary popular entertainment, current political subjects, and medieval history and culture to investigate the intersecting and often tangled relations between politics, aesthetics, reality and fiction, in relation to issues of morality, identity, social values, power, and justice, both in the past and the present. Despite the prodigious inventiveness of the Middle Ages, the era is often characterized as deeply suspicious of novelty. But if poets and philosophers urged caution about the new, Patricia Clare Ingham contends, their apprehension was less a result of a blind devotion to tradition than a response to radical expansions of possibility in diverse realms of art and science. Discovery and invention provoked moral questions in the Middle Ages as a means to adjudicate the ethics of invention and opening thorny questions of creativity and desire. The Medieval New concentrates on the preoccupation with newness and novelty in literary, scientific, and religious discourses of the twelfth through sixteenth centuries. Examining a range of evidence, from the writings of Roger Bacon and Geoffrey Chaucer to the letters of Christopher Columbus, and attending to histories of children's toys, the man-made marvels of romance, the utopian aims of alchemists, and the definitional precision of the scholastics, Ingham analyzes the ethical ambivalence with which medieval thinkers approached the category of the new. With its broad reconsideration of what the "newfangled" meant in the Middle Ages, The Medieval New offers an alternative to histories that continue to associate the medieval era with conservatism rather than with novelty, its benefits and liabilities. Calling into question present-day assumptions about newness, Ingham's study demonstrates the continued relevance of humanistic inquiry in the so-called traditional disciplines of contemporary scholarship. 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 timely volume examines the commitments of historicism in the wake of New Historicism. It contributes to the construction of a materialist historicism while, at the same time, proposing that discussions of work need not be limited to the clash between labour and capital. To this end, the essays offer more than a strictly historical view of the complex terms, social and literary, within which labour was treated in the medieval period. Several of the essays strive to reformulate the very critical language we use to think about the categories of labour and work through a continually
doubled engagement with modern theories of labour and medieval theories and practices of labour. The medieval film genre is not, in general, concerned with constructing a historically accurate past, but much analysis nonetheless centers on highlighting anachronisms. This book aims to help scholars and aficionados of medieval film think about how the re-creation of an often mythical past performs important cultural work for modern directors and viewers. The essays in this collection demonstrate that directors intentionally insert modern preoccupations into a setting that would normally be considered incompatible with these concepts. The Middle Ages provide an imaginary space far enough removed from the present day to explore modern preoccupations with human identity. In new readings of medieval language attitudes and identities, this book concludes that multilingualism informed masculinist discourses, which were aligned against the vernacular sentiment traditionally attributed to Langland and Chaucer. In this book, the author explores medieval society’s fascination with the cross-dressed woman. The author examines a wide variety of religious, literary, and historical sources, which record interpretations of sartorial attempts to overcome gender hierarchy and also illustrate, mainly through the device of inversion, a remarkably sustained desire to examine and reexamine the nature of social gender identities. This wide-ranging introduction to medieval Europe has been updated and revised. In his popular survey Brooke explores the variety of human experience in the period. He looks at society, economy, religious life and popular religion, learning, culture, as well as political events; the rise of the Normans and the heyday of the medieval Empire. For the new edition there is increased coverage of the role of women and more attention to central Europe, Bohemia, Hungary and Poland. This collection of original essays repositions medieval literary studies after an era of historicizing. A nalyzing 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. 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, twelfth 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. 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. 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 regnal identity through cultural practices such as religious patronage and the commissioning of manuscripts, tomb sculpture, and personal seals.