

the long – and inclusive – view of human history, even as she also carefully restricts the definition of ‘art’ (following Kristeller’s classic essay) to those objects made since the turn of the Industrial Revolution. Along the way she offers the insights of anthropology and an awareness of the full sweep of the history of made ‘things’, particularly from her own speciality of Mesoamerican archaeology. Her general essay is complemented by reprints of some of her most methodologically sophisticated articles, published earlier.

To this reader, Pasotory’s conspicuous smacks of nostalgia. She argues for the centrality of objects in the culture of simpler societies and expressly argues for the loss and gap between those settings and modernity:

Primitivist romantics are correct in diagnosing a very special role for the makers of things in archaic society – something that is visible to us too in the objects. It is hard to imagine that we will ever not be nostalgic for the self-assured centrality of those things ... the conditions for their creation are gone forever.

In such archaic society, she asserts, masks and figures provided spirit power as a form of technology, agents to achieve desired results. Archaic societies, in turn, can be classified as bands (hunter-gatherers, who used mental maps), tribes (villages, who use masks of identity), chiefdoms (who privilege portraiture), and finally states (whose diverse imagery of power often features gigantism), of which the only original locations were the ancient civilisations of China, India, Mesopotamia, Egypt, Mesoamerica and the Andes.

Pasotory signals epochal change in consequence of the adoption of newer technologies, first writing and then modern replication and mass media (photography, cinema, computers). Paradoxically, in the modern era, when the newly defined art has become part of Walter Benjamin’s ‘mechanical reproduction’, it nonetheless becomes more elaborated as the product of an individual hand, an artistic persona that is the literal hallmark of works of art. She is clear about her view of the decline of the importance of visual things over time, ultimately in the form of an anti-progress narrative:

things were the central form of communication technology in bands, tribes, chiefdoms, and states, and have forms and subjects appropriate to each. Writing, especially in literate states, moves things away from their central location

by privileging text. Things do not necessarily disappear but acquire new aspects such as aestheticism ... The concept of art is born at the beginning of the technological age and ‘art’ becomes associated with aestheticism. Under technological capitalism, art is both worshipped and marginalized as mass media take a central position in society. Having no direct function in economic and social life, older ‘art’ is collected and worshipped in museums or contemporary art is made for a very small audience.

No summary of her entire argument could surpass this passage.

This overall view begins from outside the core tradition of Western art-making, so it does not seek the universals or essentials of space and visual space, recently placed as the central terms of the principles of art history advanced by David Summers, *Real Space: World Art History and the Rise of Western Modernism* (Phaidon, 2003). Indeed, Pasotory argues in implicit contrast to Summers that painting is a later reduction of the three-dimensional effects of archaic stone sculpture, a medium and technical procedure only necessitated in the impoverished visual context of the textual era and its perceived need for an illusion of solids. Also in full opposition to Summers’ views, she continues her criticism of modernity and the West by trashing the tradition of the female nude as expressing ‘the pathos of the condition of image making in a textual world – voyeurism’. In her view – remarkably close to the caricature of Tom Wolfe’s *Painted Word* – contemporary art stems from late capitalist US abstraction, even when practiced by Australian aborigines and Amerindians: ‘While the West has been nostalgic for the archaic, the non-West has been progressively adopting the modern and casting off some of its traditions’. Here a brief discussion of ‘tourist art’ from Third World countries, building upon the insights of Fred Myers and Christopher Steiner, among others, might have offered a fruitful middle term of discussion about the modern condition in those regions. For Pasotory, however, overall, the basic changes in the use of artefacts over time, chiefly cognitive in substance, have only elicited symptoms of a later decadence: aestheticisation and the formulation of ‘art’ as a sterile and marginal category in society. She can only conclude, pessimistically, that modern art has reduced itself to one of three functions: communications technology; aesthetic treasure; or source of transcendence.

The remaining studies in Part Two (*‘Confessions of a formalist’*) focus on questions of style and aesthetics in Pre-Columbian and Andean artefacts as well as Amerindian shamanism and a wider essay on the relationship between ‘art and ethnicity’. Here, at least, this widely learned author can fruitfully expend her thoughtful analyses on works for which she has deep sensitivity and abiding sympathy.

LARRY SILVER  
University of Pennsylvania

## SUSPENDED ANIMATION: PAIN, PLEASURE & PUNISHMENT IN MEDIEVAL CULTURE

ROBERT MILLS

*Resurrection* 2005, 212 pp., £40.00, 248 pp., 10 colour plates, mono illus.  
ISBN 1-85196-240-8

The principle of Occam’s Razor, which has now come to mean that the simplest and most obvious solution to a problem is the most likely one, was expressed by William of Occam in the following form: ‘Pluralitas should not be assumed unnecessarily’. Robert Mills’ book of violence and victimisation during the Middle Ages does not share a great deal with either interpretation. It is complex and takes a very contemporary view of the period. Surprisingly for a book published by *Resurrection* the word ‘culture’ in the title is not prefixed by the word ‘visual’; this is a red herring.

Mills does begin his introduction with an image of a late-fourteenth-century Silesian crucifix, more notable for its uncommon Y-shaped structure than for any unusually horrific elements. Nonetheless, after a brief passage on how this wooden carving is the supreme manifestation of terror, emphasised by the perhaps unintentionally humorous caveat, ‘moving closer now (if we can)’, he sets out his wares of primarily textual sources for his book’s arguments. A glance at the dust-jacket of *Suspended Animation* reveals Mills to be a lecturer in English Language and Literature at Kings College whose aim is ‘to rattle the discursive cages of medieval studies’. This write-up is from Professor Mitchell Merback, revealed as an influence on Mills’ thinking three pages into the book. There are several historians mentioned, but the primary figure in whose footsteps Mills walks crops up two pages later: Michel Foucault seems to be a

# Suspended Animation Pain Pleasure And Punishment In Medieval Culture

**S Nieto**



## **Suspended Animation Pain Pleasure And Punishment In Medieval Culture:**

**Suspended Animation** Robert Mills, 2006-02-01 Suspended Animation argues that not only is the stereotype of uncontrolled violence in the Middle Ages historically misleading the gulf between modern society and the medieval era is not as immense as we might think

*Wounds and Wound Repair in Medieval Culture*, 2015-10-05 The spectacle of the wounded body figured prominently in the Middle Ages from images of Christ's wounds on the cross to the ripped and torn bodies of tortured saints who miraculously heal through divine intervention to graphic accounts of battlefield and tournament wounds evidence of which survives in the archaeological record and literary episodes of fatal or not so fatal wounds This volume offers a comprehensive look at the complexity of wounding and wound repair in medieval literature and culture bringing together essays from a wide range of sources and disciplines including arms and armaments military history medical history literature art history hagiography and archaeology across medieval and early modern Europe Contributors are Stephen Atkinson Debby Banham Albrecht Classen Joshua Easterling Charlene M Eska Carmel Ferragud M R Geldof Elina Gertsman Barbara A Goodman Mire Johnson Rachel E Kellett Ilana Krug Virginia Langum Michael Livingston Iain A MacInnes Timothy May Vibeke Olson Salvador Ryan William Sayers Patricia Skinner Alicia Spencer Hall Wendy J Turner Christine Voth and Robert C Woosnam Savage

*Crime and Punishment in the Middle Ages and Early Modern Age* Albrecht Classen, Connie Scarborough, 2012-10-30 All societies are constructed based on specific rules norms and laws Hence all ethics and morality are predicated on perceived right or wrong behavior and much of human culture proves to be the result of a larger discourse on vices and virtues transgression and ideals right and wrong The topics covered in this volume addressing fundamental concerns of the premodern world deal with allegedly criminal or simply wrong behavior which demanded punishment Sometimes this affected whole groups of people such as the innocently persecuted Jews sometimes individuals such as violent and evil princes The issue at stake here embraces all of society since it can only survive if a general framework is observed that is based in some way on justice and peace But literature and the visual arts provide many examples of open and public protests against wrongdoings ill conceived ideas and concepts and stark crimes such as theft rape and murder In fact poetic statements or paintings could carry significant potentials against those who deliberately transgressed moral and ethical norms or who even targeted themselves

*Torture and Brutality in Medieval Literature* Larissa Tracy, 2015 A new look at the way in which medieval European literature depicts torture and brutality

*The Texts and Contexts of Oxford, Bodleian Library, MS Laud Misc. 108*, 2010-12-17 The late thirteenth century monolingual Oxford manuscript Bodleian Library MS Laud Misc 108 bears singular importance to medieval studies for it preserves and anthologizes unique versions of several seminal Middle English texts including South English Legendary Havelok the Dane and King Horn and Somer Soneday While critics have traditionally classified these poems by genre this book returns them to their manuscript context in a comprehensive examination of this vernacular codex Considering the manuscript as a whole book rather than a

miscellany of romances saints lives and religious poems these inter connected essays focus on the physical contextual and critical intersections of Bodleian Library MS Laud Misc 108 Codicological evidence foregrounds the manuscript s investment in a particular vision of an English Christian identity Contributors are A S G Edwards Thomas R Liska Murray J Evans Andrew Taylor Diane Speed Susanna Fein Robert Mills Andrew Lynch Daniel Kline Christina M Fitzgerald and J Justin Brent

*Knowledge and Pain*, 2012-01-01 Pain studies both in exact sciences and in the humanities are a fast shifting field This volume condenses a spectrum of recent views of pain through the lens of humanistic studies Methodologically the volume is an interdisciplinary study of the questions pertaining to the accessibility of pain physical or emotional to understanding and of the possible influence of suffering on the enhancement of knowledge in private experience or public sphere Undeterred by the widespread belief that pain cannot be expressed in language and that it is intransmissible to others the authors of the essays in the collection show that the replicability of records and narratives of human experience provides a basis for the kind of empathetic attention dialogue and contact that can help us to register the pain of another and understand its conditions and contexts Needless to say the improvement of this understanding may also help map the ways for the ethics of response to and help for pain Whereas the authors of the volume tend to share the view of pain as a totally negative phenomenon the position taken in Elaine Scarry s *The Body in Pain* they hold this view applicable mainly to the attitudes to the pain of others and the imperative of minimise the causes of another s suffering They also consider this view to be culturally and temporally circumscribed The volume suggests that one s own personal experience of suffering along with the awareness of the seriality of such experience among fellow sufferers can be conducive to emotional and intellectual growth The reading of literature dealing with pain can lead to similar results through vicariously experienced suffering whose emotional corollaries and intellectual consequences may be conveyed through artistic rather than discursive means The distinctive features of the volume are that it processes these issues in a historicising way deploying the history of the ideas of pain from the Middle Ages to the present day and that it makes use of the methodology of different disciplines to do so arriving to similar conclusions through as it were different paths The disciplines include analytic philosophy historiography history of science oral history literary studies and political science

**Flaying in the Pre-modern World** Larissa

Tracy, 2017 From images of Saint Bartholomew holding his skin in his arms to scenes of execution in Havelok the Dane to laws that prescribed it as a punishment for treason this volume explores the idea and the reality of skin removal flaying in the Middle Ages It interrogates the connection between reality and imagination in depictions of literal skin removal rather than figurative or theoretical interpretations of flaying and offers a multilayered view of medieval and early modern perceptions of flaying and its representations in European culture

**Wounds in the Middle Ages** Anne Kirkham, Cordelia

Warr, 2016-02-11 Wounds were a potent signifier reaching across all aspects of life in Europe in the middle ages and their representation perception and treatment is the focus of this volume Following a survey of the history of medical wound

treatment in the middle ages paired chapters explore key themes situating wounds within the context of religious belief writing on medicine status and identity and surgical practice The final chapter reviews the history of medieval wounding through the modern imagination Adopting an innovative approach to the subject this book will appeal to all those interested in how past societies regarded health disease and healing and will improve knowledge of not only the practice of medicine in the past but also of the ethical religious and cultural dimensions structuring that practice *Violence and the Genesis of the Anatomical Image* Rose Marie San Juan, 2022-11-28 Nothing excited early modern anatomists more than touching a beating heart In his 1543 treatise Andreas Vesalius boasts that he was able to feel life itself through the membranes of a heart belonging to a man who had just been executed a comment that appears near the woodcut of a person being dissected while still hanging from the gallows In this highly original book Rose Marie San Juan confronts the question of violence in the making of the early modern anatomical image Engaging the ways in which power operated in early modern anatomical images in Europe and to a lesser extent its colonies San Juan examines literal violence upon bodies in a range of civic religious pedagogical and exploratory contexts She then works through the question of how bodies were thought to be constituted systemic or piecemeal singular or collective and how gender determines this question of constitution In confronting the issue of violence in the making of the anatomical image San Juan explores not only how violence transformed the body into a powerful and troubling double but also how this kind of body permeated attempts to produce knowledge about the world at large Provocative and challenging this book will be of significant interest to scholars across fields in early modern studies including art history and visual culture science and medicine *Feeling Persecuted* Anthony Bale, 2012-01-01 In *Feeling Persecuted* Anthony Bale explores the medieval Christian attitude toward Jews which included a pervasive fear of persecution and an imagined fear of violence enacted against Christians As a result Christians retaliated with expulsions riots and murders that systematically denied Jews the right to religious freedom and peace Through close readings of a wide range of sources Bale exposes the perceived violence enacted by the Jews and how the images of this Christian suffering and persecution were central to medieval ideas of love community and home The images and texts explored by Bale expose a surprising practice of recreational persecution and show that the violence perpetrated against medieval Jews was far from simple anti-Semitism and was in fact a complex part of medieval life and culture Bale's comprehensive look at medieval poetry drama visual culture theology and philosophy makes *Feeling Persecuted* an important read for anyone interested in the history of Christian Jewish relations and the impact of this history on modern culture

**Representations of the Body in Middle English Biblical Drama** Estella Ciobanu, 2018-07-31 *Representations of the Body in Middle English Biblical Drama* combines epistemological enquiry gender theory and Foucauldian concepts to investigate the body as a useful site for studying power knowledge and truth Intertwining the conceptualizations of violence and the performativity of gender identity and roles Estella Ciobanu argues that studying violence in drama affords insights

into the cultural and social aspects of the later Middle Ages The text investigates these biblical plays through the perspective of the devil and offers a unique lens that exposes medieval disquiets about Christian teachings and the discourse of power Through detailed primary source analysis and multidisciplinary scholarship Ciobanu constructs a text that interrogates the significance of performance far beyond the stage

**Gender, Sexuality and Museums** Amy K. Levin, 2010-09-13 Gender Sexuality and Museums provides the only repository of key articles new essays and case studies for the important area of gender and sexuality in museums It is the first reader to focus on LGBT issues and museums and the first reader in nearly 15 years to collect articles which focus on women and museums At last students of museum studies women s studies LGBT studies and museum professionals have a single resource The book is organised into three thematic parts each with its own introduction Sections focus on women in museum work applications of feminist and LGBT theories to museum exhibitions exhibitions and collections pertaining to women and individuals who are LGBT The Case studies in a fourth part provide different perspectives to key topics such as memorials and memorializing modernism and museums and natural history collections The collection concludes with a bibliographic essay evaluating scholarship to date on gender and sexuality in museums Amy K Levin brings together outstanding articles published in the past as well as new essays The collection s scope is international with articles about US Canadian and European institutions Gender Sexuality and Museums A Routledge Reader is an essential resource for those studying gender and sexuality in the museum

**Life in Medieval Europe** Danièle Cybulskie, 2019-12-19 A lovely witty treasure trove of a book spilling over with historical gems a very human history sometimes weird always wonderful Dan Jones New York Times bestselling author Have you ever found yourself watching a show or reading a novel and wondering what life was really like in the Middle Ages What did people actually eat Were they really filthy And did they ever get to marry for love In Life in Medieval Europe Fact and Fiction you ll find fast and fun answers to all your secret questions from eating and drinking to sex and love Find out whether people bathed what they did when they got sick and what actually happened to people accused of crimes Learn about medieval table manners tournaments and toothpaste and find out if people really did poop in the moat To say that this book was fun to read would be an understatement Cybulskie s knowledge radiates in every page of this short book It was educational and entertaining all at the same time Simply a wonderful resource for novice medievalists and writers of historical fiction and nonfiction alike

**Adventures of a Tudor Nerd** All in all this is an excellent book to put to bed many of the myths surrounding medieval existence that persist in the popular imagination Easy to read and well worth the time to read it I highly recommend this book if you want to get a mostly unbiased view of medieval life Battles and Book Reviews

**Bodily Pain in Romantic Literature** Jeremy Davies, 2014-03-14 Shortlisted for the University English Early Career Book Prize 2016 Shortlisted for the British Association for Romantic Studies First Book Prize 2015 When writers of the late eighteenth and early nineteenth centuries explored the implications of organic and emotional sensitivity the pain of the body gave rise to unsettling but

irresistible questions Urged on by some of their most deeply felt preoccupations and in the case of figures like Coleridge and P B Shelley by their own experiences of chronic pain many writers found themselves drawn to the imaginative scrutiny of bodies in extremis Bodily Pain in Romantic Literature reveals the significance of physical hurt for the poetry philosophy and medicine of the Romantic period This study looks back to eighteenth century medical controversies that made pain central to discussions about the nature of life and forward to the birth of surgical anaesthesia in 1846 It examines why Jeremy Bentham wrote in defence of torture and how pain sparked the imagination of thinkers from Adam Smith to the Marquis de Sade Jeremy Davies brings to bear on Romantic studies the fascinating recent work in the medical humanities that offers a fresh understanding of bodily hurt and shows how pain could prompt new ways of thinking about politics ethics and identity

*A Cultural History of Disability in the Middle Ages* Jonathan Hsy,Tory V. Pearman,Joshua R. Eyler,2023-05-17 The Middle Ages was an era of dynamic social transformation and notions of disability in medieval culture reflected how norms and forms of embodiment interacted with gender class and race among other dimensions of human difference Ideas of disability in courtly romance saints lives chronicles sagas secular lyrics dramas and pageants demonstrate the nuanced and sometimes contradictory relationship between cultural constructions of disability and the lived experience of impairment An essential resource for researchers scholars and students of history literature visual art cultural studies and education *A Cultural History of Disability in the Middle Ages* explores themes and topics such as atypical bodies mobility impairment chronic pain and illness blindness deafness speech learning difficulties and mental health

**A Cultural History of Sexuality in the Middle Ages** Ruth Evans,2012-03-01 Historians of sexuality have often assumed that medieval people were less interested in sex than we are But people in the Middle Ages wrote a great deal about sex in confessors manuals in virginity treatises and in literary texts This volume looks afresh at the cultural meanings that sex had throughout the period presenting new evidence and offering new interpretations of known material Acknowledging that many of the categories that we use today to talk about sexuality are inadequate for understanding sex in premodern times the volume draws on important recent work in the historiography of medieval sexuality to address the conceptual and methodological challenges the period presents *A Cultural History of Sexuality in the Middle Ages* presents an overview of the period with essays on heterosexuality homosexuality sexual variations religious and legal issues health concerns popular beliefs about sexuality prostitution and erotica

**The Routledge Handbook of Qualitative Criminology** Heith Copes,J. Miller,2015-03-02 Despite illustrious origins dating to the 1920s qualitative crime research has long been overshadowed by quantitative inquiry After decades of limited use there has been a notable resurgence in crime ethnography naturalistic inquiry and related forms of fieldwork addressing crime and related social control efforts The Routledge Handbook of Qualitative Criminology signals this momentum as the first major reference work dedicated to crime ethnography and related fieldwork orientations Synthesizing the foremost topics and issues in qualitative criminology into a single definitive work the Handbook provides a first look reference source for scholars

and students alike The collection features twenty original chapters on leading qualitative crime research strategies the complexities of collecting and analyzing qualitative data and the ethical propriety of researching active criminals and incarcerated offenders Contributions from both established luminaries and talented emerging scholars highlight the traditions and emerging trends in qualitative criminology through authoritative overviews and lived experience examples Comprehensive and current The Routledge Handbook of Qualitative Criminology promises to be a sound reference source for academics students and practitioners as ethnography and fieldwork realize continued growth throughout the 21st Century

*The Mystical Science of the Soul* Jessica A. Boon, 2012-12-07 The Mystical Science of the Soul explores the unexamined influence of medieval discourses of science and spirituality on recogimiento the unique Spanish genre of recollection mysticism that served as the driving force behind the principal developments in Golden Age mysticism Building on recent research in medieval optics physiology and memory in relation to the devotional practices of the late Middle Ages Jessica A Boon probes the implications of an embodied soul for the intellectual history of Spanish mysticism Boon proposes a fundamental rereading of the key recogimiento text Subida del Monte Si n 1535 1538 which melds the traditionally distinct spiritual techniques of moral self examination Passion meditation and negative theology into one cognitively adept path towards mystical union She is also the first English language scholar to treat the author of this influential work the Renaissance physician Bernardino de Laredo a pivotal figure in the transition from medieval to early modern spirituality on the Iberian peninsula and a source for Teresa of Avila s mystical language

**The Jewish-Christian Encounter in Medieval Preaching** Jonathan Adams, Jussi Hanska, 2014-10-03 This book explores the complexity of preaching as a phenomenon in the medieval Jewish Christian encounter This was not only an encounter as physical meeting or confrontation such as the forced attendance of Jews at Christian sermons that took place across Europe but also an imaginary or theological encounter in which Jews remained a figure from a distant constructed time and place who served only to underline and verify Christian teachings Contributors also explore the Jewish response to Christian anti Jewish preaching in their own preaching and religious instruction

**Routledge International Handbook of Visual Criminology** Michelle Brown, Eamonn Carrabine, 2017-07-06 Dynamically written and richly illustrated the Routledge International Handbook of Visual Criminology offers the first foundational primer on visual criminology Spanning a variety of media and visual modes this volume assembles established researchers whose work is essential to understanding the role of the visual in criminology and emergent thinkers whose work is taking visual criminology in new directions This book is divided into five parts that each highlight a key aspect of visual criminology exploring the diversity of methods techniques and theoretical approaches currently shaping the field Part I introduces formative positions in the developments of visual criminology and explores the different disciplines that have contributed to analysing images Part II explores visual representations of crime across film graphic art documentary police photography press coverage and graffiti and urban aesthetics Part III discusses the



relationship of visual criminology to criminal justice institutions like policing punishment and law Part IV focuses on the distinctive ethical problems posed by the image reflecting on the historical development theoretical disputes and methodological issues involved Part V identifies new frameworks and emergent perspectives and reflects upon the distinctive challenges and limits that can be seen in this emerging field This book includes a vibrant colour plate section and over a hundred black and white images breaking down the barriers between original photography and artwork historic paintings and illustrations and modern comics and films This interdisciplinary book will be of interest to criminologists sociologists visual ethnographers art historians and those engaged with media studies

The Enigmatic Realm of **Suspended Animation Pain Pleasure And Punishment In Medieval Culture**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Suspended Animation Pain Pleasure And Punishment In Medieval Culture** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

<https://archive.kdd.org/book/Resources/Documents/the%20american%20revolution%20in%20new%20york%20its%20political%20social%20and%20economic%20significance.pdf>

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