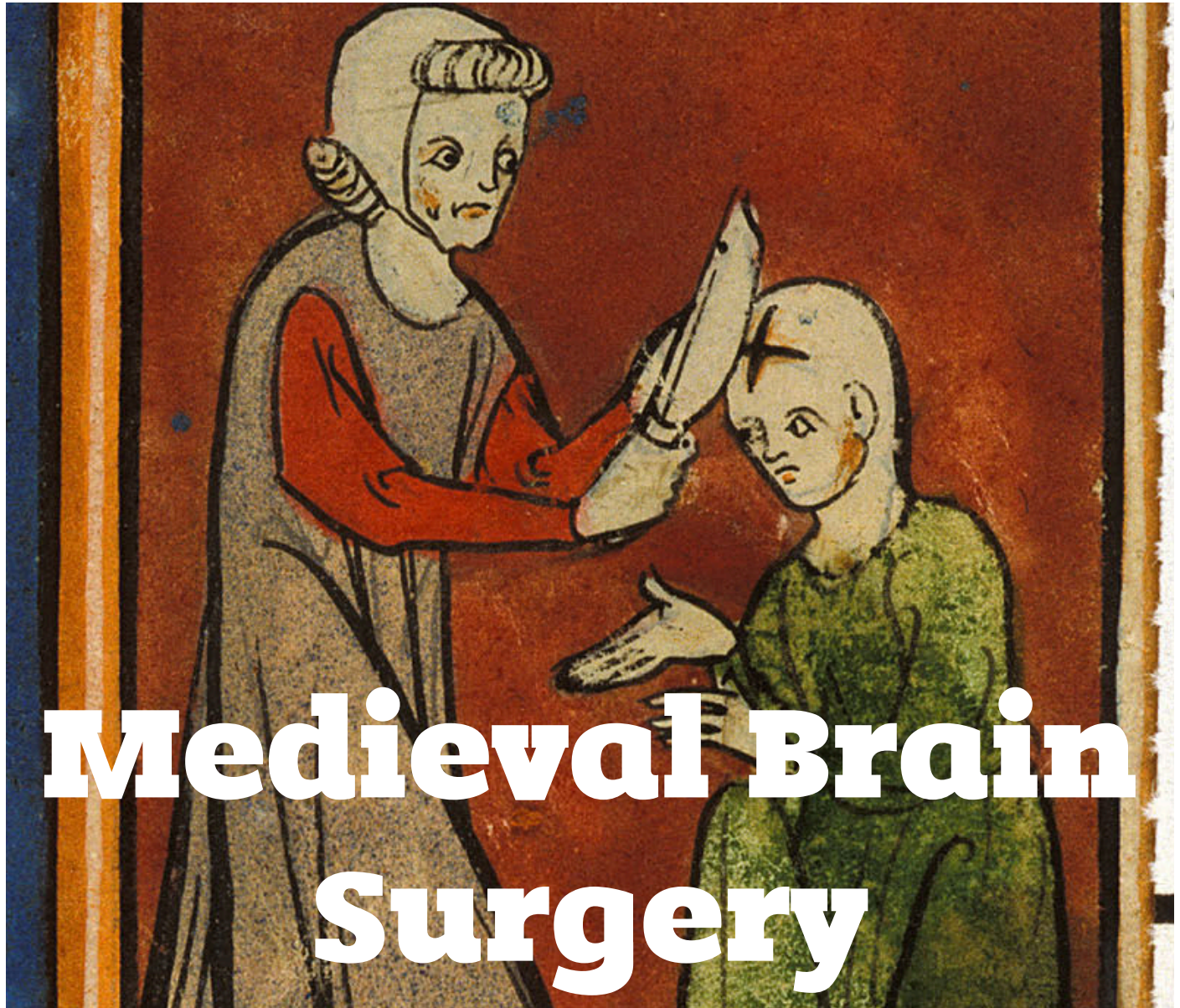


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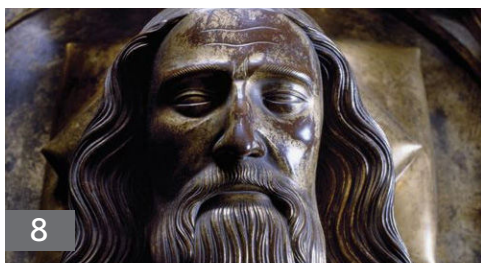


Medieval Brain Surgery

King Edward III as Dad

Saints in the Middle Ages

Gargoyles



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Eat, Drink and Be Merry and the Edible Monument



Agincourt 600 Celebrated with Pomp and Pageantry at Westminster Abbey

600 years ago, the bells of Westminster Abbey rang out as word arrived in London that Henry V had defeated the French in Agincourt.



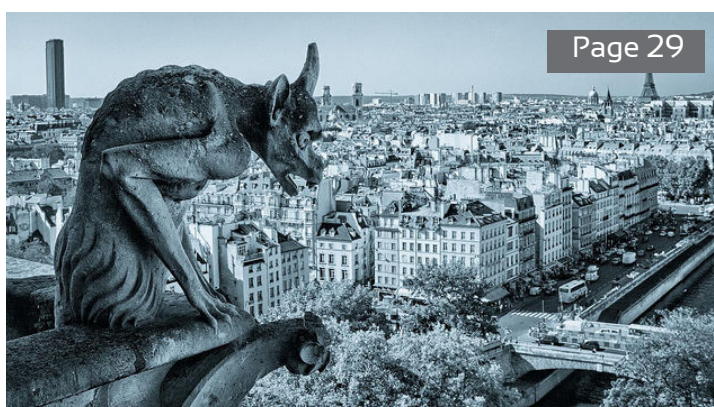
How Many Medieval Saints Are There?

The short answer is that we don't know exactly, and that the number is still growing.



Medieval Brain Surgery

What to do if your patient was suffering from a fractured skull?



Gargoyles: Mysterious Monsters of the Middle Ages

I love gargoyles. While there are so many beautiful pieces of sculpture that have survived the Middle Ages, like so many people, I'm drawn to those strange and ugly funny faces, not least of all because I can't figure out what they're for.

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Oxford researchers to reveal the stories behind medieval religious relics

The University of Oxford is set to become a world-leading centre in the study of ancient and medieval Christian relics. Relics are objects that survive from ancient times, often associated with a saint's body or their belongings, and usually kept as objects of historical interest or spiritual devotion. The new Oxford initiative will launch today at Keble College's Advanced Studies Centre (ASC). For the first time, it will bring together a large team of researchers from a range of different disciplines to study religious relics. It will include experts in radiocarbon dating, genetics and theology. Until now, these dimensions have been studied separately but this initiative will provide a joined up approach.

The researchers aim to understand more about the origin and movement around the world of religious relics that have been attributed to specific individuals. They will be aided by significant developments in scientific methods, such as higher precision radiocarbon dating that can pinpoint chronologies. DNA analysis can establish common ancestries and the probable geographic origin of an individual, while historical and material evidence can be used to identify objects of special interest and set scientific data in a proper context to show how the relics were moved around by the Christian networks around the world.

Oxford has a long-held reputation in studying the remains of relics, using the Radiocarbon Accelerator Unit to date the Shroud of Turin and remains attributed to St John the Baptist. More recent work has included an analysis of remains that were

thought to be of St Luke, St David, and the True Cross – remains of the cross upon which Jesus was crucified, according to Christian tradition. The results of this latest work are not yet published.

In 2014, the team analysed remains of a small finger bone attributed to John the Baptist that was associated with the famous Guelph Treasure, a medieval collection of relics and ecclesiastical art that came to be associated with the European royal House of Guelph. The sample from the finger bone was dated to 660-770 AD, which meant it was too young for St John the Baptist, however, the researchers are still intrigued as to why it is much older than the rest of the Guelph relic collection, which started after 1100 AD.

A key researcher Professor Tom Higham, who is Deputy Director of Oxford Radiocarbon Accelerator Unit, said 'It's the first time, I



Reliquary containing the finger of John the Baptist, now at the Nelson-Atkins Museum of Art, Kansas City - Photo by WAJWAJ . Wikimedia Commons

believe, that scholars from many different disciplines have collaborated in the ongoing study of ancient religious relics. We want to find out the age and origin of the relics, whether they were from the same individuals, and where they were moved to. We will not be able to say with 100 % certainty that they belong to a particular individual who is celebrated as a saint. However, through gathering a body of evidence we will be able to say whether or not the remains originate from the same time and place as the attributed saint.'

Dr Georges Kazan of the School of Archaeology in Oxford said: 'By analysing remains attributed to specific individuals, we hope to build up a picture of when and how relics appear in the historic record and whether any are related to each other in time

and space. The Christian belief that relics were imbued with miraculous powers, granting benefits both in this world and the next, resulted in widespread demand and circulation, particularly in The Middle Ages. Scientific analysis has now shown that a number of relics attributed to specific saints are counterfeit or misidentified, while revealing that others may in fact be of the time and place where a particular 'holy' person lived.. Whereas in the past larger samples were needed for dating, we now have the latest scientific processes that allow us to establish the true date of samples from tiny samples - the size of a pinch of salt. Even if they have been handled over the centuries, we have processes that allow us to obtain the real dates by purifying the relics of more 'modern' contaminant particles.'

Glosses made by Nicholas of Cusa discovered in Vatican Library manuscript

A historian has identified a new set of annotations and commentaries made by German philosopher and theologian Nicholas of Cusa (1401-1464), in the margins of the manuscript Vaticano Latino 4071 in the Vatican Apostolic Library, following his reading of a Latin Qu'ran.

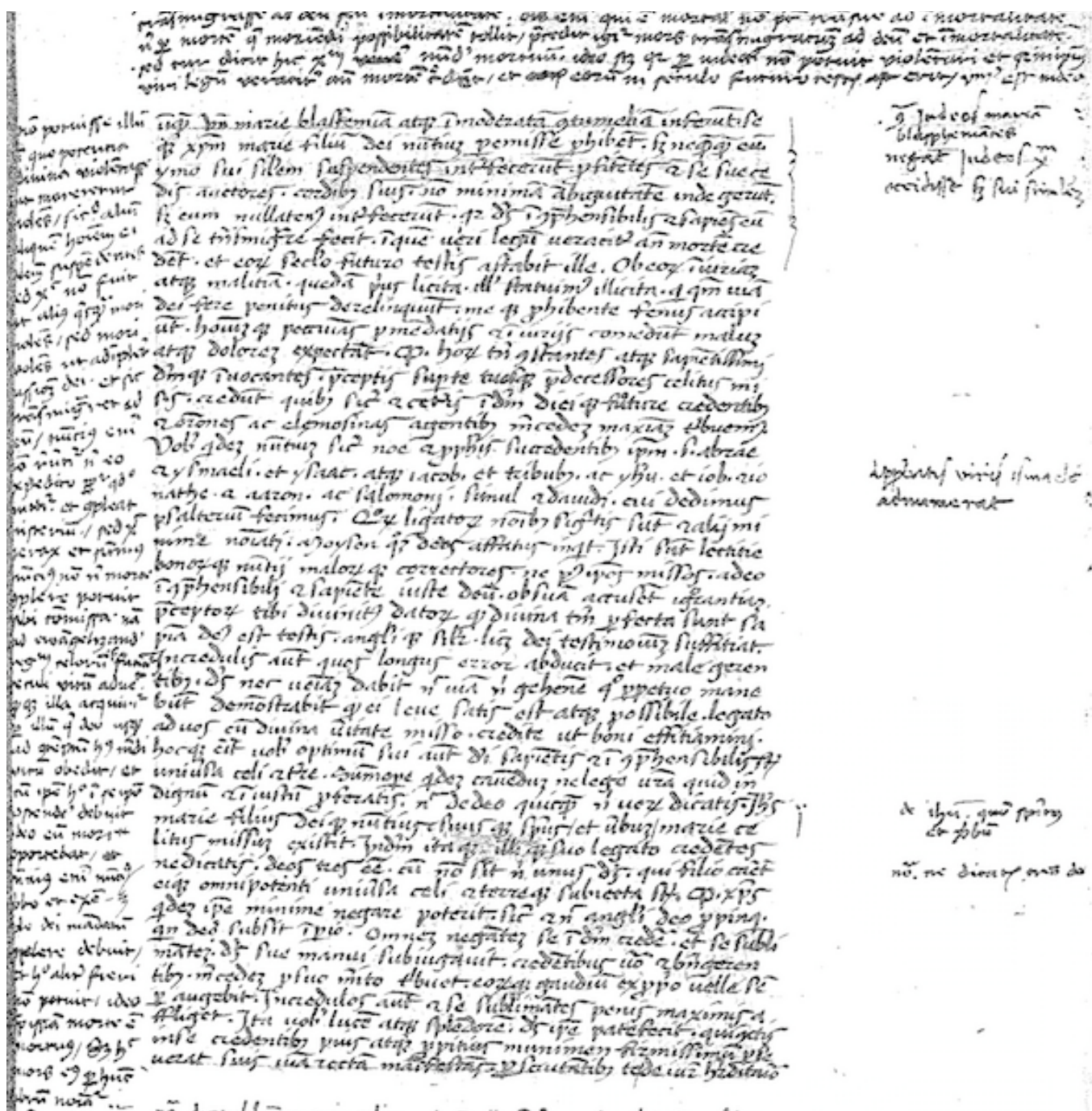
The discovery is an important one as it shows the Cardinal's interest in giving theological support to the "geopolitical" strategy of Pius II towards Islam. To this end he read the Qu'ran carefully and thoroughly, and went on to make these glosses: attributable to him from their content and paleographic features.

The discovery was made by José Martínez Gázquez, emeritus professor at the Universitat Autònoma de Barcelona, and been published in the journal *Medieval Encounters*. It was presented in greater detail in the 52nd International Conference of the Centro Italiano di Studi sul Basso Medioevo Accademia Tudertina, dedicated to «Nicolò Cusano. L'uomo, i libri e l'opera», held last month in Todi, Italy (the town where Nicholas of Cusa died in 1464).

From a young age, Cardinal Nicholas of Cusa took a great interest in Islam and the relationships between religions. He wrote

three fundamental works on Islam: *De pace fidei*, dated September 1453 (Fall of Constantinople on 29 May 1453), his letter to Juan de Segovia on 29 December 1454 and the *Cribratio AlKorani* of 1460/61.

Nicholas of Cusa directed all his intellectual energy towards writing the latter of these, reading the Qu'ran carefully and thoroughly and making his customary notes as he read. And the end result of all this reading is the glosses written in his hand in the margins of the manuscript Vaticano Latino 4071, in the Vatican Apostolic Library, in the years 1459 to 1460. This is a different set to the well-known glosses of MS. 108 in the library of the St. Nikolaus Hospital in Bernkastel-Kues, and its discovery will give us a better understanding of Nicholas of Cusa's thinking on Islam and the arguments he used to discredit the Qu'ran in favour of the truths of the Christian gospel. Nicholas of Cusa's work shows a hostility to the doctrine of the Koran



MS Vat. Lat. 4071, fol. 41r. © 2015 Bibliotheca Apostolica Vaticana

shows a hostility to the doctrine of the Qu'ran and the Muslim way of life that was typical among Christians all through the Middle Ages and the Modern Age.

Referring to the process by which he made the discovery, Martínez Gázquez stresses that "identifying Nicholas of Cusa's glosses shows once more how rewarding it is to go back to the manuscripts and read the texts directly, as they still keep innumerable secrets but are generously willing to reveal these to anyone who is prepared to approach them with patience, hard work and rigour,

without taking the easy path of repetition and commonplaces".

Professor Martínez Gázquez leads the Islamo-Latin inter-university research group, which studies how Islam was perceived in Christian Europe by analysing and editing the Latin translations of the Qu'ran and Latin literature of controversy. This can provide an insight into the friction between Christian Europe and the Muslim world in the Middle Ages and the Modern Age.

King Edward III as Dad

Military successes overseas, domestic calm, but the creator of the Order of the Garter's biggest achievement ... was being a good father!

For University of Huddersfield historian Nicole Harding, the best medieval monarch was King Edward III, who reigned from 1327 until his death the age of 64 in 1377.

He presided over stunning military successes overseas, and brought stability to his realm at home. His reign was also a golden age of chivalry with the creation of the Order of the Garter. But for Nicole, the clinching factor in Edward's success was that he was a good family man.

The king had a large brood of children, but unlike most other English medieval monarchs he was never in conflict with his elder sons – who included the Black Prince – and centuries before Queen Victoria, he created a real family monarchy, cultivating a close relationship with all his children.

"Fatherhood was essential to Edward III's reign and to his masculinity," concludes Nicole in a dissertation entitled *Exemplar King and Doting Parent: Examining the Role of Fatherhood in the Life of Edward III c. 1320 - 1377*, now available to read in the **University of Huddersfield's Repository**. It is a highly original appraisal of the king that earned her an MA degree, and now Nicole has moved on to an engrossing doctoral project in which she collaborates with the Hepworth Wakefield to examine a Victorian art collection that reflects the medieval past of Yorkshire.

Nicole is from St Albans, but when checking out potential universities she was immediately captivated by the friendliness and enthusiasm of the history department at Huddersfield. She came and stayed for her BA in history and English literature, her MA and now a PhD.

Initially, the Victorian period interested her the most, but Nicole was soon enthused by the researches of Dr Katherine Lewis and Dr Pat Cullum, experts on medieval gender studies.

When Nicole began to research kingship and masculinity for an undergraduate project, she was fascinated by an image of Edward III's tomb at Westminster Abbey in which an effigy of the king was surrounded by 12 figurines representing his children.

"That is absolutely unusual. His children were so important to Edward that they stood for posterity on his tomb, signifying something so important about his kingship."

She explored the theme during her BA and developed it for her MA. But now she leaps ahead to the nineteenth century, having earned a Collaborative Doctoral Award conducted in tandem with the Hepworth Wakefield, following the success of Professor Paul Ward – Head of the University of Huddersfield's Department of History, English, Languages and Media – when he bid



Edward III, detail from his bronze effigy in Westminster Abbey

to the Arts and Humanities Research Council for a training grant of £55,000. The project is entitled *Location, Location, Location: The Gott Collection, Yorkshire Landscapes and Connected Communities*.

The collection was assembled in the 19th Century by John Gott (1830-1906), Vicar of Leeds and later Bishop of Truro, and his father William, a wool merchant. It includes 1,200 watercolours, drawings, maps, sketches, plans and detailed architectural drawings, documenting more than 200 Yorkshire villages, towns and cities.

Although the project might seem far distant

from Nicole's researches into medieval masculinity, she sees connecting threads.

"The Gott Collection is filled with images of places around Yorkshire and a lot of those are medieval buildings such as castles and abbeys, so I am looking at the medievalism of the collectors and the images and how people conceptualise those places today," she said.

"So in my research I have got the Middle Ages, the Victorian period and the modern day alongside each other. It is all about identity and place."

Agincourt 600 Celebrated with Pomp and Pageantry at Westminster Abbey

Deo gratias anglia, redde pro victoria!
He sette a sege, forsothe to say,
To Harflu toun with ryal aray,
That toun he wan and made a fray,
That France shall rewe tel domesday,
Deo Gratias

~The Agincourt Carol, 15th century, anonymous.

600 years ago, the bells of Westminster Abbey rang out as word arrived in London that Henry V had defeated the French in Agincourt. 600 years later to the very day, the bells pealed out again to commemorate a medieval battle where the English were vastly outnumbered but still came home victorious.

The service didn't start until noon, but I arrived at 10am to queue early so I could get a good seat. It was a wise decision; the line quickly grew and snaked around the abbey. I managed to get a front row seat in the nave close to the choir. This is not an experience one has everyday, so I made sure I was able to take it all in from the best vantage point possible.

Once we were seated, knights and other dignitaries, such as the Duke and Princess of Kent were lead inside. In furlined cloaks, with gleaming medals, military regalia and spurs on their heels, the knights marched into the choir in an impressive display.

The service opened fittingly with The Agincourt Carol, an anonymous, inspiring song written in the fifteenth century that recounts Henry V's victory over the French.

After, we listened to a spirited reading from Shakespeare's Henry V by veteran actor Robert Hardy, CBE. Hardy, who is recognised by younger generations as Cornelius Fudge, the Minister of Magic in the Harry Potter films, also played Henry V in the 1960 television adaption, Age of Kings, as well as on the stage. Those roles blossomed into a lifelong interest in medieval warfare. Hardy is an expert on the medieval longbow and has written several books on the subject. Another well known face was medieval historian, Anne Curry, who gave a reading from Ephesians 4: 1-7. Curry has written extensively on Agincourt and medieval warfare. She is currently the Dean of the Faculty of Humanities at the University of Southampton.

*This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered-
We few, we happy few, we band of brothers,
For he to-day that sheds his blood with me
Shall be my brother...*

~Henry V (Act IV, Scene 3)



Sam Marks, from the cast of The Royal Shakespeare Company's production of Henry the Fifth, delivers THE SAINT CRISPIN'S DAY SPEECH. Dean & Chapter of Westminster.

One of my favourite moments was the impassioned Saint Crispin's Day speech delivered by The Royal Shakespeare Company's, Sam Marks. Dressed in full medieval regalia, complete with blood spattered face and king's crown, he became Henry V. He walked up and down the nave, imploring the audience to fight with him. Out of the corner of my eye, I caught an elderly gentleman, wistfully mouthing the words of the speech along with him. It was an outstanding and emotional performance. Another dramatic moment was the solemn procession down the nave holding Henry V's 600 year old sword, which was then placed on the altar beside his helmet.

Westminster Abbey held a special place for Henry V; he was crowned there on April 9, 1413. Before he set off for France in 1415, he gave instructions that he was to be buried at Westminster Abbey, and he was, seven years later on November 7, 1422. His tomb

was blessed during the comparative service, and flowers were placed upon it.

I was extremely fortunate to attend this special service. It was everything I'd imagined it would be: stirring, spectacular, full of grandeur and tradition. The pageantry, readings and performances made it a dazzling event. As we filed out at the end of the service, the bells of the abbey rang out and I thought that in this very place, 600 years ago, Londoners stood and heard those same bells signalling their victory. It was a little surreal, but I was honoured to be a part of it and witness this rousing tribute to one of the most important battles for England of the Middle Ages.

~ Sandra Alvarez

Eat, Drink, and Be Merry & The Edible Monument

By Danielle Trynoski

Exhibit tours at the Getty Center with curators Christine Sciacca and Marcia Reed

This review discusses two new exhibits at the Getty: Eat, Drink and Be Merry: Food in the Middle Ages and the Renaissance, a medieval manuscript exhibit curated by Dr. Christine Sciacca, and The Edible Monument: The Art of Food for Festivals at the Getty Research Institute, curated by Marcia Reed. I was fortunate to attend the opening reception for these two related exhibits and had the pleasure of a curator tour at each show.

The evening started off in the Getty Center's North Pavilion with a greeting from Assistant Curator of Manuscripts Dr. Christine Sciacca, who is the new mother of a 3-week old daughter Ophelia and joked that she was delighted to have the opportunity to see the exhibit for the first time along with all of us. The gallery is painted with rich burgundy and cool blue slate which complemented the colors of the illuminated manuscripts placed around the room. The exhibit focuses on three main sections: Nature's Yearly Bounty, Preparation and Consumption, and Food for the Soul. These sections highlight the influence of food in daily life and annual cycles, the functional symbolism of food in manuscript depictions, and the role of food in Christian theology, respectively.



"Harvest Scene." cutting from *Digestum novum*, Bologna, attributed to the Illustratore, before 1340. 5 11/16 x 3 inches.

*photo courtesy of the Getty

Dr. Sciacca's discussion of these themes was colorfully punctuated with highlights from the manuscripts on display, such as a chubby boy helping with the vendange, or grape harvest, and sampling some of the sweet fruit. She spoke of how manuscripts do not just illustrate medieval lifestyles and trappings, but "offer a window into attitudes toward food." She also thanked Elizabeth Morrison, Senior Curator of Manuscripts at the Getty, for allowing her to curate the department's first show focusing on food in the Middle Ages.

In Nature's Yearly Bounty, viewers begin with a scene of sowing seeds with an "elegant peasant" (Dr. Sciacca's label) produced by the Workshop of the Rohan Master. We then move to see the wheat harvest, the baking of bread, and feasting in subsequent manuscripts. In "December: Baking Bread," dough is kneaded in a long shallow trough while loaves are slipped into a bread oven. Dr. Sciacca shared that it was very typical throughout the Middle Ages to share communal ovens, due to the size and fire danger. The bread oven depicted in this manuscript may be a communal oven since the context is a peasant lifestyle, not a noble household. Rather than selecting a grand feasting scene to represent the nobility and all their table dressings, Dr. Sciacca chose a very small illumination in the Ruskin Hours of Janus feasting, with three mouths to accommodate bread, wine, and meat. Despite being barely larger than a postage stamp, this image is a unique piece of medieval art representing an important part of food preparation and use in the Middle Ages.

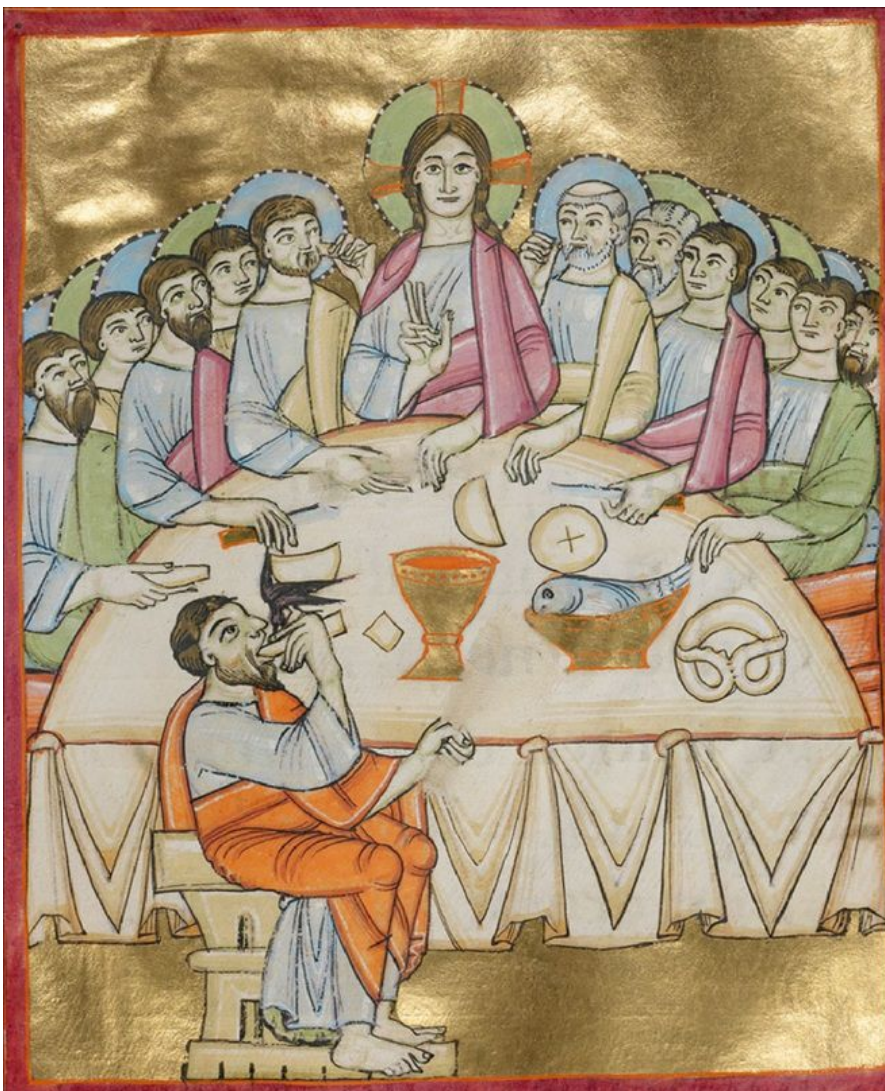


(left) "December: Baking Bread" from a Psalter, mid-1200's. Artist unknown. 9 1/3 x 6 1/2 in. *photo courtesy of the Getty

(right) "January: Janus Feasting" from the Ruskin Hours, c. 1300. Artist unknown. 10 3/8 x 7 3/16 in. *photo property of author



The oldest manuscript exhibited was Sciacca's favorite, a Benedictional from c.1030 created in Regensburg, included in the Preparation and Consumption section. The scene of the Last Supper as usual has bread on the table, which Dr. Sciacca believes to be the oldest known depiction of a pretzel. In the illustration Judas is the only figure eating, implicating him in the sin of gluttony while the black bird of the Devil escapes from his mouth. The figures have the large, wide eyes typical of Late Antique and Romanesque art, but use the typical medieval component of making Christ larger than the other human figures. In the context of the exhibition, the manuscript is a beautifully decorated item but the main function of the imagery was using the consumption of food to create a visual version of the doctrine. Other illuminations in this section depicted hunters in the field roasting a boar in Gaston Phébus' *Livre de la Chasse*, a 15th century Book of Hours showing Joseph cooking porridge with Mary and Jesus nearby, and the "Feast of Dives" from the Spinola Hours by the Master of James IV of Scotland, 1510-1520. These diverse settings show medieval tables and food items, with settings, dressings, and plating reflecting different class and status.



"The Last Supper" from Benedictional, c. 1030-40.

Artist unknown.

9 1/8 x 6 5/16 inches

*photo left courtesy of the Getty, photo below property of the author

← LIKELY PRETZEL.



Moving into the Food for the Soul section, the manuscripts demonstrate the spiritual connection of food. While simple foods such as bread, fish, water, and wine are commonly included due to their widespread consumption in the Middle Ages, they also represented the simplicity and fasting of the desired Christian lifestyle. A delicately drawn folio shows a miracle from the Life of St. Hedwig in which the

delicately drawn folio shows a miracle from the Life of St. Hedwig in which the reserved and sober Hedwig, falling ill, was encouraged by her husband to drink some healthful wine. If only all husbands were so helpful. When Mr. Hedwig tasted the liquid in her cup, her typical drink of choice, water, had miraculously turned to a fine vintage. Not only was this miracle story responsible for the naming of the recognizable medieval Hedwig beakers but also referenced Jesus' miracle at the Marriage of Cana (displayed in a nearby case). St. Hedwig's Day, occurring during the exhibit on October 16, is also known for a special type of pastry, the Soles of St. Hedwig, which you can create yourself **using this recipe**. This lesser-known saint and her miracles fit the foodie theme of the exhibit, but it is the skillful drawing of the facial features that really make this particular piece stand out in the gallery. Other illustrations include "Adam and Eve Eating the Forbidden Fruit" (15th century) by the Master of the Oxford Hours, and an early 15th century image of the Israelites gathering manna as it fell from "psychedelic clouds above their heads," according to Dr. Sciacca.



"St. Hedwig Refusing to Drink Wine" from The Life of the Blessed Hedwig, 1353. Court Workshop of Duke Ludwig I of Liegnitz and Brieg Polish. 13 7/16 x 9 3/4 in.

*photo courtesy of the Getty

After touring Dr. Sciacca's exhibit, the group moved to the Getty Research Institute to view *The Edible Monument: the Art of Food for Festivals* with curator Marcia Reed. This exhibition explores the public consumption of food in Renaissance and Early Modern Europe and includes a variety of media such as paintings, prints, books, etchings, silver, and sugar. Yes, sugar sculptures are used to create a stunning centerpiece (pun intended) alongside table plans and images of court feasts.



Curator Marcia Reed (in purple at right) discusses etchings showing food sculptures created for saints' days and festivals, with sugar sculpture by Ivan Day (in case) at left.

*photo property of author

Many pieces in these galleries are highly detailed etchings and prints, but a hand-painted scroll from the Netherlands in the 16th century, folios from 18th century Books of Trades, and a variety of historic cookbooks really stand out as special pieces. Many art works emphasize food in a public context such as festivals, feasts, coronations, saints' days, and other special events. Dr. Reed pointed out that not only was food used by the upper classes to support status and class divisions, but also by middle and serving classes. The position of Carver, in the late medieval and Renaissance periods, was considered to be a high-status serving position. Since the Carver would frequently interact with guests, he must be well-spoken, well-mannered, and somewhat stylish. As the merchant classes diversified in these periods, so did positions in other sectors. Other food-related positions reflect this as well; bakers and pastry shops were some of the earliest commercial food enterprises. Remember Dr. Sciacca's comment about medieval communal bread ovens? Professional bakers and pâtissiers were a natural development in an economy with a growing middle class. This review will not go on at length about this exhibition (much of it covered material from 1600 or later) but most of the material related to medieval topics or evolved out of medieval habits and I encourage you to explore the online catalog, detailed images, and descriptive labels.



Curator Marcia Reed (center, right) describes "The Procession of Pope Clement VII and the Emperor Charles V after the Coronation at Bologna on February 24, 1530," (Nikolaus Hogenberg) 1535-39, and its depictions of public feasting.

*photo property of the author

Another related element connecting these two exhibitions is the mobile tour "The Art of Food." (bit.ly/gettyfeast) Geared to help younger visitors interact with both displays, this activity features characters drawn from the artwork and questions about the art. Each exhibition has its own individual tour and for each completed tour, visitors can win a prize! Who doesn't love prizes?! After completing the tour, the participant's phone or device will display "Winner!" Who doesn't love to hear that you're a winner? We all know everyone gets a little thrill! For museums with the resources to develop such activities, it's a worthwhile investment. It produces a portable, engaging activity for multiple ages, can usually be easily translated into multiple languages, isn't hosted by a museum-owned device, and can be utilized by an unlimited audience. Conventional audio guides can break or be stolen, and interactive elements installed in exhibit galleries can typically be used by a limited number of people at any given time. I applaud the Getty for taking the time and effort to produce an exhibit component of this nature, especially for temporary exhibits.

Eat, Drink and Be Merry: Food in the Middle Ages and the Renaissance will be open through January 3, 2016 and ***The Edible Monument: The Art of Food for Festivals*** will be on display at the Getty Research Institute through March 13, 2016. For programs, related activities, high-quality photos of the exhibitions, visitor information, and other details, please visit the **Getty's website**

After touring both exhibitions, the Getty put on a fabulous reception with several edible monuments! The main table hosted sculpted fruit centerpieces, large loaves made from historic bread recipes, European cheeses, meats, and vegetables. Then there was the dessert table...which showcased this delightful tower of macarons and other treats! #artoffood, indeed!

*photo property of the author



Danielle Trynoski is the Los Angeles-based writer for Medievalists.net

How Many Medieval Saints Are There?

Even a quick glance at medieval history will reveal that there are A LOT of saints from the Middle Ages. How many are there? The short answer is that we don't know exactly, and that the number is still growing.

In his book *Why Can the Dead Do Such Great Things? Saints and Worshippers from the Martyrs to the Reformation*, Robert Bartlett spends a few pages to examine the question and notes that several historians have tried to supply an answer. The largest project to list all the saints is the *Bibliotheca sanctorum*, which produced over 12 volumes of the books in the 1960s. They found over 22,000 saints from both the Roman Catholic and Eastern churches, but this covers all periods.

"It would be a laborious task to calculate how many of these are pre-Reformation," Bartlett writes, "but the average per century is 1,000 so, if saints should happen to be distributed evenly in time, there would be 15,000 from the early Christian and medieval period."

In 1978 Jane Tibberts Schulenburg did attempt to count the saints from the *Bibliotheca sanctorum* for the period 500-1200, and came up with the figure 2,680. However, her list omits the later medieval period, and she also excludes saints from Ireland, the Iberian peninsula, and those "whose existence appeared to be highly improbable or undatable".

Seven years later another historian took a look the numbers. David Herlihy used a different set of records – *Bibliotheca hagiographica latina* – which was created to list all the hagiographical writings in Latin from the beginning of Christianity to the end of the Middle Ages. His total was 3,276 saints, but one must keep in mind this lists only saints mentioned in Latin literary works.

Meanwhile, Michael Goodich tried a more narrow chronological focus in his book *Vita perfecta: The Ideal of Sainthood in the Thirteenth-Century*. He used another set of sources, the *Acta sanctorum*, to determine how many saints come from that century – those "whose immediate post mortem veneration is attested to by at least two contemporary or nearly contemporary sources." Goodich found 518 people.

Yet, another way of calculating saints is to look for those which had an official canonization process from the Papacy. This process probably only began in 993, although it may have been used as early as the year 804. Going by this list, we can find that between the years 1198 to 1431 there were 71 new saints created.

These different calculations reveal that it would be very challenging to come up with any exact figure. Bartlett writes:

The difficulties that arise in counting saints, sometimes from the simple problem of inadequacies in the surviving sources, but also from the very conceptualization of sanctity, as in the case of people who are regarded as saints in one place or time but not in another, become acute when considering the distribution of male and female saints in the Middle Ages. Particularly awkward is the question of how one is to weigh the significance of different saints, for while there is no doubt at all that most saints, either canonized or non-canonized, were male, the most popular and indeed ubiquitous saint was female – the Virgin Mary. Medieval Christendom generated far fewer female saints than male saints, but revered one saint at a level far beyond any male saint.

Bartlett also notes some interesting patterns that emerge when one looks at the numbers of medieval saints when split into various periods. Based on Herlihy's figures, there are 925 saints from the early Christian period (the years 1 to 313). The period following the end of the Roman Empire (years 476 to 750) would see another 866 saints, but following this the number of new saints went into decline. From the year 751 to 999, there were just 248 saints. During the High Middle Ages the average number of new saints being created increased a little, but in the period from the Black Death to the end of the Middle Ages (1348 to 1500) only 87 new saints could be discovered by Herlihy.

Barlett suggests a few reasons why we see more new saints being created in the Early Middle Ages compared to the Later Middle Ages – perhaps people didn't need new saints, since their spiritual needs were being fulfilled by the older ones like the Virgin Mary. Christians could have also been spending more time with other devotional practices, such as focusing on the Bible.

However, Barlett notes something else that must be considered:

the problem with any system of counting based on the date of the saint's life is that this fails to show the rise of old saints to new importance, or their decline in importance. St. Anne, the mother of the Virgin Mary, who was an important saint in the eastern Church from early days, only rose to prominence in the West in the later Middle Ages. Simply categorizing her as "first century" obscures this important fact. The real life of saints, as saints, is when their cult is active, not when they themselves trod the earth. For example, the Anglo-Saxon abbess Æbbe of Coldingham lived in the seventh century and details her life are reported in several trustworthy contemporary sources. There is no hint in this material that she was regarded as a saint. After her death, there is a silence of some 400 years. Then, basing themselves largely on the information from those early sources, the monks of Coldingham concocted a cult for her. She is, in any meaningful sense, a saint of the twelfth-century (and subsequent centuries), not a saint of the seventh.

One last thing to consider when calculating the number of medieval saints is that they are still being added to. For example, in the papacy of Francis I, which is not yet two years old, he has canonized three people from the Middle Ages – Amato Ronconi, a 13th-century Franciscan; Angela of Foligno, an Italian mystic who died in 1309; and Antonio Primaldo, who was said to have been killed by the Ottoman Turks when the Italian city of Otranto was captured during a siege in 1480 (the historical accuracy of his own martyrdom and that of 813 companions is in doubt). One can expect that more medieval saints will be added in the future.

De medicina

We begin a new section in the magazine, in which we offer some knowledge from the seventh-century. Isidore of Seville was the Archbishop of Seville from the about year 601 until his death in 636. It was during this time the he wrote *Etymologiae*, an encyclopedia of all knowledge. Consisting of 448 chapters in 20 volumes, the work covered a vast array of topics, including law, philosophy, grammar, animals, ships, nations, and even household furnishings. He made use of many ancient writers to develop his entries, and during the Middle Ages it was a widely used textbook.

Here are a few excerpts from Isidore's book on medicine:

i. Medicine (De medicina) 1. Medicine is the art that protects or restores the body's health; its subject matter concerns illnesses and wounds. 2. To medicine belong not only things practiced by the skill of those properly called physicians (medicus), but also matters of food and drink, clothing and shelter. Ultimately, it consists of every defense and fortification by means of which our body is preserved [healthy] in the face of external blows and accidents.

ii. The term 'medicine' (De nomine eius) The term 'medicine' (medicina) is thought to be drawn from 'moderation' (modus), that is, temperateness, in that medicine is applied not in full measure but little by little. Indeed, nature grieves at excess and rejoices at restraint. Hence those who drink potions and remedies copiously and unceasingly are troubled. Anything that is immoderate brings not health but danger.

ix. Remedies and medications (De remediis et medicaminibus) 1. The curing power of medicine should not be scorned, for we recall that Isaiah ordered something medicinal for Hezekiah when he was failing, and the apostle Paul said to Timothy that a moderate amount of wine is beneficial. 2. The treatment of diseases falls into three types: pharmaceutics (pharmacia), which Latin speakers call medication (medicamen); surgery (chirurgia), which Latin speakers call 'work of the hands' (manuum operatio) – for 'hand' is called *cheir* by the Greeks (cf. also *ergon*, "work"); and regimen (diaeta), which Latin speakers call rule (regula), that is, the careful observance of a regulated way of life. And every treatment has these same three characteristics: first, regimen; second, pharmaceutics; and third, surgery. 3. Regimen is the careful observance of a regulated way of life. Pharmaceutics is treatment by medication. Surgery is incision by iron tools, for by the iron blade those things that have

vertitur. Nam sanies non fit in quocunq; loco. nisi vbi sanguis
aduenerit. quia omne quod putrescit nisi calidum & humidu
fuerit. quod est sanguis putrescere non potest. Sanies autē & ta
bes sibi differūt. Fluere enim sanie viuorum est. tabe vero mor
tuorum. Cicatrix est obductio vulneris naturalem colorem
partibus seruans. dicta q̃ obducatur vulnera atq; obcecet

De. Remedijs & medicaminibus

Ca. viii.

Medicine curatio non est spernenda. Meminimus enī
et esaiam eschie languenti aliquid medicinale man
dasse. & paulus apostolus thimotheo modicu vinu
prodesse dixit. Curatio autem morborum tribus generibus
constat. farmacia. quam latini medicamina vocāt. chirurgia quā
latini manuum operationem appellāt. manus enī apud grecos
ciros vocatur. dieta quam latini regulam nuncupant. Est enim
obseruatio legis & vite. Sunt autem omni curationi species
tres. Primum genus dieticum. Secundum farmaceuticu. Terciū
chirurgicum. Dieta ē obseruatio legis ac vite. Farmacia est me
dicamentorum curatio. Chirurgia est ferramentorum incisio. Nā
ferro exciduntur. que medicamentorū non sēserint medicinā.
Antiquior autem medicina herbis tantum & sucis erat. Talis
enim medendi vsus cepit. deinde ferro & ceteris medicamentis.
Omnis autē curatio. aut ex contrariis. aut ex similibus adhibet.
Ex contrariis ut frigidum calido vel humido siccum. sicut et in
homine superbia sanari non potest nisi humilitate sanet. Ex si
milibus vero sicut ligamentū vel rotundo vulnere rotundū. vel
oblongo oblongū apponit. Ligatura enim ipa nō eadem mem
bris & vulneribus omnibus. sed similis simili coaptat. que duo
etiam ipa adiutoria nominibus suis significant. Nam antidotū
grece latine ex contrario datum dicitur. Contraria enī cōtrariis
medicinis ratione curant. At contra ex simili ut pigra. quod in
terpretat amara. quia gustus eius amarus est. Ex conuenienti
enim nomē accepit. quia amaritudo amaritudine morbi solui
solet. Oīa autē medicamina ex proprijs causis habēt vocabula. gera
enim dicta quasi diuina. Arteriaca q̃ apta sint gutturis meatui
et tumores faucium & arteriarū leniant. Tiriaca est antidotū
serpentinū. quo venena pellunt. ut pestis peste soluat. Carta
riaca grece latine purgatoria dicunt. Catapodia eo q̃ modicu
potetur seu inglutiat. Diamoron a succo more nomē sumpsit.

to the medicinal power of pharmaceuticals are cut out.

xi. The instruments of physicians (De instrumentis medicorum) 1. An enchiridion is so called because it is gripped in one's hand while it contains many iron instruments, for in Greek, 'hand' is called *cheir*. 2. The lancet (phlebotomum, i.e. phlebotomus) is named from incision, since incision is called *cheire* in Greek. 3. Similiaria . . . Angistrum . . . Spatomele . . . A 'cupping glass' (guva), which is called a 'gourd' (cucurbita) by Latin speakers for its resemblance to one, is also called ventosa (lit. "wind-like") from its hiss. In brief, when it is livened in its breath (i.e. when the air within it is heated) by a small flame, it is immediately positioned so that it completely covers the place on the body where a cut has been made, which then heats up under the skin or deeper and draws either a humor or blood to the surface. 4. Clistere . . . Mortar (pila) from crushing (pisere, i.e. pinsere) seeds, that is, grinding them up. From this also 'crushed herbs' (pigmentum), because they are made (agere) in a mortar and with a pestle (pilum), as if the word were piligmentum. A mortar is a concave vessel suited to use by physicians, in which, properly, grains are usually ground for tisanes and herbs for drugs are crushed. 5. But Varro reports that there was a certain Pilumn[i]us in Italy who was first to grind (pinsere) the crop, whence [also] the terms 'miller' (pilumnus) and 'baker' (pistor). Therefore both the mortar (pila) and the pestle (pilum), by which grain is crushed, were invented by this man, and are named after his name. The pestle is what crushes whatever is placed in the mortar. 6. The mortarium ("mortar") is so called because seeds already desiccated (mortuus) and reduced to powder are tempered there. 7. A 'small mortar' (coticula) is that in which eye-salves (collyrium) are dissolved after they have been stirred around. It should be smooth, for a small mortar that is rough makes the salve shatter instead of dissolving.

xiii. The foundations of medicine (De initiis medicinae) 1. Some people ask why the art of medicine is not included in the other liberal disciplines. It is for this reason: the liberal disciplines treat individual topics, but medicine treats the topics of all. Thus the physician ought to know grammar, so that he can understand and explain what he reads. 2. Similarly he must know rhetoric, so that he is capable of summing up the cases he treats with true arguments. He must also know dialectic in order to scrutinize and cure the causes of disease with the application of reason. So also arithmetic, to reckon the number of hours in the onsets of illness, and their periods of days. 3. Likewise with geometry, so that from his knowledge of the qualities of regions and the location of places, he may teach what a person should attend to there. Then, music will not be unknown to him, for we read of many things that have been accomplished for sick people by way of this discipline – as we read of David who rescued Saul from an unclean spirit with the art of melody. The physician Asclepiades also restored a certain victim of frenzy to perfect health through harmonious sounds. 4. Finally, he will be acquainted with astronomy, through which he may observe the logic of the stars and the change of seasons. For, as a certain physician says, according to their mutations our bodies are also changed. 5. Thus medicine is called the Second Philosophy, for each discipline claims for itself the entire human: by philosophy the soul is cured; by medicine, the body.

The Etymologies of Isidore of Seville has been edited and translated by Stephen A. Barney, W. J. Lewis, J. A. Beach and Oliver Berghof, and was published by Cambridge University Press in 2006

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Medieval Brain Surgery

What to do if your patient was suffering from a fractured skull? In writings from the late 13th-century, a surgeon notes the risky procedures that can be attempted, and how challenging it was for medieval people to practice brain surgery.

One of the most important works about medicine from medieval Europe was the *Chirurgia Magna* - a detailed guide to surgery. It was written by Lanfranc of Milan, who lived from about the mid-13th century to 1305. He began his practice in the Italian city of Milan, but in the year 1290 he was forced by war and politics to flee, and he went to France. Eventually he got work in Paris, becoming a lecturer in surgical techniques at the Confraternity of Surgeons of St. Cosmos. It is there, in 1296, that he composed this text that describes many types of medical treatments, ranging from dealing with simple cuts to what can be done to fix a dislocated shoulder.

Perhaps the most fascinating section from *Chirurgia Magna* is where Lanfranc writes about the brain and how to deal with damage to the skull. He begins with a detailed anatomy of the head, describing the scalp, skull bones, dura matter and other parts. Lanfrinchi describes the brain as "cool and moist so it can temper the hot spirits (ie fumosity) received from the heart, and prevent overheating of a working brain. The brain is white, which improves its receptivity and its powers of reason. It is like a painting of a dining-table, first covered by a prime coat of white paint before it is color-painted, to make the surface-color last longer. The brain is soft yet tough, and the nerves it sends forth are even tougher."

Lanfranc then moves on to dealing with wounds to the head, and how they might cause damage to the brain. Many different problems could be caused by a fractured skull:

Complications of fractures with brain damage are constipation, squint, lacrimation of one eye, a large blind spot, general weakness and changed bodily functions. The functions of the brain are alerted as well, including sensation and motion; which are disordered, as are hearing and ordinary awareness. The same is true for private thoughts; the patient has delusions (he sees things that are not present), he shouts and give answers when not asked. The memory, even for his own name, is disturbed, and he needs a name-tag worn around his neck. He sighs grievously and suffers fevers, chills and pins-and-needles discomforts. The chills alone, even without fever, point to a fatal outcome, especially if they are followed by convulsions. Other serious complications are a black tongue and blue skin, anywhere on the body except at the wound itself.

The first thing a surgeon should do, according to Lanfranc, is to check for signs of a skull fracture:

If a skull is fractured and the scalp is intact make the diagnosis first by ascertaining the force of the blow and certain details of the fall. Learn if the patient was struck senseless; did he have scotomas (those are impairments of vision which are like gnats flitting before the eyes); did he vomit; does he suffer a bad headache; can he bite and hold onto a knotted reed; do you hear a dull thud or a full tone when you place your ear against his head and tap it with a willow or pine twig? When you have him bite and hold one end of a waxed silk thread, about a cubit in length, which you pull tight and twang with your fingernails,, does he resent the same sound of the vibrating thread? He will if his skull is broke. All or many of these signs tell you that there is a fracture; the two last mentioned are the most reliable.

He then notes that surgeons have tried various methods to deal with skull fractures, including some that suggest a regimen of diet: "They make sure that the patient drinks good wine and eats good meats of capons and hens, and they forbid drinking even one drop of water. They treat all cases of head wounds of all varieties in this way and they claim that all of them recover."

Other surgeons use a trephine to drill holes into the skull. This was an ancient practice that writers such as Hippocrates and Galen detailed, and was done so that bits of fractured bone could be removed from the skull and prevent infection. However, Lanfranc does not favour that option:

I have not seen any reason to lessen my skepticism about those methods, and I have said as much for a long time, based on other authorities as well as on my own experience...In contusive injuries with skull fractures, if the brain's functions are not disturbed, one is better off to use plasters and other topicals than to use trephination. I know that many more patients have been healed in that way rather than by drilling and piercing.

Instead, Lanfranc offer his own treatment, although he admits that he is not confident about its success:

when I see a patient whose signs indicate a fractured skull, I assess his vital status, his age, etc. If I see sure signs of a fatal outcome, I will gladly decline treatment, unless most of his friends plead for me to undertake it. I explain to them that all signs point to certain death, and then I get to work just as I do to avoid complications in ordinary cases.

He begins his treatment this way:

First I shave the hair and then I lay in a piece of old linen cloth wet with oil of roses and rosat, and I insert it with great delicacy and gentleness between the dura matter and the bone at the edges of the defect. I fill the scalp wound with linen lint soaked with egg-yolk and oil of roses in equal amounts. I apply a defensive of 59 around the wound, which I have first filled with moist pads beneath and dry pads atop and I bandage to prevent the dressings from being displaced and the dura mater from being compressed. The hair is removed first by clipping with a scissors, then after a thorough wash with cold water (in the summer) and oil of roses - I use hot water and oil in the winter - taking care to prevent any of it from



Early 14th century scenes of a surgeon performing an operation for a compound fracture of the skull on a kneeling and seated patient. Image from British Library MS Sloane 1977

entering the wound, the scalp is shaved with a razor. After that, I let the patient rest until the following day. Then I treat the wound until it heals with my usual methods. However, if the patient is sanguine, young and vigorous, and if he has lost little blood, I bleed him a cephalic vein. If he is constipated, I administer suppositories and enemas.

Lanfranc also details a case of a man who had a brain injury:

Sometimes the brain is injured by a blow or a fall and there is no open wound in the scalp and no fracture in the skull. In that event, do as I did for a Canon of the Augustinian Order. When he went to mount his horse, the animal reared and threw him to the ground where he struck his head. He had suffered much bruising of his body as well as of his head. He was insensate and motionless from the instant. His physician was called and he was helpless, because he was completely inexperienced with such cases, nor had he read about them. Finally, they called me and I found him unresponsive, and I thought him to be dead. Yet, I thought, he is my brother and I would not yet make the sign the Cross, nor would I deny him the benefits of my medicines. Nature helps in her own secret ways and accomplishes things that seem impossible to a physician. Furthermore, his friends begged me to treat him.

I shaved his head and anointed it with hot oil of roses and vinegar - three parts to one - and I dust some powder of myrtle, and I applied a linen cloth wet with the same inunction. Over all I laid teased oakum and bandaged all before putting on a lambskin cap. I changed the dressing three times daily, anointing his head and neck with oil of camomille and on the middle of the nape. On the second day he opened his eyes a bit and gazed about like a lost deaf man. Whereas some wanted me to feed him, I prevented it, and I dictated just what I would allow. I spoke to him on day three and he replied as if he was a baby learning to talk, making sounds but no words. On day four he spoke haltingly and I gave him some spiced sugar-water (hippocras) to drink. On day five he drank strong tea. On day six I gave him chicken broth. He regained his strength and his mobility slowly, and many days passed before he could walk. After he was able to eat meat I gave him cochias (ie. laxative) pills to relieve his head of the effects of constipation. I had him eat the brains of small birds, or

to relieve his head of the effects of constipation. I had him eat the brains of small birds, or hens and of young goats. He recovered all his bodily functions, but never again was he completely right in the head.

At the end of his section on wounds to the head, he summarizes his writings:

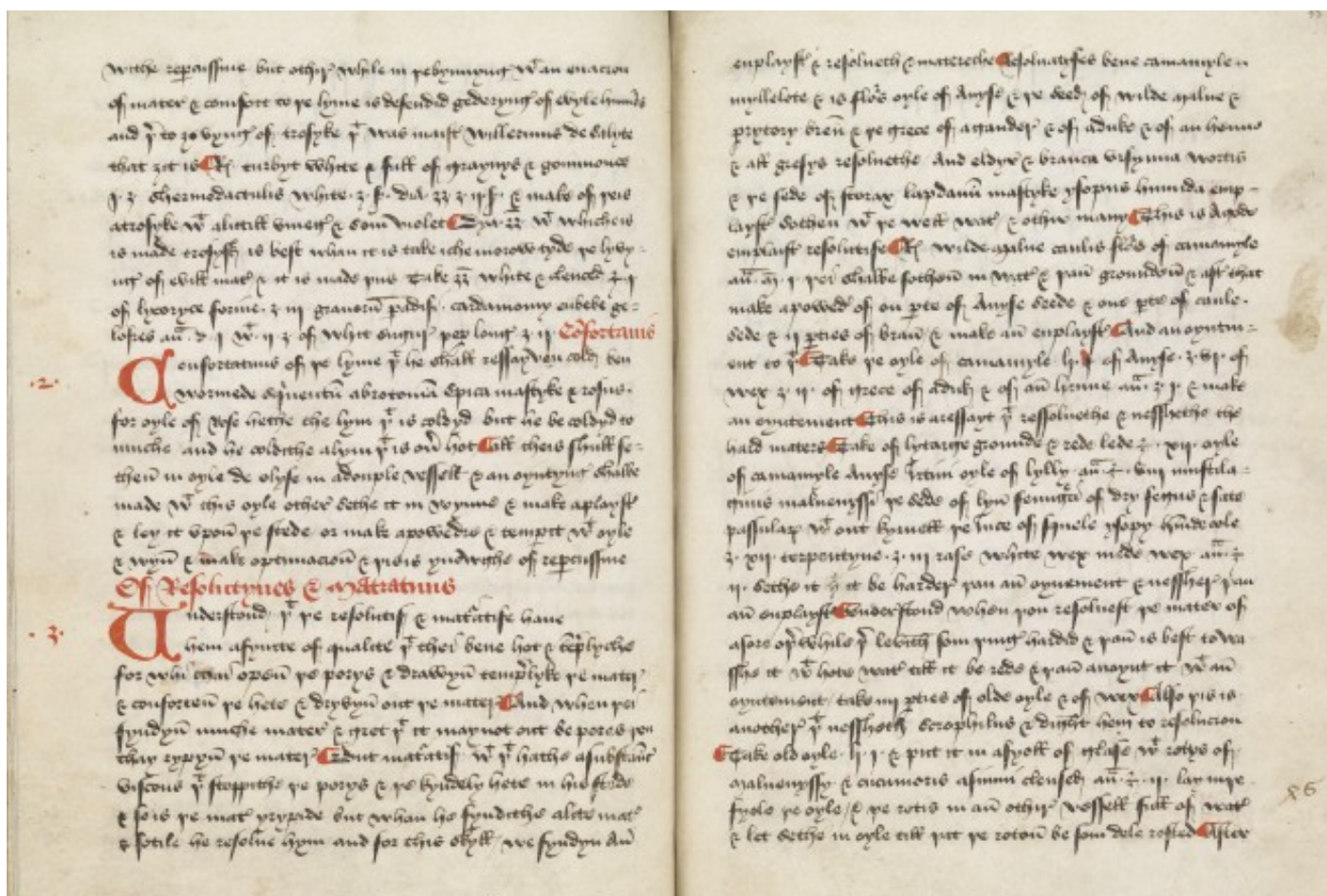
Now, the reader may select one of the three methods which we have mentioned for treating such cases: One which we mentioned was used by the physician Anselm of Janua. He made a lot of money with his treatments. However, I know that many patients have died when the method was used.

The second method was trephination used in all cases, removing some bone from many of them.

The third is the method which I have described in detail for the various kinds of cases. If the reader will study it with care and he will discuss what the authorities have written, he will see that fewer patients die with my ways than with the other two.

May the Lord guide the reader in making his choice, and with his mighty powers let the words take on meaning and provide comprehension.

The Surgery of Lanfranchi of Milan: A Modern English Translation, by Leonard D. Rosenman, was made for the Early English Text Society in 1894. It was republished in 2003.



Mid-15th century copy of Lanfranc of Milan's Chirurgia Magna - image from the Wellcome Library

Gargoyles: Mysterious Monsters of the Middle Ages

By Danièle Cybulskie

I love gargoyles. While there are so many beautiful pieces of sculpture that have survived the Middle Ages, like so many people, I'm drawn to those strange and ugly funny faces, not least of all because I can't figure out what they're for.

True gargoyles are the faces of the waterspouts that drained the roofs of (mainly gothic) churches and cathedrals. In *Artifacts from Medieval Europe*, James B. Tschen-Emmons traces our English word back to Old French "gargouille" or "throat", possibly stemming from the Latin for "throat": gurgulio (p.69). This definitely makes sense in terms of naming those waterspouts, but some of the creatures we call gargoyles show up as lone statues, as well.

People have long puzzled over the exact meaning of gargoyles, especially their place on religious houses. It's possible that they were meant to be protectors who scare away evil spirits, which might explain why they are often clawed and making scary faces. They could also be reminders of the torments which awaited sinners in the afterlife; after all, medieval churches frequently featured scenes of damnation as well as redemption. Then again, they could just as easily be reminders of God's love for all creatures, odd though they may seem to human eyes (as Notre Dame de Paris' website suggests).

In his own brief survey of gargoyles, Tschen-Emmons quotes a great passage from Bernard of Clairvaux's *Apology to Abbot William of Thierry*, which is too great not to share:

Again, in the cloisters, what is the meaning of those ridiculous monsters, of that deformed beauty, that beautiful deformity, before the very eyes of the brethren while reading? What are disgusting monkeys there for, or satyrs, or ferocious lions, or monstrous centaurs, or spotted tigers, or fighting soldiers, or huntsmen sounding the bugle? ... In fact, such an endless variety of forms appears everywhere, that it is more pleasant to read in the stonework than in books, and to spend the day in admiring these oddities than in meditating on the law of God. Good God! If we are not ashamed of these absurdities, why do we not grieve at the cost of them? (p.71)

It seems that not even St. Bernard could be sure what gargoyles were for, but he was definitely sure he disapproved of them!



A Gargoyle in Paris - photo by Aitor Aguirregabiria / Flickr

While gargoyles are synonymous with the Middle Ages, the most famous gargoyles in the world – those adorning the **cathedral of Notre Dame de Paris** – were created in the nineteenth century in order to give the church a more gothic feel. Although Notre Dame is a medieval building, it originally had no gargoyles (except in **Disney's Middle Ages**). For a detailed look at Notre Dame's gargoyles, check out Michael Camille's ***The Gargoyles of Notre Dame: Medievalism and the Monsters of Modernity.***

Whether you love gothic, neo-gothic, or just **cartoons from the nineties**, gargoyles carry an appeal that has lasted for nearly a thousand years, as those distracted monks of St. Bernard's will attest. It seems those funny faces will keep their secrets, and their appeal, for another thousand years to come.

You can follow Danièle Cybulskie on Twitter **@5MinMedievalist**

Eleanor of Castile: The Shadow Queen

By Sara Cockerill

Amberley Publishing, 2015

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Eleanor of Castile, the remarkable woman behind England's greatest medieval king, Edward I, has been effectively airbrushed from history; yet she had one of the most fascinating lives of any of England's queens. Her childhood was spent in the centre of the Spanish reconquest and was dominated by her military hero of a father (St Ferdinand) and her prodigiously clever brother (King Alfonso X the Learned). Married at the age of twelve and a mother at thirteen, she gave birth to at least sixteen children, most of whom died young. She was a prisoner for a year amid a civil war in which her husband's life was in acute danger. Devoted to Edward, she accompanied him everywhere, including on Crusade to the Holy Land. All in all, she was to live for extended periods in five different countries. Eleanor was a highly dynamic, forceful personality who acted as part of Edward's innermost circle of advisers, and successfully accumulated a vast

SARA COCKERILL

'A brilliant
new life of one of
the most surprising
powers behind England's
medieval throne'
DAN JONES,
bestselling author of
The Plantagenets

Eleanor of Castile

The Shadow Queen

property empire for the English Crown. In cultural terms her influence in architecture and design – and even gardening – can be discerned to this day, while her idealised image still speaks to us from Edward's beautiful memorials to her, the Eleanor crosses. This book reveals her untold story.

Read an Excerpt from *Eleanor of Castile: The Shadow Queen*:

If you know anything at all about Eleanor of Castile, you may count yourself in the elite minority. By far the most common question I have been asked during the course of writing this book has been (with a puzzled frown) 'Who was she, exactly?' Perhaps one in ten of those asking has made the connection that Eleanor was the wife of England's greatest medieval monarch, Edward I. And they are hardly alone. In a recent bestselling popular history a full-time historian and his editors managed to assign Philippa of Hainault to the first Edward, rather than the third; numerous other historians have also 'lost' Eleanor of Castile.

The second most common question has been why I decided to write this book at all. The real answer is that I was labouring under a misapprehension. I thought that the record on Eleanor needed to be put straight and the perception that everyone had of her corrected. But it seems in fact that 'everyone' did not have a perception of her at all. Few knew that for centuries Eleanor has been wrongly lauded as the epitome of quiet retiring queens, with Botfield and Turner, upon whose work that of Agnes Strickland was substantially based, describing her thus: 'No equivocal reputation is associated with Eleanor of Castile. She never swerved from the position which fortune assigned to her, or failed to perform the gentle and peaceful duties which belonged to it. The memory of her unobtrusive virtues and worth passed away with those who witnessed, or were the objects of her care and solicitude.'

So why does Eleanor of Castile deserve to be rescued from the scrapheap of history? One very good reason is because she was far from unobtrusive; she was a remarkable woman for any era. Eleanor was a highly dynamic, forceful personality whose interest in the arts, politics and religion were highly influential in her day – and whose temper

had even bishops quaking in their shoes. Highly intelligent and studious, she was incomparably better educated, and almost certainly brighter, than her husband. She was a scholar and an avid bookworm, running her own scriptorium (almost unique in European royal courts) and promoting the production of illustrated manuscripts, as well as works of romance and history. Equally unusually she could herself write and she considered it a sufficiently important accomplishment that her own children were made to acquire the skill.

She also introduced numerous domestic refinements to English court life: forks, for example, first make their appearance in England in her household and carpets became sought after in noble circles in imitation of her interior design style. She was a pioneer of domestic luxury: she introduced the first purpose-built tiled bathroom and England's first 'fairy tale' castle – both at her own castle of Leeds, in Kent. She revolutionised garden design in England, introducing innovations – including fountains and water features – familiar to her from Castile.

Perhaps most interestingly she was also in many ways the obverse of the traditional mid-late medieval queen, who was expected to be humble and intercessory. She emphatically rejected the paradigm of submissive queenship, insisted on having a real job to do and was devoted to that work. As well as acting as part of Edward's innermost circle of advisers, she also took on her own shoulders a whole department charged with accumulating properties for the Crown and acquired, through her own efforts, a major landed estate. In modern terms one might well see in Eleanor a parallel with Hillary Clinton – a real dynamic power behind the throne.

[Click here to visit Sara Cockerill's website](#)

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Conquests: Hearts Rule Kingdoms

By Emily Murdoch

Endeavour Press, 2013

England, 1069. The nation is still recovering from the Norman invasion three years earlier – and adjusting to life under its sometimes brutal new rulers. A young girl trembles in the shadows of what was once her home. Avis is homeless and penniless, and with no family left alive she is forced to become a ward of Richard, the Norman lord who has taken her home. But when King William decrees that Norman lords must marry Anglo-Saxon women Avis must make a terrible choice. Either marry the repulsive Richard or take a chance on another Norman, Melville, a man she has never met. Soon she realises that survival in a time of turmoil and war depends of putting aside the prejudices of the past And if she can do so, kingdoms and hearts can still be among her 'Conquests'. 'Conquests' is a brilliantly researched and involving historical drama that is perfect for fans of Alison Weir and Philippa Gregory.



Conquests

Hearts Rule Kingdoms

EMILY
MURDOCH

Read an Excerpt from *Conquests: Hearts Rule Kingdoms*:

The village burned in the darkness. Anglo-Saxon women crawled in the ashes and blood, crying, but quietly. They did not want to be found. They knew what would happen to them if they were discovered. In the light of the flames only one building could be seen left standing; the great manor house. None dared approach it. They knew that if the men returned, that would be exactly where they would go to. In the courtyard of this house, a shadow wept.

A young girl was crouched in a corner, sobbing. The stone wall behind hid her in its silhouette, and she tried to muffle the sounds of her cries. She did not want to be discovered.

A noise startled her; the sound of hooves on wood. They were coming.

Picking herself up and wrapping her long skirts around her, the girl ran – but she was not fast enough.

"Hie there!"

A whining man's voice rang out into the darkness and broke through the silence. It was the rider of the horse that she had heard, but now many more horses had joined him. It was a whole host of men. The girl gasped and tried to run faster, but there was nowhere

to run to. Nowhere was safe now. Before she could reach the other side of the courtyard, strong rough hands had grabbed her. "Bring her here!" The same gruff voice spoke, and the girl struggled. The man holding her had to drag her over to the horse of the speaker. The man had dismounted, and the girl caught sight of his broadsword. She gasped, and pushed backwards trying to stay as far away as possible from the blade. She had seen swords similar to that one. She had seen what they could do. "Hold her up." The man was older than her, probably as old as her father. He stank of sweat, and his mean eyes bore down into her. When he gazed down upon his captive, he was surprised. The lonely figure that he had taken to be a child was much older. The girl must be verging onto womanhood. He leered at her. "Do you have a name, my sweet?" The girl stared back at him. Fear danced in her eyes, but also resentment. She knew why he had come to her home. She knew what he wanted. "My lord Richard asked you a question!" said the man holding her back, twisting one of her arms so she let out a yelp of pain. "Avis," she breathed, her arms searing and tears brimming in her eyes. "My name is Avis."

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[Click here to buy this book on Amazon.com](#)

We are giving away a paperback copy of Emily Murdoch's novel ***Conquests: Hearts Rule Kingdoms*** - if you are interested, please email us at medievalists.net@gmail.com with the subject heading "I want Emily's book!"

Email us by November 8, 2015 and we will make a random draw from all the entries. Good luck!

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