



The Making Of The Middle Ages

R W (Richard William) 19 Southern

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The Middle Ages Frank N. Magill,2012-11-12 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who s who Instead each entry provides an in depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual s life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual s

place in history All entries conclude with a fully annotated bibliography *The Making of the Middle Ages* Marios Costambeys, Andrew J. Hamer, Martin Heale, 2007-01-01 Liverpool was founded in the Middle Ages and as the city approaches its eight hundredth anniversary this book takes stock of Liverpool's scholarly contributions to modern understanding of the period From the eighteenth century to the twenty first scholars from Liverpool have made pioneering advances in fields as diverse as Celtic philology and manuscript collecting By focusing on a local perspective this volume presents a microcosmic view of the different building blocks of the modern construction of the Middle Ages while offering fresh insights into more universal elements of medieval culture such as pageantry and mystery plays **The Making of the Middle Ages**, 1965

Printing the Middle Ages Sian Echard, 2013-09-25 In *Printing the Middle Ages* Sian Echard looks to the postmedieval postmanuscript lives of medieval texts seeking to understand the lasting impact on both the popular and the scholarly imaginations of the physical objects that transmitted the Middle Ages to the English speaking world Beneath and behind the foundational works of recovery that established the canon of medieval literature she argues was a vast terrain of books scholarly or popular grubby or beautiful widely disseminated or privately printed By turning to these we are able to chart the differing reception histories of the literary texts of the British Middle Ages For Echard any reading of a medieval text whether past or present amateur or academic floats on the surface of a complex sea of expectations and desires made up of the books that mediate those readings Each chapter of *Printing the Middle Ages* focuses on a central textual object and tells its story in order to reveal the history of its reception and transmission Moving from the first age of print into the early twenty first century Echard examines the special fonts created in the Elizabethan period to reproduce Old English the hand drawn facsimiles of the nineteenth century and today's experiments with the digital reproduction of medieval objects she explores the illustrations in eighteenth century versions of *Guy of Warwick* and *Bevis of Hampton* she discusses nineteenth century children's versions of the *Canterbury Tales* and the aristocratic transmission history of John Gower's *Confessio Amantis* and she touches on fine press printings of Dante Froissart and Langland *The Middle Ages* Tom

Streissguth, 2009-06-24 This encyclopedia provides an abundance of information on the Middle Ages The Middle Ages began with the fall of the western Roman Empire in the fifth century and ended with the fifteenth century Renaissance Readers will learn about important religious political social and cultural transformations Entries cover people events and philosophies of the medieval age

The Quest for the Christ Child in the Later Middle Ages Mary Dzon, 2017-01-25 Beginning in the twelfth century clergy and laity alike started wondering with intensity about the historical and developmental details of Jesus' early life Was the Christ Child like other children whose characteristics and capabilities depended on their age Was he sweet and tender or formidable and powerful Not finding sufficient information in the Gospels which are almost completely silent about Jesus' childhood medieval Christians turned to centuries old apocryphal texts for answers In *The Quest for the Christ Child in the Later Middle Ages* Mary Dzon demonstrates how these apocryphal legends fostered a vibrant and creative

medieval piety Popular tales about the Christ Child entertained the laity and at the same time were reviled by some members of the intellectual elite of the church In either case such legends so persistent left their mark on theological devotional and literary texts The Cistercian abbot Aelred of Rievaulx urged his monastic readers to imitate the Christ Child's development through spiritual growth Francis of Assisi encouraged his followers to emulate the Christ Child's poverty and rusticity Thomas Aquinas for his part believed that apocryphal stories about the Christ Child would encourage youths to be presumptuous while Birgitta of Sweden provided pious alternatives in her many Marian revelations Through close readings of such writings Dzon explores the continued transmission and appeal of apocryphal legends throughout the Middle Ages and demonstrates the significant impact that the Christ Child had in shaping the medieval religious imagination *The Making of Memory in the Middle Ages* Lucie Doležalová, 2009-11-17 Memory in the Middle Ages has received particular attention in recent decades yet the topic remains difficult to grasp and the research on it rather fragmented This book gathers particular case studies on memory in different parts of medieval Europe and in a variety of fields including literatures languages manuscript studies history history of ideas philosophy social history and art history The studies address on the one hand memory as means of storing and recuperating knowledge arts of memory and memory aids and on the other hand memory as remembering and constructing the past including the subject of forgetting It should be useful to all interested in medieval culture literature and history Contributors are Milena Bartlov Bergsveinn Birgisson Irene Bueno Vincent Challet Greti Dinkova Bruun Lucie Doležalová David Falvey Carmen Florea Cécile Giraud Laura Iseppi de Filippis Farkas Gábor Kiss Róbert Lorenz Else Mundal Előd Némethy William J Purkis Slavica Ranković Lucia Raspe Kimberly Rivers Victoria Smirnova Francesco Stella Peter Tóth Tamás Visi Jon Whitman and Rafał Wójcik **The Central Middle Ages** Daniel Power, 2006-03-09 The period from the late tenth to the early fourteenth centuries was one of the most dynamic in European history Latin Christendom found a new confidence which has left its mark upon the landscape in the form of the great cathedrals and castles while thousands of new towns and villages were founded The continent was carved up into dynastic kingdoms and principalities from which the European state system would evolve An age of great religious enthusiasm it developed a darker side in the form of the Crusades and the persecution of heretics and Jews In this book seven experts in the field examine how Europe was transformed in the Central Middle Ages Thematic chapters analyse the political social economic religious and intellectual history of Latin Christendom and trace its expansion to the north south and east As well as many familiar topics the authors discuss less well known aspects of the period such as the popular experience of religion or the new kingdoms of east central Europe The book includes a chronology of developments a glossary maps illustrations and guidance for further reading **Music in Films on the Middle Ages** John Haines, 2013-10-30 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

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