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# The Art Of Matthew Paris In The Chronica Majora

**Norman Housley**



## **The Art Of Matthew Paris In The Chronica Majora:**

The Art of Matthew Paris in the Chronica Majora Suzanne Lewis, 1987-01-01      **Knighthoods of Christ** Norman Housley, 2017-05-15 During the Central Middle Ages Catholics had the opportunity to take part in Holy War in the Latin East in two different but related ways by taking the Cross and by entering the Order of the Temple Both crusaders and Knights Templar were dubbed by contemporary panegyrists milites Christi knights engaged in combat for the cause of Christ On numerous battlefields in the Middle East crusaders and Templars fought side by side By the late thirteenth century both modes of Holy War faced critical situations Crusading failed to save the mainland states of Palestine and Syria from Muslim conquest in 1291 while the Knights Templar entered a period of internal demoralisation and external attack that culminated in the suppression of their Order in 1312 This collection of essays by distinguished historians of the Crusades and the Order of the Temple covers the whole span of their historical evolution and offers numerous insights into the ideologies practicalities and ramifications of Christian Holy War in the Middle Ages      Medieval Manuscripts in the Digital Age Benjamin Albritton, Georgia Henley, Elaine Treharne, 2020-07-14 Medieval Manuscripts in the Digital Age explores one major manuscript repository's digital presence and poses timely questions about studying books from a temporal and spatial distance via the online environment Through contributions from a large group of distinguished international scholars the volume assesses the impact of being able to access and interpret these early manuscripts in new ways The focus on Parker on the Web a world class digital repository of diverse medieval manuscripts comes as that site made its contents Open Access Exploring the uses of digital representations of medieval texts and their contexts contributors consider manuscripts from multiple perspectives including production materiality and reception In addition the volume explicates new interdisciplinary frameworks of analysis for the study of the relationship between texts and their physical contexts while centring on an appreciation of the opportunities and challenges effected by the digital representation of a tangible object Approaches extend from the codicological palaeographical linguistic and cultural to considerations of reader reception image production and the implications of new technologies for future discoveries Medieval Manuscripts in the Digital Age advances the debate in manuscript studies about the role of digital and computational sources and tools As such the book will appeal to scholars and students working in the disciplines of Digital Humanities Medieval Studies Literary Studies Library and Information Science and Book History      **Illuminated History Books in the Anglo-Norman World, 1066-1272** Laura Cleaver, 2018-06-06 During the twelfth and thirteenth centuries texts about the recent and more distant past were produced in remarkable numbers in the lands controlled by the kings of England This may be seen in part as a response to changing social and political circumstances in the wake of the Norman conquest of England in 1066 The names of many of the twelfth and thirteenth century historians are well known and they include Orderic Vitalis William of Malmesbury John of Worcester Henry of Huntingdon Gerald of Wales and Matthew Paris Yet the manuscripts in which these works survive are also evidence

for the involvement of many other people in the production of history as patrons scribes and artists *Illuminated History Books in the Anglo Norman World* focuses on history books of the twelfth and thirteenth centuries to examine what they reveal about the creation circulation and reception of history in this period In particular this research concentrates on illuminated manuscripts These volumes represent an additional investment of time labour and resources and combinations of text and imagery shed light on engagements with the past as manuscripts were copied at specific times and places Imagery could be used to reproduce the features of older sources but it was also used to call attention to particular elements of a text and to impose frameworks onto the past As a result *Illuminated History Books in the Anglo Norman World* has the potential to change the way in which we see the medieval past and its historians

**The Apocalypse and the Shape of Things to Come** Frances Carey,1999-01-01 The Book of Revelation s legacy of visual imagery is evaluated here from the 11th century to the end of World War 2 illuminated manuscripts books prints and drawings of apocalyptic phases are examined

Medieval Codicology, Iconography, Literature and Translation Peter Rolfe Monks,D. D. R. Owen,2023-11-27 Medieval Codicology Iconography Literature and Translation groups 33 original essays by prominent scholars in four major medieval fields Manuscripts of Leiden University Beauvais Cathedral Sir John Donne details of scribal practices and Dominican copyists are especially important The codicological and iconographic studies are enhanced by 75 illustrations drawn from manuscripts or from miniatures in the *Petites Heures* of Jean de Berry and in copies of the *Roman de la Rose* Named artists are William de Brailes Master of Ghent Privileges Master of Jean Rolin Jean Colombe The Literature Section contains research papers on Haveloc Arthur rl m Tristan Fergus Sept Sages *Chemin de Vaillance* an Anglo Norman religious treatise Beghine compositions and perspectives on Cloister and Text One also finds discussions about *chevalerie perdre son alleluia* and about translators of the Bible St Jerome Boethius and the *De excidio Troi*

**Facing up to the History of Emotions** Stephanie Downes,Stephanie Trigg,2023-12-26 This book brings together several strands of medieval and medievalist work in the history of emotions with a focus on literary historical and cinema studies It asks how we may best face up to work that has been done already in these fields and speculates about work that might yet be done especially by medievalists working across medieval and postmedieval sources In the idiom facing up its editors evoke the impulse to assess and realize the place of medieval studies in the burgeoning field of emotions research Conceptually psychologically and artistically the face is perceived as being at the forefront of many human interactions and emotional practices as such the face is not only a powerful conceptual site for theorizing human relationships past and present or a site for the representation of emotion it is itself a catalyst for feeling As such the contributions gathered here provide a cutting edge reflection on the history of medieval emotions

*A Global Encyclopedia of Historical Writing* D.R. Woolf,2014-06-03 First published in 1998 Routledge is an imprint of Taylor Francis an informa company

Lost Artefacts from Medieval England and France Katherine Baker,2022 Contemporary descriptions of objects no longer extant examined to reconstruct these lost treasures Surviving

accounts of the material culture of medieval Europe including buildings boats reliquaries wall paintings textiles ivory mirror cases book bindings and much more present a tantalising glimpse of medieval life hinting at the material richness of that era However students and scholars of the period will be all too familiar with the frustration of trying to piece together a picture of the past from a handful of fragments The material turn has put art architecture and other artefacts at the forefront of historical and cultural studies and the resulting spotlight on the material culture of the past has been illuminating for researchers in many fields Nevertheless the loss of so much of the physical remnants of the Middle Ages continues to thwart our understanding of the period and much of the knowledge we often take for granted is based on a series of arbitrary survivals The twelve essays in this book draw on a wide array of sources and disciplines to explore how textual records from the chronicles of John of Worcester and Matthew Paris and inventories of monastic treasuries and noble women to Beowulf and early English riddles when combined with archaeological and art historical evidence can expand our awareness of artistic and cultural environments Touching on a broad range of issues around how we imaginatively reconstruct the medieval past and a variety of objects both precious and ephemeral this volume will be of fundamental interest to medieval scholars whatever their disciplinary field Contributors Katherine Baker Marian Bleeke Deirdre Carter Laura Cleaver Judith Collard Joshua Davies Kathryn Gerry Karl Kinsella Katherine A Rush Katherine Weikert Beth Whalley Victoria Yuskaitis

**The Routledge Companion to Medieval Iconography** Colum Hourihane, 2016-12-19 Sometimes enjoying considerable favor sometimes less iconography has been an essential element in medieval art historical studies since the beginning of the discipline Some of the greatest art historians including M le Warburg Panofsky Morey and Schapiro have devoted their lives to understanding and structuring what exactly the subject matter of a work of medieval art can tell Over the last thirty or so years scholarship has seen the meaning and methodologies of the term considerably broadened This companion provides a state of the art assessment of the influence of the foremost iconographers as well as the methodologies employed and themes that underpin the discipline The first section focuses on influential thinkers in the field while the second covers some of the best known methodologies the third and largest section looks at some of the major themes in medieval art Taken together the three sections include thirty eight chapters each of which deals with an individual topic An introduction historiographical evaluation and bibliography accompany the individual essays The authors are recognized experts in the field and each essay includes original analyses and or case studies which will hopefully open the field for future research *Western Warfare in the Age of the Crusades 1000-1300* John France, 2002-01-04 From the author of *Victory in the East A Military History of the First Crusade* this book offers a wide ranging and innovative survey of crusading warfare and is intended as a standard reference for students and professional historians *Imagining an English Reading Public, 1150-1400* Katharine Breen, 2010-04-29 Argues that the adaptation of habitus for a universal audience supported the development of a vernacular reading public *The Four Modes of Seeing* Elizabeth Carson Pastan, 2017-07-05 Borrowing its title from Madeline Harrison

Caviness's influential work on the modes of seeing articulated by the twelfth century cleric Richard of Saint Victor this interdisciplinary collection brings together the work of thirty scholars from England France Germany Italy Switzerland and the United States Each author has contributed an original article that engages with ideas formulated in Caviness's wide ranging scholarship The historiographic introduction discusses themes in Caviness's publications and their importance for art historical and medieval studies today The book's thematic matrix groups together essays concerned with The Material Object Documentary Reconstruction Post Disciplinary Approaches Multiple Readings Gender and Reception Performativity Text and Image Collecting and Consumption and Politics and Ideology The contributors include curators art historians historians and literary scholars Their subjects range from medieval stained glass to the nineteenth century Gothic Revival the *Sachsenspiegel* and Mel Gibson's *The Passion of the Christ* Many foreground issues of gender reception and textuality which have permeated Caviness's scholarship Some also present approaches to sites that have been the subject of important studies by Caviness including Canterbury Chartres Reims Saint Denis Sens and Troyes The volume offers a broad range of methodological approaches to key topics in the study of medieval imagery and thus highlights the vitality of the field today

**The Sea and Medieval English Literature** Sebastian I. Sobecki, 2008 A fresh and invigorating survey of the sea as it appears in medieval English literature from romance to chronicle hagiography to autobiography As the first cultural history of the sea in medieval English literature this book traces premodern myths of insularity from their Old English beginnings to Shakespeare's *Tempest* Beginning with a discussion of biblical classical and pre Conquest treatments of the sea it investigates how such works as the Anglo Norman *Voyage of St Brendan* the *Tristan* romances the chronicles of Matthew Paris *King Horn* *Patience* *The Book of Margery Kempe* and *The Libelle of Englyshe Polycye* shape insular ideologies of Englishness Whether it is Britain's privileged place in the geography of salvation or the political fiction of the idyllic island fortress medieval English writers' myths of the sea betray their anxieties about their own insular identity their texts call on maritime motifs to define England geographically and culturally against the presence of the sea New insights from a range of fields including jurisprudence theology the history of cartography and anthropology are used to provide fresh readings of a wide range of both insular and continental writings

**The Christian Jew and the Unmarked Jewess** Adrienne Williams Boyarin, 2020-11-27 In the Plea Rolls of the Exchequer of the Jews Trinity Term 1277 Adrienne Williams Boyarin finds the case of one Sampson son of Samuel a Jew of Northampton arrested for impersonating a Franciscan friar and preaching false Christianity He was sentenced to walk for three days through the centers of London Canterbury Oxford Lincoln and Northampton carrying the entrails and flayed skin of a calf and exposing his naked circumcised body to onlookers Sampson's crime and sentence Williams Boyarin argues suggest that he made a convincing friar when clothed Indeed many English texts of this era struggle with the similarities of Jews and Christians but especially of Jewish and Christian women Unlike men Jewish women did not typically wear specific identifying clothing nor were they represented as physiognomically distinct

Williams Boyarin observes that both before and after the periods in which art historians note a consistent visual repertoire of villainy and difference around Jewish men English authors highlight and exploit Jewish women's indistinguishability from Christians Exploring what she calls a polemic of sameness she elucidates an essential part of the rhetoric employed by medieval anti Jewish materials which could assimilate the Jew into the Christian and as a consequence render the Jewess a dangerous but unseeable enemy or a sign of the always convertible self The Christian Jew and the Unmarked Jewess considers realities and fantasies of indistinguishability It focuses on how medieval Christians could identify with Jews and even think of themselves as Jewish positively or negatively historically or figurally Williams Boyarin identifies and explores polemic of sameness through a broad range of theological historical and literary works from medieval England before turning more specifically to stereotypes of Jewish women and the ways in which rhetorical strategies that blur the line between sameness and othering reveal gendered habits of representation

**The Image of the Prophet between Ideal and Ideology** Christiane J. Gruber, Avinoam Shalem, 2014-10-24 Disziplin re Grenzen berschreitend zielt der Band darauf ab die Visualisierung Mohammeds in der westlichen Welt vis vis mit dessen Darstellung im Islam zu untersuchen Dabei wird das Material weder geographischen oder sprachlichen Sph ren zugeordnet noch werden Textquellen isoliert von bildlichen Darstellungen betrachtet Die Beitr ge er ffnen vielmehr einen thematischen und theoretischen Dialog ber die Frage wie der Prophet in verschiedenen kulturellen Traditionen in Europa und Amerika und in der Welt des Islam vom Mittelalter bis in die Gegenwart vergegenw rtigt wurde

**Romanesque Tomb Effigies** Shirin Fozi, 2021-03-12 Framed by evocative inscriptions tumultuous historical events and the ambiguities of Christian death Romanesque tomb effigies were the first large scale figural monuments for the departed in European art In this book Shirin Fozi explores these provocative markers of life and death establishing early tomb figures as a coherent genre that hinged upon histories of failure and frustrated ambition In sharp contrast to later recumbent funerary figures none of the known European tomb effigies made before circa 1180 were commissioned by the people they represented and all of the identifiable examples of these tombs were dedicated to individuals whose legacies were fraught rather than triumphant Fozi draws on this evidence to argue that Romanesque effigies were created to address social rather than individual anxieties they compensated for defeat by converting local losses into an expectation of eternal victory comforting the embarrassed heirs of those whose histories were marked by misfortune and offering compensation for the disappointments of the world Featuring numerous examples and engaging the visual historical and theological contexts that inform them this groundbreaking work adds a fresh dimension to the study of monumental sculpture and the idea of the individual in the northern European Middle Ages It will appeal to scholars of art history and medieval studies

History as a Visual Art in the Twelfth-Century Renaissance Karl F. Morrison, 2014-07-14 Karl Morrison discusses historical writing at a turning point in European culture the so called Renaissance of the twelfth century Why do texts considered at that time to be masterpieces seem now to be fragmentary and full of contradictions Morrison

maintains that the answer comes from ideas about art Viewing histories as artifacts made according to the same aesthetic principles as paintings and theater he shows that twelfth century authors and audiences found unity not in what the reason read in a text but in what the imagination read into it they prized visual over verbal imagination and employed a circular or nuclear spectator centered perspective cast aside in the Renaissance of the fourteenth and fifteenth centuries Twelfth century writers assimilated and transformed a tradition of the conceptual unity of all the arts and attributed that unity to the fact that art both conceals and discloses Recovering that tradition especially the methods and motives of concealment provides extraordinary insights into twelfth century ideas about the kingdom of God the status of women and the nature of time itself It also identifies a strain in European thought that had striking affinities to methods of perception familiar in Oriental religions and that proved to be antithetic to later humanist traditions in the West Originally published in 1990 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**Crusade and Christendom** Jessalynn Bird, Edward Peters, James M. Powell, 2013-03-26 In 1213 Pope Innocent III issued his letter *Vineam Domini* thundering against the enemies of Christendom the beasts of many kinds that are attempting to destroy the vineyard of the Lord of Sabaoth and announcing a General Council of the Latin Church as redress The Fourth Lateran Council which convened in 1215 was unprecedented in its scope and impact and it called for the Fifth Crusade as what its participants hoped would be the final defense of Christendom For the first time a collection of extensively annotated and translated documents illustrates the transformation of the crusade movement *Crusade and Christendom* explores the way in which the crusade was used to define and extend the intellectual religious and political boundaries of Latin Christendom It also illustrates how the very concept of the crusade was shaped by the urge to define and reform communities of practice and belief within Latin Christendom and by Latin Christendom's relationship with other communities including dissenting political powers and heretical groups the Moors in Spain the Mongols and eastern Christians The relationship of the crusade to reform and missionary movements is also explored as is its impact on individual lives and devotion The selection of documents and bibliography incorporates and brings to life recent developments in crusade scholarship concerning military logistics and travel in the medieval period popular and elite participation the role of women liturgy and preaching and the impact of the crusade on western society and its relationship with other cultures and religions Intended for the undergraduate yet also invaluable for teachers and scholars this book illustrates how the crusades became crucial for defining and promoting the very concept and boundaries of Latin Christendom It provides translations of and commentaries on key original sources and up to date bibliographic materials [Likeness and Presence](#) Hans

Belting, 1994 Before the Renaissance and Reformation holy images were treated not as art but as objects of veneration which possessed the tangible presence of the Holy the faithful believed that these images served as relics and were able to work miracles deliver oracles and bring victory to the battlefield In this magisterial book Hans Belting traces the long history of the sacral image and its changing role from surrogate for the represented image to an original work of art in European culture Likeness and Presence looks at the beliefs superstitions hopes and fears that come into play as people handle and respond to sacred images and presents a compelling interpretation of the place of the image in Western history Back cover

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