

# The Medieval

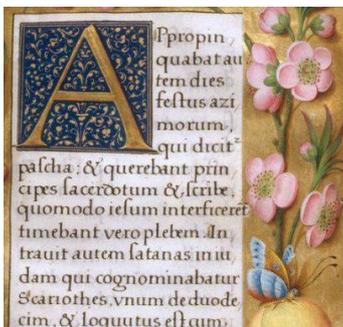
# Magazine

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Beyond Words in Boston



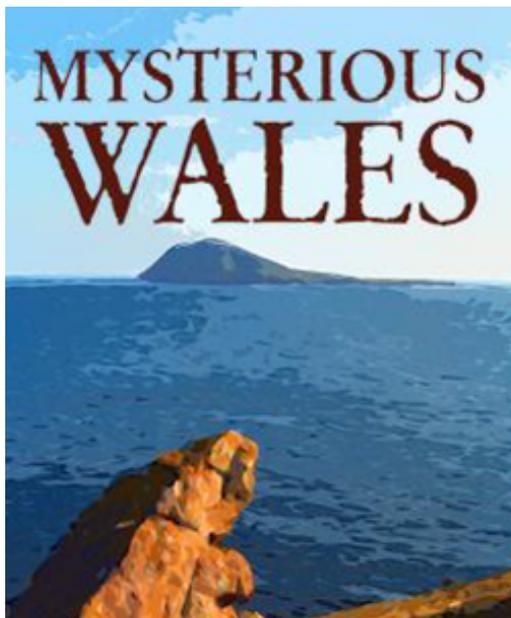
Gold and Precious  
Pigments



Team Viking Takes York



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### THE MEDIEVAL MAGAZINE

Editors: Sandra Alvarez and Danielle Trynoski

Website: [www.medievalists.net](http://www.medievalists.net)

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Cover Photo Credit: Photo by D. Trynoski at The Getty Museum

# **Even in the study of the past, history is made every day.**

Dear readers,

The world is watching historical moments happen in Rio, and rightly so. It's the first Olympiad held on the South American continent and already there are multiple new world records and "firsts." In this issue, we're bringing you a couple of new teams and "firsts" too.

In Boston, institutions across the city have collaborated on a new manuscript exhibition. It shows that this historic city, known for its books, printers, and news production, still has some of the finest libraries in the world. Across the Atlantic in York, the JORVIK Viking Centre has spread its world-renowned collection to three organizations for special temporary exhibits. These first-time partnerships allow visitors to still experience York's famous Vikings while the JORVIK Viking Centre recovers and rebuilds from last year's flooding. In Cambridge, the Fitzwilliam Museum offers a new exhibit with the results of multi-disciplinary research on manuscript production and illumination.

We've also had fun exploring some medieval games. Co-editor Sandra Alvarez experienced the competitive thrill of the Tudor joust at Hampton Court Palace, and distinguished Viking experts swung a few swords in a test trial of Banner Saga 2. There's even a special tribute to the Olympic Games in one of our regular features.

We hope you enjoy this issue of The Medieval Magazine and feel the team spirit!

Warmly,

**Sandra and Dani**

## **Sandra Alvarez**

Sandra is the co-founder and editor of Medievalists.net, and The Medieval Magazine. Sandra has a Hon. B. A. from the University of Toronto in Medieval Studies, & a diploma in Human Resources from George Brown College. She is a content writer for a digital marketing agency & lives in London, England with her Jack Russell Terrier, Buffy. When she's not doing something medieval, she can be found with her nose in a book, attempting to learn 3 languages, & planning her next adventure. You can follow her on Twitter @mediaevalgirl or check out her blog Mediaevalgirl.com.



## **Danielle (Dani) Trynoski**

Danielle earned her MA in Medieval Archaeology at the University of York in England. She is passionate about "the stuff" beyond the text of primary sources, & how modern people engage with medieval culture. When she's not visiting museums and historical sites, she's riding horses, reading about Vikings, or making loose leaf tea in a French Press. She currently lives in southern California and manages CuratoryStory.com. She is a contributor to Medievalists.net & editor at The Medieval Magazine. You can follow Dani on Twitter: @MissDaniTryn.



## **Danièle Cybulskie**

Also known as The Five-Minute Medievalist, Danièle studied Cultural Studies & English at Trent University, earning her MA at the University of Toronto, where she specialized in medieval literature & Renaissance drama. Currently, she teaches a course on medievalism through OntarioLearn, & is the author of The Five-Minute Medievalist. When she is not reading or writing, Danièle can be found drinking tea, practicing archery, or building a backyard trebuchet. You can follow her on Twitter @5MinMedievalist or visit her website,



## **Peter Konieczny**

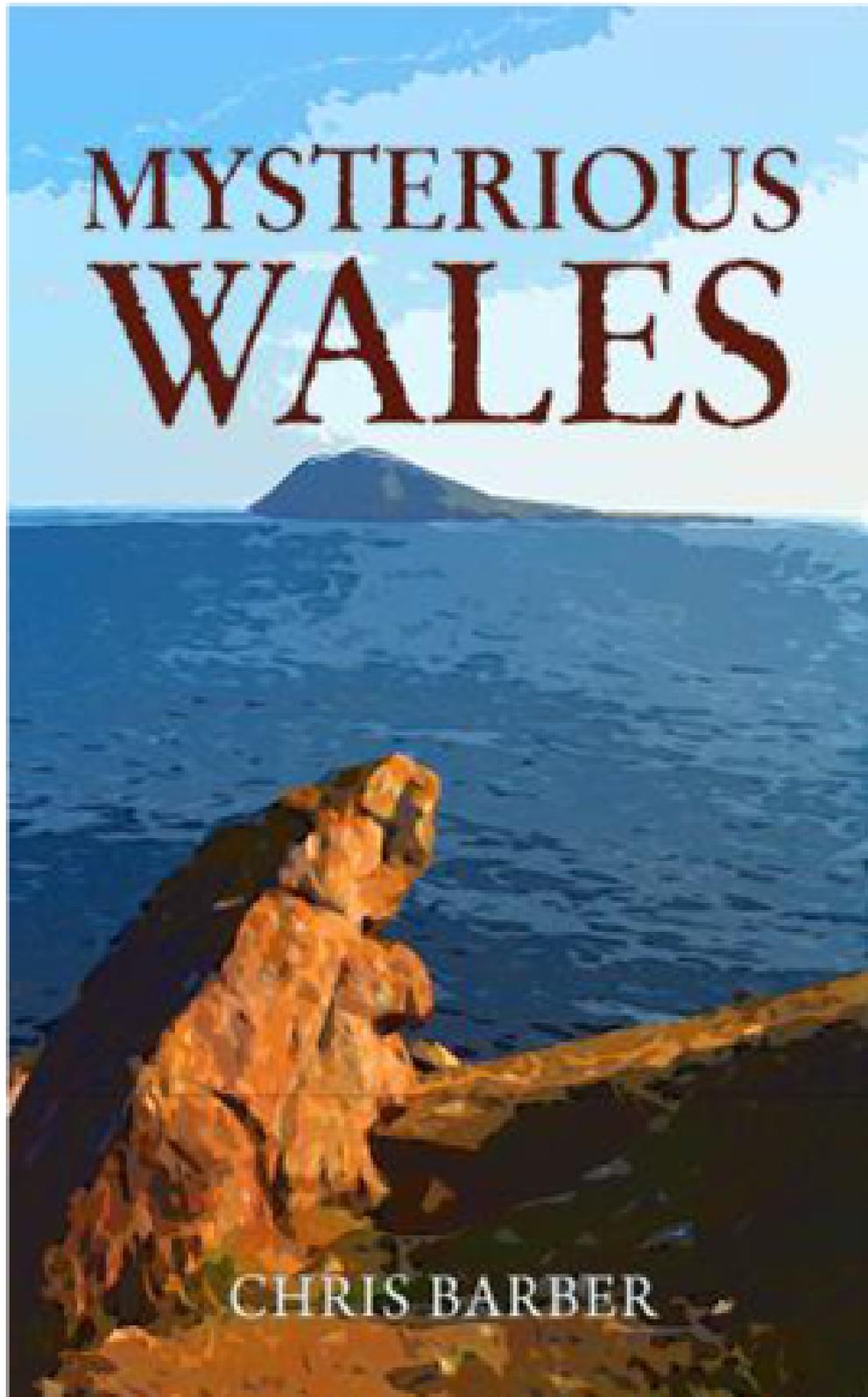
Along with being a co-founder and contributor at Medievalists.net, Peter is the editor of Medieval Warfare Magazine, and the web admin at De Re Militari: The Society for Medieval Military History. He has been working to spread knowledge about the Middle Ages online for over 15 years. Peter lives near Toronto, Canada, and enjoys all the books publishers send to him. When he is not reading about medieval history, you can find him trying to keep up with his son in Minecraft. Follow Peter on Twitter @medievalicious.



Book Excerpt

# Mysterious Wales

By Chris Barber



The enchanting landscape of Wales presents visitors with landmarks possessing outstanding natural beauty as well as great cultural interest. Combining fact with legend, observation with myth, Chris Barber guides explorers in this mysterious land through a panorama of prehistoric megaliths, holy wells, magic trees, secret caves, lonely lakes, bottomless pools and sites associated with King Arthur, Merlin and other wizards and conjurers, the Celtic saints, the Devil, fairies, water nymphs and other characters from the matter of Welsh and British lore. Fascinating legends give strange and colourful explanations as to how natural features came to be in their place in the beautiful landscape of Cambria.

With the help of his own illuminating photographs and illustrations, Barber unlocks the ancient past, and evokes the wealth of tradition that soconstitutes the Wales of today.

A richly illustrated text with more than 200 photos and other artwork. The book offers a unique insight into the mysterious history of Wales.

Barber is a respected author with a deep familiarity with the Welsh countryside.

Publication: August 15th, 2016

Price: £14.99

ISBN: 978-1-4456-5867-4

Length: 256 pages

Mysterious Wales is also available in Kindle, Kobo and iBook formats.

Chris Barber, MBE, FRGS, is the author of over 30 books on Wales' rich heritage. Born and raised in Newport, he has lived in Llanfoist for the last 35 years. For 20 years he was the chief countryside officer for Gwent, and established the Gwent countryside service in 1974. Chris is also the founder member and chairman of the Gwent Mountaineering Club. He was awarded an MBE in 2007 for his services to the community and tourist industry in South Wales.

# But what is witchcraft other than fallen and debased occult methods of what were once great spiritual accomplishments

~John Foster Forbes

Over the years there have been many characters in Wales who have been accredited with having powers to achieve strange and amazing deeds. It was said that such people could reveal the future, command spirits and compel thieves to restore items they had stolen.

Wizards and others who practised magical arts were supposed to be able to call up spirits at will. But it would seem that some of these magicians could not control the demons that they summoned. One old witch at Cilycwm, named Peggy, found it most difficult to control the spirits in her house and she had to go out into a field and stand within a circle of protection with a whip in her hand.

In Pembrokeshire it was once believed that whistling was the way that magicians talked with the Devil. For example, Robert Ferrar, the martyr bishop of St David's in the days of 'Bloody Mary' in 1555, was accused of 'teaching his infant son to talk with the Devil by means of whistling'.

The evidence upon which he was convicted to be burnt alive (for that and, in addition, heresy) was given by one of his servants, who said he often saw the good bishop and reformer walking about his home in Abergwili, carrying his son in his arms and whistling to him as he did so. After being asked one day by his servant why he whistled to the child, the bishop replied, 'Oh! he understands me well enough! He knows what I say!'

Conjurers were generally believed to possess books dealing with the black arts, which they studied most carefully in order to control the spirits that they raised. It was considered very dangerous for anyone ignorant of the occult science to open such books because demons or evil spirits could 'pop out of them'. Once they had escaped from the book it was not always easy to get rid of such unearthly beings.

Dr John Harries, who lived at Pantcay, near Cwrt y Cadno in the area of Pumpsaint, was said to possess a very special book which he kept chained and padlocked. They said that he was even afraid of it himself, for he only dared to open it once every twelve months and always in the presence of another wizard (a schoolmaster from Pencader who occasionally visited him). On a certain day, once per year, they went out into the woods near Cwrt y Cadno and, after drawing a circle around them, they opened the chained book. Whenever this ceremony was performed it caused thunder and lightning throughout the Vale of Cothi.

Wizards were also believed to have the power to travel through the air. With the aid of a magic book, they would summon a demon in the shape of a horse and travel through the sky on its back. In eastern countries there are similar tales of magicians riding through the air, a good example being the tale of the enchanted horse in *The Arabian Nights*. Doctor Harries died after falling from a ladder that he had climbed while extinguishing a fire. He is buried in the old churchyard at Caio and on his gravestone it is written: 'John Harries, Pantcoy, Surgeon, May 11th 1839'.



*Witches by Hans Baldung (1484-1545). Woodcut, 1508. (Wikipedia)*

# Beyond Words: Illuminated Manuscripts in Boston Collections

Is the inaugural exhibition at the McMullen Museum of Art's new home. Beyond Words is a three-venue collaborative exhibition, held jointly at Harvard University's Houghton Library (Manuscripts for Church & Cloister) and the Isabella Stewart Gardner Museum (Italian Renaissance Books). Featuring illuminated manuscripts from nineteen Boston-area institutions, Beyond Words provides a sweeping overview of the history of the book in the Middle Ages and Renaissance, as well as a guide to its production, illumination, functions, and readership. With over 150 manuscripts on display, Manuscripts for Pleasure & Piety at the McMullen Museum will focus on lay readership and the place of books in medieval society. The High Middle Ages witnessed an affirmation of the visual and, with it, empirical experience. There was an explosion of illumination. Various types of images, whether in prayer or professional books, attest to the newfound importance of visual demonstration in matters of faith and science alike. Of broad appeal to scholars and amateur enthusiasts alike, the accompanying catalogue, Beyond Words: Illuminated Manuscripts in Boston Collections, features entries by eighty-five international experts, documenting one of the most ambitious exhibitions of medieval and Renaissance manuscripts ever to take place in North America.

The McMullen Museum of Art at Boston College presents a groundbreaking exhibition, Beyond Words: Illuminated Manuscripts in Boston Collections—which charts nearly a millennium in the history of European painting—in collaboration with Harvard University's Houghton Library (HUL) and the Isabella Stewart Gardner Museum (ISGM).

Beyond Words, which comprises a total of 260 bound volumes, single leaves, and cuttings from nineteen Boston-area libraries and museums, is the largest exhibition of medieval and Renaissance manuscripts and early printed books ever to take place in North America.

It also is the inaugural exhibition at the McMullen Museum's new state-of-the-art venue at 2101 Commonwealth Avenue. On display will be 180 European illuminations from sixteen Boston-area collections, dating from the eleventh to sixteenth century.

The multi-venue display opens at Boston College on

September 12, and runs through December 11, 2016.

(See below for other venue exhibition dates and information.) Beyond its concurrent displays, this collaborative metropolitan project is notable for the size of its curatorial team and number of lending institutions.

Beyond Words is the first exhibition to showcase highlights of medieval and Renaissance illumination in the Boston area—collections that constitute one of the most important ensembles of illuminated manuscripts anywhere in North America. Each venue will feature one of the three principal contexts for the production of books in the Middle Ages and the Renaissance, and related developments in design, script, and decoration.

“For the inaugural exhibition in its new museum in Boston, the McMullen is pleased to collaborate with colleagues across the city in organizing and hosting the largest portion of one of the most comprehensive

“More than 180 works will be on display—many for the first time—in the Museum's newly dedicated

**A**

Propin-  
quabat au-  
tem dies  
festus azi-  
morum,  
qui dicitur

pascha: & querebant prin-  
cipes sacerdotum & scribe,  
quomodo iesum interficeret  
timebant vero plebem. In-  
trauit autem satanas in iu-  
dam qui cognominabatur  
Scariothes, vnum de duode-  
cim, & loquutus est cum  
principibus sacerdotum &  
magistratibus quemadmo-  
dum illum traderet eis. Et



*Trompe l'oeil by the Master of Claude de France (HUL TYP 252, f. 37) (Tours, c.1520):*

and scholarly-ambitious manuscript exhibitions ever mounted in this country,” said McMullen Museum Director and Professor of Art History Nancy Netzer. More than 180 works will be on display—many for the first time—in the Museum’s newly dedicated Daley and Monan galleries. Published by the McMullen, the exhibition’s catalogue, a seminal reference work to which eighty-five scholars from around the world have contributed entries and essays, brings together for the first time research on the most splendid medieval and Renaissance illuminated manuscripts preserved in the Boston area.”

“It’s wonderful that Beyond Words will be the first exhibition in Boston College’s impressive new McMullen Museum,” said co-curator Jeffrey F. Hamburger, Kuno Francke Professor of German Art and Culture at Harvard University. “This venue will show off to great advantage the tremendous range of medieval and Renaissance book painting that we have drawn from sixteen different Boston-area collections. I think that visitors will be surprised and delighted by the quality, inventiveness, and sheer variety of the materials on display.”

Opening Celebration and Preview: September 10 and 11

An opening celebration will preview Beyond Words and the new McMullen Museum venue—located at 2101 Commonwealth Avenue. The September 10 and 11 events, which will be held from noon to 5 p.m. each day, will welcome local community members, friends of the Museum, and alumni/ae of Boston College.

Beyond Words: Illuminated Manuscripts in Boston Collections

The exhibition showcases some 260 outstanding manuscripts and printed books dating from the eighth to the seventeenth centuries. They constitute one of North America’s most important ensembles of illuminated manuscripts, scarcely seen and virtually unknown prior to this project.

The exhibition will be complemented by an extensive catalogue, a three-day international conference, and a

slate of public programming.

The exhibition is displayed at three leading Boston-area cultural institutions, as no single institution could independently realize the curators’ vision. This unconventional, collaborative approach has many advantages, they say: The multi-venue format reflects the consortial nature of the project, which includes manuscripts and printed books from a total of nineteen libraries and museums, reflecting the richness of resources in the Boston area.

Dividing the books into three groups also allowed for a shifting thematic focus—at the Houghton Library, the monastic library; at the McMullen Museum, the lay library; and at the Gardner Museum, the Italian humanist library—which accommodated the disparate nature of the collections on display and allowed the curators to present in bold strokes the history of the book from the early Middle Ages through to the Renaissance and Reformation.

Each exhibition venue has its own integrity and can be viewed separately, but was conceived as an integrated whole. Most of the manuscripts were conserved and digitized as part of the exhibition; as a result, they are now more accessible—and have been described in greater detail—than ever before.

McMullen Museum of Art, Boston College:

Manuscripts for Pleasure & Piety

The McMullen Museum focuses on lay readership and the place of books in medieval society. The High Middle Ages witnessed an affirmation of the visual and, with it, empirical experience; there was an explosion of illumination. Various types of images, whether in prayer or professional books, attest to the newfound importance of visual demonstration in matters of faith and science alike. The manuscripts on display, from sixteen Boston-area collections, date from the eleventh to sixteenth century, from all over Europe.



*Equestrian knight entering and leaving a city | Cutting from Lancelot du Lac | Dunois Master (illuminator) | Paris, France, c. 1440–50 | McMullen Museum of Art, Boston College, 1995.*

#### Concurrent Venues

Houghton Library, Harvard University: Manuscripts from Church & Cloister

September 12–December 10, 2016

The Houghton Library emphasizes the centrality of books to monastic life. Male and female monasticism revolved around religion, but at its heart was a cult of the book: not just the Bible, but all books. Monastic scriptoria guaranteed the survival and transmission of classical literature and learning. Reverence felt for texts and their authors is manifest in the beauty of the books that were crafted in monasteries and convents. The manuscripts on display highlight the scriptorium as both a space for the production of manuscripts and the human collective that produced them.

Isabella Stewart Gardner Museum: Italian Renaissance Books

September 22, 2016–January 16, 2017

The Gardner Museum explores the birth of the modern book in fifteenth-century Italy, which was the genesis of the radical shift from manuscript, to print, to digital culture that evolved over the last 500 years. Against the backdrop of the current Digital Age and debates over the relevance of the book, the exhibition invites visitors to contemplate one era of revolution in the time of another. The humanist book is revealed as an inexhaustible source of inspiration for artists and the nexus of intellectual and visual culture in the Italian Renaissance.

Follow Beyond Words on Twitter:

@beyondwords2016

[Click here for more information about the exhibit](#)

This article originally from the McMullen Museum of Art.

# **FITZWILLIAM MUSEUM RESTORES MASTERPIECE TO ITS FORMER GLORY**

*A 10-year research and conservation project at the Fitzwilliam Museum's Hamilton Kerr Institute on Sebastiano del Piombo's (1485–1547) Adoration of the Shepherds c. 1510, enables the masterpiece to go on show at the Fitzwilliam for the first time in 70 years.*



Before and after the restoration. Image: [artwatchinternational.org](http://artwatchinternational.org)

In the 40th anniversary year of the Hamilton Kerr Institute a major research and conservation project with one of the key Renaissance masterpieces from the Founder's collection of the Fitzwilliam has been completed in time for the Museum's 200th birthday.

The physical history of Sebastiano del Piombo's *Adoration of the Shepherds* is remarkable and explains why the research and conservation project at the Hamilton Kerr Institute has taken many years to complete.

The picture was originally painted on a wooden panel, but while owned by the Duc de Orléans in eighteenth century Paris, the paint layers were removed and transferred onto canvas, in a misguided attempt to preserve it. This caused widespread damage to the original paint and the composition was almost completely overpainted in subsequent attempts at restoration. However, critical areas of the original paint remained intact and it was decided to remove all the old overpainting and bring the composition back to life by judicious and specialised restoration of the losses.

Rupert Featherstone, Director of the Hamilton Kerr Institute explained, 'We have researched and unravelled the entire history of the painting, uncovering the original, from layers and layers of overpaint and varnish. Then we painstakingly reconstructed the missing areas, to faithfully recreate Sebastiano's painting.' In order to understand the artist's technique, a microscopic particle of paint, smaller than the head of a pin, was taken from the Virgin's blue robe and analysed under a microscope during research. Examination of the paint cross-section demonstrated Sebastiano's sophisticated system of layering with an application of pink paint beneath the blue, as well as his use of superior and expensive pigments, such as ultramarine blue. This and other forms of state-of-the-art analysis greatly helped to reconstruct the missing areas. Close study of an early full-size copy of Sebastiano's original painting from The Louvre, Paris, made sometime in the late sixteenth or early seventeenth century, before Sebastiano's painting was transferred from wood to canvas, was important in reconstructing areas of significant paint loss.

Rupert Featherstone added, 'We have conserved over 3,000 pictures in the last forty years at the HKI, but the Sebastiano is one of our biggest projects. Some might have argued to leave the painting as an archaeological relic, but I think we have made the right judgement to restore it so it can be appreciated as the masterpiece it is, aesthetically and historically. The scientific research that was conducted to aid our understanding of the technique of the artist has been key in being able to recreate it.'

Sebastiano del Piombo spent his early years in Venice where he learnt the art of painting under Giovanni Bellini (c.1431-1516) and then Giorgione (1477-1510). At the invitation of the prominent patron and Siennese banker Agostino Chigi (1466-1520), Sebastiano moved to Rome in 1511, just as Michelangelo (1475-1564) unveiled the first part of his decoration of the Sistine Chapel ceiling. Michelangelo and Sebastiano developed a close friendship, sharing drawings, ideas and designs.

The Adoration of the Shepherds was painted soon after Sebastiano moved to Rome, and demonstrates the influence of Giorgione's The Adoration of the Shepherds (1505/10, National Gallery of Art, Washington) in its overall composition and Venetian colouring but with a sense of Roman form gained from Michelangelo. The picture was considered to be by Giorgione when the founder of the Fitzwilliam, Lord Fitzwilliam, bought it after the French Revolution in 1800 at the sale in London of the Duc de Orléans' collection. In 1913, it was attributed to Sebastiano on the basis of the fusion of elements characteristic of the Roman school – such as the monumental figures – and others more closely associated with Venetian painting, notably the rich colours and lyrical landscape background.

The Hamilton Kerr Institute is one of the world's leading centres for teaching and research into the conservation of easel paintings and historical painting techniques and materials. As a department of the Fitzwilliam Museum the Institute has undertaken the conservation of paintings in its collections since its foundation forty years ago, and it also takes on conservation projects for other clients such as the Royal Collection and the National Trust. [www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)

# Silent Shakespeare: York academic contributes to new DVD



*A Midsummer Night's Dream (Vitagraph, 1909)*

*A University of York academic has collaborated with the British Film Institute (BFI) to produce a new DVD about Shakespeare in silent film.*

Professor Judith Buchanan, an academic in York's Department of English and Related Literature, provides voiceovers for ten silent films in *Play On!: Shakespeare in Silent Film*, alongside a score composed and played by musicians at Shakespeare's Globe. Out now, the DVD brings back into circulation a collection of silent Shakespeare films from archives not previously available to public audiences.

Films include: a one-reel version of *The*

*Tempest* from 1908; *A Midsummer Night's Dream* from 1909; a hand-coloured Italian version of *The Merchant of Venice* shot in Venice; a 1911 compressed film recording of *Richard III* shot on stage in Stratford-upon-Avon; and the first ever appearance of Sir John Gielgud on film as Romeo, in 1924. Professor Buchanan's research explores what once made silent Shakespeare filmmaking so popular compared to other modes of popular engagement with the playwright, its early exhibition and reception. Her book, *Shakespeare on Silent Film: An Excellent Dumb Discourse*, published by Cambridge University Press,

tells the stories of these films. Alongside her research, Professor Buchanan runs the Silents Now project, bringing silent films to contemporary audiences in fresh ways. This year – the 400th anniversary of Shakespeare’s death – Silents Now has produced Shakespeare programmes in the UK, Adelaide and Chicago.

Professor Buchanan said: “The idea of silent Shakespeare strikes many as an oxymoron. Doesn’t a silent Shakespeare film strip away all that is nuanced, beautiful and meaningful in Shakespeare’s dramatic poetry? And yet, between 1899, when the first silent Shakespeare film was made, and 1927, when the first commercial sound film was released, nearly 300 silent Shakespeare films were made. That’s evidently more than just an eccentric sideline in the early film industry: something about the collaboration

between Shakespeare and silent film clearly worked.” “Sadly, many silent Shakespeare films have since been lost, destroyed or have disintegrated beyond the point of possible restoration. But those that have survived can still surprise. The new release of these archival survivors invites us to re-summon the delight that can be taken in these long-gone actors, their inventive acts of cinematic Shakespearean story-telling and the wider world to which they point.” Professor Buchanan, along with the BFI’s silent film curator, has also contributed to a short film documentary for the British Council and BBC’s Shakespeare Lives season.

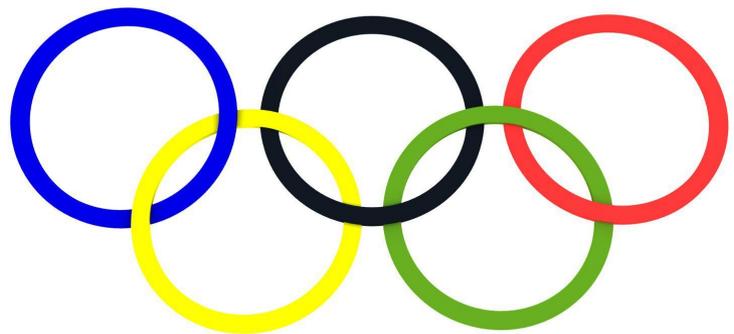
For more information, please visit: [The BFI Presents Silent Shakespeare](#)

Article courtesy of the University of York

## Talk the Talk

## Feature

# GREEK



*Noun*

*Sport, Game*

ἀθλημα

áthlima

# "Things Unseen" spotted at the Getty Museum by Dani Trynoski



*Things Unseen: Vision, Belief, and Experience in Illuminated Manuscripts* Now on exhibit through September 25, 2016 at the J. Paul Getty Museum, Getty Center.

*"The Seven Sorrows of the Virgin," Simon Bening, Bruges, c.1525. The J. Paul Getty Museum.*

Medieval and Renaissance manuscript illuminators sought to convey spiritual experiences through paint, ink, and gold in order to condense biblical narratives or complex prophecies into understandable images. Drawn primarily from the J. Paul Getty Museum's extraordinary collection of manuscripts, this exhibition focuses on aspects of medieval spirituality that can be difficult to translate visually, including miraculous encounters with the divine, grand visions of the end of time, the intricacies of belief, and the intimate communications of prayer. While there are a few manuscripts on loan, the Getty again shows the strength of its collection with selections by Taddeo Crivelli, Simon Bening, Henricus of Carreto, and the Follower of the Egerton Master ranging in production date from 1100-1550 a.d. *Things Unseen: Vision, Belief, and Experience in*

*Illuminated Manuscripts* will be on view at the Getty Museum through September 25, 2016. The Medieval Magazine had a special visit to the exhibition with exclusive access to curatorial assistant Rheagan Martin. "Rather than attempting to illustrate the otherworldly events described in sacred texts, illuminators used painstaking artistry and a rich visual imagination to communicate the elusive and inexpressible nature of religious faith," says Timothy Potts, director of the J. Paul Getty Museum. "Unlike the authors of scripture who transcribed their experience in writing, illuminators had the challenging task of visualizing things that could not be seen or easily understood. It is a remarkable achievement that they managed to succeed as well as they did in works of such enduring artistic brilliance."

The medieval illumination of a thought process shows a mindset very different from the modern individual. Illustrations are meant to help the worshiper's mind come alive and replay past experiences much like rewinding a TV show or film. People focused their energy differently, yet there is a parallel to modern thought processes too. Just like today's recognizable mail, call, or message symbols on your phone, a medieval viewer would know the meaning behind a dove, serpent, chalice, or ray of light. The first section of the exhibition, *Illuminating Visions*, considers the innovative strategies used to invite viewers of manuscripts to experience divine visions. In Christian scripture, personal visions of the divine offered promises of future strength or warnings of impending doom. "Jacob's Dream" (about 1400–10 a.d.) is an elaborately illuminated vision experienced through Jacob's dream.

Here, Jacob, the leader of the Israelites, receives a vision from God. Though his eyes are closed in sleep, his dream is made visible to the manuscript's readers. Crimson feathers from the angel's wings threaten to wake him, suggesting the delicate balance between heavenly and earthly realms. While some artists interpreted visions as dreamlike scenes, others depicted complex revelations through intricate diagrams, as seen in "The Wheel of Ezekiel: The Preeminence of the Lion" (leaf from a private collection, 1320–21 a.d.).

Here, the artist had the daunting task of

*"Ezekiel Kneeling Before his Vision,"  
Henricus of Carreto, Avignon, c. 1320.  
Lent by Robert McCarthy.*

translating highly symbolic language into visual form. Four figures, an eagle, a lion, an ox, and a man rotate positions on spinning wheels, thus suggesting their movement around the kneeling priest. This innovative technique gave viewers access not only to the vision's content but to the very sensation of receiving sacred revelation.

The almost frenetic change of the diverse cast of characters make for a busy composition. The careful placement of the lines draw the viewer's eye up to the Lord framed inside a golden arch. These lines work like arrows pointing up to the golden heavens. Overall, the viewer feels drawn into the activity yet ultimately tapers the visual and mental energy on the illustration of God in the top center of the leaf.





*"The Mass of St. Gregory,"  
Unknown, Rouen, c.148--1490.  
The J. Paul Getty Museum.*

The exhibition's second section, *Picturing Belief*, focuses on the distillation of church teaching into the space of miniatures, margins, and initial letters. As Church teachings developed over time, artists were called upon to convey complex systems of belief through easily readable images. Images of Christ, the Virgin Mary, or the Holy Trinity presented particular challenges for manuscript illuminators, who risked departing from official doctrine by merely changing the placement of one holy figure relative to another, for example. Artists created visual formulas to condense lengthy biblical narratives—including humanity's fall from grace and redemption through Christ—into a single image.

Illuminators also compressed important information, such as the genealogy of Christ, into miniatures, on the margins of pages; or within initial letters. In the "Mass of Saint Gregory" (about 1480-1490 a.d.), visual details reinforce the belief that bread and wine are ritually transformed into the physical body and blood of Christ. As Pope

Gregory I prays before an altar, the bread of the Communion becomes a vision of the crucified body of Christ. An arc of blood makes visible the symbolic link between Christ's blood and the chalice of wine. To further reinforce the theme of sacrifice that this Christian rite reenacts, the illuminator has included the weapons and implements of Christ's Passion. Rheagan Martin, one of two curators on the exhibit, elaborates further on the symbolism in this illumination:

"Behind Christ are symbols collectively known as the *Arma Christi*, the implements used in Christ's passion. These often include the column on which Christ was flagellated, the cross, the sponge with which he was given vinegar on the cross and the spear with which the Roman soldier Longinus (later St. Longinus) pierced Christ's side. The rooster included in this illumination refers to Peter's denial of Christ (according to the prophecy "before the cock crows three times you will deny me")."

The Trinity is another example of how illustrators met the challenge of making things unseen into tangible imagery. The idea of the Trinity is a complex theological concept, but the simple trinity knot, or triquetra, represents lengthy written texts with a single image. The last section, Painting Prayer, explores prayer from two perspectives: manuscripts as tools to guide personal devotion and manuscripts that depict exemplary individuals, such as Christ, King David, and members of the nobility, in the act of prayer. Manuscripts for personal use often contained illuminations that encouraged prayerful meditation or acted as tools to provide prayers for specific times of day, significant life events, and for the souls of the dead.

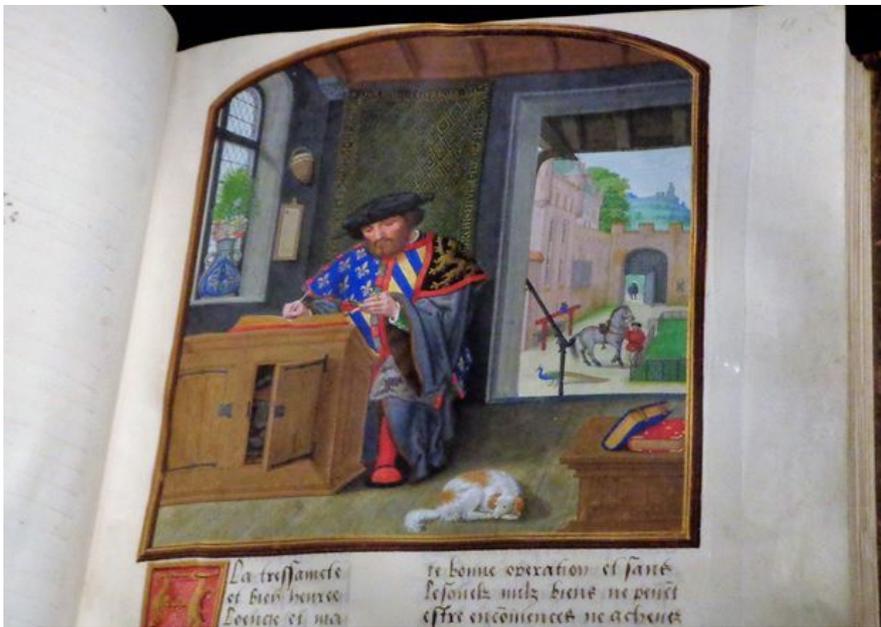
These visual cues may represent subjects for prayerful reflection—such as the individual wounds of the crucified Christ (Getty Ms. 101, fol. 105v)—or act as memory aids to guide the faithful through a program of daily worship similar to that followed by church clergy. In addition to these meditative tools, manuscripts often depict spiritual leaders such as King David or Christ in the act of prayer.



Top to bottom:  
 "The Trinity," Unknown, Ulm, late 1400's. The J. Paul Getty Museum.

"The Agony in the Garden," the Spitz Master, Paris, c. 1420. The J. Paul Getty Museum. Note the monkey and bear pals round the margins.

"A Woman in Prayer before the Virgin and Child," Follower of the Egerton Master, Paris, 1410. The J. Paul Getty Museum. Includes fanciful hybrid man-beasts among the margins' millefleur decoration.



*"The Author in His Study," Simon Bening, Flanders, c. 1530-1540. The J. Paul Getty Museum, acquired in honor of Thomas Kren.*

"Complex theological concepts such as transubstantiation and the nature of Christ were condensed into discrete, iconic illuminations that delighted the eye even while encapsulating religious theory," explains Martin, one of the two curators for the exhibition. When asked about the similarities in the layout between "Seven Sorrows" and other late medieval works like "The Adoration of the Lamb" (the Ghent Altarpiece), Martin responded that there could definitely be a correlation. The placement of the imagery and the overall relationship between the figures is notable. The manuscript that contains "Seven Sorrows" is one of the latest in the Getty's collection (1525 a.d.) and was created in the last days of manuscript production in northern Europe. Martin says that "it is very likely that it looked to other, pre-existing, church decoration. It is common for manuscript illumination to depict contemporary architecture and for it to be adapted to suit the needs of the manuscript, such as Romanesque arches included in canon tables at the beginning of gospel books."

While the prominent theme of the exhibit is religious, one display case displays a recent acquisition which is distinctly secular and biographical. The

Book of the Deeds of Jacques de Lalaing, illustrated by Simon Bening, is included in the gallery but it's unclear if it's meant to be part of Things Unseen. While Bening is the same illustrator in the exhibit's title image, the manuscript is not thematically related to the others on display. Martin explains that, "The Lalaing manuscript should be seen as a separate display, we've set it off with a different wall color and graphic treatment. It was such a beautiful manuscript and we were so excited about the acquisition that we wanted to get it on view to the public as soon as possible. Although it doesn't relate thematically with Things Unseen, the artist of the Lalaing manuscript -- Simon Bening -- is also the artist of the Seven Sorrows of the Virgin that greets visitors to the exhibition. So it makes a nice moment for a late-medieval master illuminator as well."

The featured leaf, "Author in His Study," include lifelike details in the author's facial features, clothing, sleeping dog, and views into the courtyard beyond. The fine resolution of the illumination gives us a glimpse into an inner sanctum with household furnishings and décor.

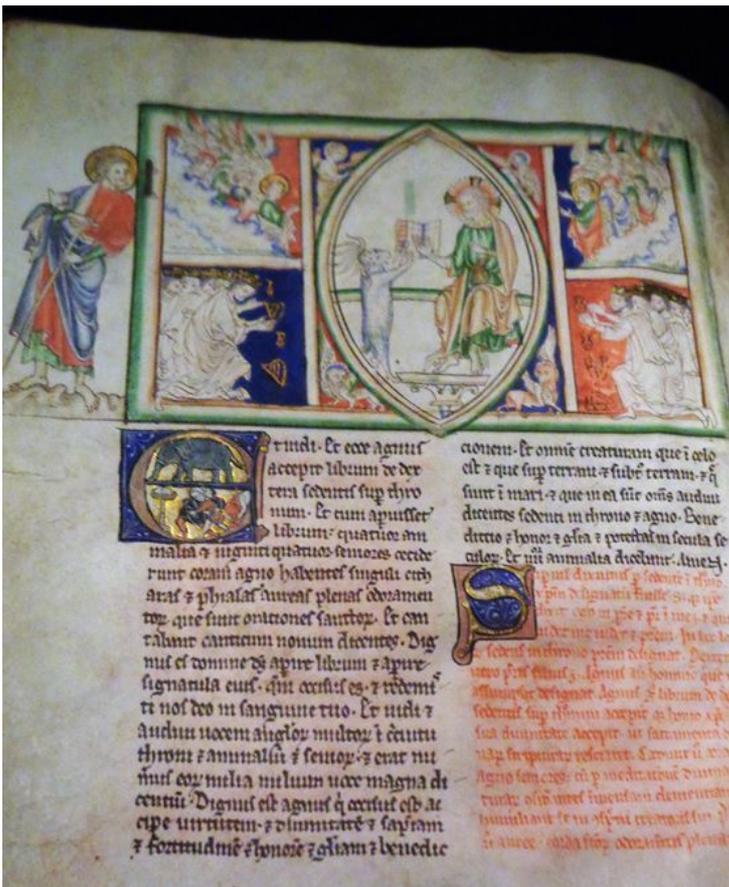
The different styling of the manuscripts is also worth noting. Several of the later illuminations including "Initial B: The Trinity" by Taddeo Crivelli (1460-70 a. d.) have Renaissance-style features including perspective, a distinct evolution of facial modeling, and the arrangement of the figures. There is an excellent range of frame and border decorations; with a titillating variety of realistic animals and whimsical hybrids. There's even a relatively accurate elephant in a decorated capital below "Lamb Taking the Sealed Book" (Unknown, likely London, 1255-60 a.d.). The outstanding nature of the preservation on these images allows the viewer to notice tiny details on certain leaves. In "The Agony in Garden" (Spitz Master, Paris, c. 1420 a.d.) a companionable monkey and a bear amble together throughout the border.

Virgin and Child" (Follower of the Egerton Master, Paris, 1410 a.d.) is surrounded by fanciful hybrid man-beasts in the border.

Regarding the regional and chronological differences in the border decorations, Martin finds that "the margins of the manuscript are a fascinating space for culture and society to play out. Michael Camille has written extensively on this in his book "Art on Edge." Sometimes blank margins are seen as a status symbol and sign of luxury as the owner can afford enough animal skin parchment just to leave it blank. In other times and places, the artist's whimsy is valued. In the latest manuscripts in the collection, especially 16th-century northern manuscripts, naturalism and accurate interpretation of nature is valued."

*Things Unseen: Vision, Belief, and Experience in Illuminated Manuscripts* is on view now through September 25, 2016 at the J. Paul Getty Museum, Getty Center. The exhibition is co-curated by Kristen Collins, associate curator of manuscripts at the J. Paul Getty Museum, and Rheagan Martin, curatorial assistant in the Department of Manuscripts. The complete exhibition catalog and calendar of accompanying programs is available online.

*All photographs by D. Trynoski.*



the action. The donor portrait included in "The Lamb Taking the Sealed Book and an Angel and the Elders Singing Praises," Unknown, probably London, c.1255. The J. Paul Getty Museum.

# Places to See

## Jousting, the Tudors, and Medieval

### Facebook Live!

By Sandra Alvarez

Hampton Court Summer Events

*Hampton Court has a packed schedule of family-friendly events this summer. From jousts, to Luna Cinema where visitors can watch movies such as Robin Hood, Star Wars, Pretty Woman, and Jaws outdoors, to horse-drawn carriage rides, and Tudor cooking lessons that run until the end of September, Hampton Court has something for everyone this season.*



*Knight preparing to joust at Hampton Court. Photo by Medievalists.net*



*Henry VIII escorting Queen Katherine of Aragon to their seats to watch the joust at Hampton Court. Photo courtesy of Medievalists.net*

As for my visit to Hampton Court, it wasn't just jousting, it was an all-day Tudor extravaganza featuring falconry, sword fighting demonstrations, the arming of the knights, musicians, and live historical interpretations. This culminated in two jousts held over the course of the afternoon where Henry VIII, his court, and Queen, Katherine of Aragon, paraded around in full regalia for the crowds. It was impressive to say the least. Each knight was then announced and the joust began with fans cheering on their favourites. One of the nice things about the day, was that events were held repeatedly, in case you were attending one event and missed out on another, or wanted to take a break and wander around Hampton Court. The ticket for the joust included the rest of the grounds, so it was a bonus to be able to see everything

all in one day. Hampton Court is massive, so plan to be there for several hours at the very least. There is plenty to see and do even without a special event.

*Facebook Live for Historians? Why Not!* While I was at Hampton Court watching the joust, on a whim, I decided to capture it on my phone using Facebook Live.

A little note about Facebook Live... it's really really taken off in recent months. Once the preserve of celebrities and verified account users only, Facebook opened the live streaming video to everyone in early 2016. It was my first time using it, and for what its worth, it wasn't a bad experience. It allowed me to stream the entire joust, while answering viewer questions and



*How to arm a knight before a joust, demonstration given at Hampton Court.  
Photo by Medievalists.net*



Tudor musicians playing at Hampton Court during Tudor Joust weekend, July 16-17.  
Photo by Medievalists.net

engaging with people live. I think this is great, and I much prefer it to recording something, then waiting to get home to upload it to *YouTube* hours after the event has finished. I really liked the idea that it allowed viewers to see what I was seeing in real-time, no matter where they were in the world, all while interacting with me. It was easy to figure out, and the only downside I experienced was that it's a battery hog. I was only able to live stream the joust and *a bit of a sword fighting demonstration* so that I could save battery power for photos.

I know that there are other streaming channels like *Meerkat* and *Periscope* out there, but when you already have an audience on your Facebook page, it's just easier to get your message across without having to wait to build a following on a brand new platform. So medievalists, and fellow historians, happy streaming! It's a relatively easy and fun way to promote your interests, other scholars, and historic and

academic events, with live audience interaction. Let me know if you stream at events and what you prefer to use and why!

On a parting note, if you're visiting London, and fancy getting a bit out of the city centre for the day, check out the *listings for events at Hampton Court*. It's a must-see for fans of the Tudor period and well worth a visit.

Follow Sandra's history adventures on Twitter: [@mediaevalgirl](#)

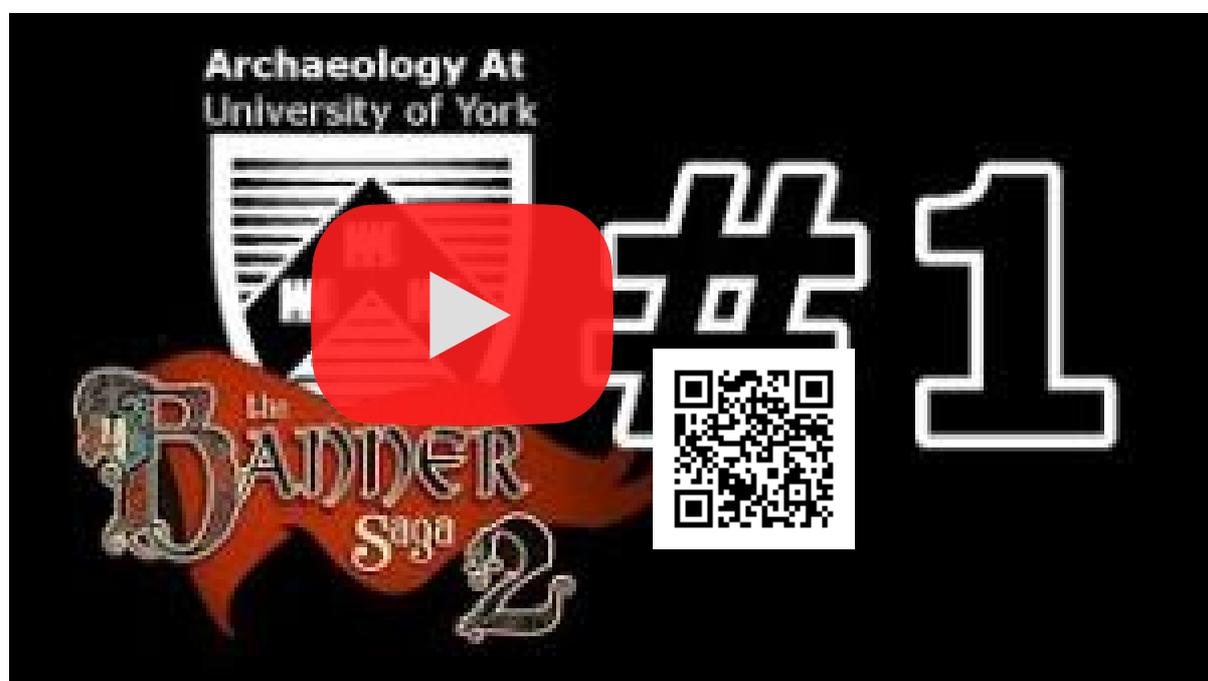
Follow Medievalists.net on Twitter: [@medievalists](#)

Follow Hampton Court events on Twitter: [@HRP\\_palaces](#)

For more information on your next visit to *Hampton Court*, please [CLICK HERE](#)

# York Professors explore alteregos in 'Banner Saga 2'

Watch Viking experts Julian Richards and Steve Ashby play the new epic role-playing video game



Julian Richards and Steve Ashby of the University of York Archaeology department sat down with Centre for Digital Heritage PhD student Tara Copplestone to play Banner Saga 2, a tactical role-playing video game. The game features a Viking-inspired fantasy world where players interact with Norse lore. Be sure to check out all the videos in this multi-part series at the University of York Department of Archaeology YouTube channel!



# National Gallery launches online catalog of Italian Paintings

The National Gallery of Art recently launched Online Editions, a series of in-depth web-based publications focused on the Gallery's collections. These detailed, authoritative catalogs offer the most recent scholarship on the collection, in addition to a customizable reading environment. One of the first Online Editions published is Italian Paintings of the Thirteenth and Fourteenth Centuries. The catalog is written by Miklós Boskovits, one of the leading historians of early Italian art, and is the first of four volumes to present the most current and in-depth information focused on the Gallery's collection of Italian paintings.

The National Gallery of Art's collection of Italian paintings is considered the most important in America and among the finest and most comprehensive in the world. The collection contains works by artists who were among the most influential Italian painters in all of art history. Paintings by Giotto, Duccio, Simone Martini, Lippo Memmi, Paolo Veneziano, Pietro Lorenzetti, Agnolo Gaddi, and other luminaries make the Gallery's holdings highly significant for all those who study pre-Renaissance art in Italy. More than a decade in the making, this catalog offers a fresh examination of these works.

Each entry is conceived as a small monograph, an explanatory roadmap of a painter's entire career. Similarly, the bibliography provided for each painting includes every significant citation. The history of ownership is also given in greater detail than heretofore, and all exhibitions in which a work appeared are included, because of the increasing importance of exhibitions for art historical investigation.

The paintings in this catalog are generally components of greater assemblages. Some are small works painted for private devotion; others are fragments from multipaneled altarpieces. An effort has been made, therefore, to suggest the original context for these works through schematic reconstructions, which will help users of the catalog understand the panels' original purpose and meaning.

To provide the most authoritative scholarship on the earliest paintings in the collection—which has not been published in its entirety since the 1979 Catalogue of Italian Paintings by Fern Rusk Shapley—the Gallery turned to one of the leading historians of early Italian art, Miklós Boskovits. 'Italian Paintings of the Thirteenth and Fourteenth Centuries' is a fitting memorial to Miklós, who did not live to see the project to completion.\* Miklós shared responsibility for the previous volume, on the Gallery's fifteenth-century Italian paintings, with David Allen Brown,

\*Miklós Boskovits passed away December 20, 2011.



Images: National Gallery of Art, [www.nga.gov](http://www.nga.gov)

curator of Italian painting at the Gallery, and others. Here he is the sole author of the catalog entries, while Laurence Kanter, chief curator for the Yale University Art Gallery, wrote the introduction.

Due to the Italian collection's size, scope, and quality, the decision was made early on to divide the catalog into four volumes, corresponding to the standard art historical designations of medieval, early Renaissance, high and late Renaissance, and baroque and rococo. The first of these, published in 1996, deals with the later Italian pictures, those dating from the seventeenth and eighteenth centuries. The previous volume took up the fifteenth century. The present volume treats the medieval works of the thirteenth and fourteenth centuries.

The Italian panels discussed in this catalog are not nearly so numerous as those dating from the fifteenth century, and, though well known to specialists, are perhaps less familiar to the art-loving public than are the Gallery's holdings of works by Leonardo, Botticelli, Raphael, or Titian. All the same, this part of the collection holds works by artists who were some of the most important Italian painters in all of art history — Giotto and Duccio, for example, and in the case of the great Siennese master, the National Gallery of Art is the only institution in the United States to own not one but two panels from Duccio's monumental masterpiece, the *Maestà*. In addition, many of the Gallery's Italian paintings from the late medieval or Gothic period are highly important, culturally speaking, and all of them possess manifold aesthetic attractions of their own. Displayed on the main floor of the West Building, they occupy two galleries and share a third with fifteenth-century works, while a large Duccesque altarpiece, because of its size, is kept more or less permanently in storage. The online edition of this catalog also includes a recent acquisition, Andrea di Vanni's triptych, one of many new works acquired by the Gallery from the Clark collection at the Corcoran Gallery of Art, Washington, DC. (This picture was acquired after Miklós Boskovits's death.)

Many of the paintings cataloged in this volume are small works painted for private devotion; others are fragments from multipaneled altarpieces. In many cases, the larger central panel of a dismantled polyptych has remained in Italy, while the other surviving elements are scattered in museums throughout Europe and America. An effort has been made, therefore, to suggest the original context for these works through schematic reconstructions, with photographs of the other panels making up the complex in question. Such reconstructions will help users of the catalog understand the panels' original purpose and meaning.

Many of these panels were also cut down, shaved in the back, and cradled to prevent movement, with the unfortunate result that much technical evidence about them has been lost. That said, careful examination in the Gallery's Conservation Laboratory has produced a considerable amount of new technical information, such as the fact that Andrea di Bartolo's double-sided Madonna of Humility was in all likelihood a reliquary, x-radiography having revealed roundels for holding relics beside the gable. The present catalog is the first to offer a candid, thorough assessment of the condition of the Gallery's earliest Italian paintings.

The staff of the Gallery's painting conservation and scientific research laboratories carried out systematic examinations and documented the results in formal technical reports. Professor Boskovits then used these reports as the basis for his remarks in the technical summaries that precede each entry. The technical summaries are therefore an integral part of the entries; they aim to inform the reader about the state of preservation of each painting, which affects any effort to determine its attribution or date.

This catalog follows upon and effectively supersedes the pertinent entries in Fern Rusk Shapley's *Catalogue of the Italian Paintings*, published in 1979. The Gallery's early Italian paintings have long been a focus of scholars' attention, but while the present catalog assiduously records these views, whether in agreement or contradiction, in every case it also offers a fresh examination of the works. Similarly, the bibliography provided for each painting includes virtually every significant citation. The history of ownership is also given in greater detail than heretofore, thanks in part to information available from the Getty Provenance Index and to archival research. All exhibitions in which a work appeared are included, because of the increasing importance of exhibitions for art historical investigation.



Image: National Gallery of Art, Samuel H. Kress Collection.

'Madonna of Humility, The Blessing Christ, Two Angels, and a Donor [obverse]'  
Andrea di Bartolo (Sienese, d.1428)  
c. 1380-90

Tempera on panel

## Feature

# Medieval Minded

**Emma "Bruni" Boast, BA, MA**  
Connect with her on Facebook or LinkedIn



### ***Current Occupation?***

I am a Freelance Viking Age Archaeology and Heritage Consultant, Managing Director at Nidavellnir (Viking Age Historical Clothing and Nalbinding) and Site Assistant at York Archaeological Trust. My passion is everything to do with the Viking Age, but I specialise in Viking Burial culture, artefact and cultural symbolism, mythology and the reproduction of historical crafting techniques.

### ***Why'd you go medieval?***

I was 8 years old when I knew that I loved everything historical and ancient. My Grandma used to draw Viking age men and women for me to colour in as a child and my Nan always encouraged me to be inquisitive and watch TV documentaries. From there a love and desire to learn grew. I am fortunate that I have always known what I wanted to pursue and achieve. Most people will see me bimbly around York dressed in historical costume, especially during Jorvik Viking Festival. Many people from the Viking heritage and re-enactment community know me as "Bruni" which is my Viking nickname, meaning flame or fire in Old Norse. I think I am more at home dressed as a Viking than I am in modern clothes!

### ***Favourite medieval thing?***

I love immersive archaeological and historical environments, whether they are museums and artefact collections or natural landscapes. Physically walking in the footsteps of people from the Viking Age gives me goose-bumps. Attempting to understand different types of cultural interactions in these places and seeing the landscapes they were living in gives certainly makes you reflective. I also love reconstructing ancient skills, learning, developing and sharing this type of historical knowledge is wonderful, which is why I started up my own business in 2013 providing authentic Viking age reconstructions of clothing and Nalbinding. I find crafting alone or with company is very therapeutic.

### ***If you could time travel, would you live medieval?***

Yes, in a heartbeat! I like to think I have at least some skills that I could use to survive during this time. I've experienced a few things over the years from Viking Age sword fighting, to archery, sailing, crafting and animal husbandry. I think I might have stood a little bit of a chance. I think I would prefer rural living however, as wonderful as the hustle-n-bussle of a Viking city such as Jorvik or Birka would have been; to just be left to experience life and survive by your own means is very appealing to me.

### ***Favorite modern thing?***

Woolly jumpers, coffee, and the central heating during the winter are amazing. I love the winter time and I love snow even more, but there is nothing like putting warm socks and clothes if you're going outside. Being able to get warm instantly, being able to cook food instantly and having decent toilet facilities are great. I know these sound like pretty small things in the grand scheme of life, but I'm sure I would miss tiny aspects of the modern life if I was transported back to Viking times. I'd just have to adapt and overcome.

# **Gold and Precious Pigments: Secrets of Medieval Illuminators**

*Dazzling treasures combining gold and precious pigments - some of the finest illuminated manuscripts in the world - will go on display for the Fitzwilliam Museum's bicentenary.*

*COLOUR: The Art and Science of Illuminated Manuscripts*  
30 July - 30 December 2016, Fitzwilliam Museum. Free admission



Detail: Jean Corbechon, *Livre des propriétés des choses*, Adam and Eve in the Garden of Eden, France, Paris, 1414, Master of the Mazarine Hours (act. c.1400-1415). The Fitzwilliam Museum.

Most of the exhibits are from the Museum's own collections, and those from the founding bequest of Viscount Fitzwilliam in 1816 can never leave the building and can only be seen at the Museum. For the first time, the secrets of master illuminators and the sketches hidden beneath the paintings will be revealed in a major exhibition presenting new art historical and scientific research.

Spanning the 10th to the 16th centuries, the 150 manuscripts and fragments in *COLOUR: The Art and Science of Illuminated Manuscripts* guide us on a journey through time, stopping at leading artistic centres of medieval and Renaissance Europe. Exhibits highlight the incredible diversity of the Fitzwilliam's collection: including local treasures, such as the Macclesfield Psalter made in East Anglia c.1330-1340, a leaf with a self-portrait made by the Oxford illuminator William de Brailes c.1230-1250, and a medieval encyclopaedia made in Paris c.1414 for the Duke of Savoy.

Four years of cutting-edge scientific analysis and discoveries made at the Fitzwilliam have traced the creative process from the illuminators' original ideas through their choice of pigments and painting techniques to the completed masterpieces.

“Leading artists of the Middle Ages and early Renaissance did not think of art and science as opposing disciplines,” says curator, Dr Stella Panayotova, Keeper of Manuscripts and Printed Books. “Instead, drawing on diverse sources of knowledge, they conducted experiments with materials and techniques to create beautiful works that still fascinate us today.”

Merging art and science, COLOUR shares the research of MINIARE (Manuscript Illumination: Non-Invasive Analysis, Research and Expertise), an innovative project based at the Fitzwilliam. Collaborating with scholars from the University of Cambridge and international experts, the Museum's curators, scientists and conservators have employed pioneering analytical techniques to identify the materials and methods used by illuminators. “This has been an exciting project,” says research scientist, Dr Paola Ricciardi. “By combining imaging and spectroscopic analysis

— methods more commonly associated with remote sensing and analytical chemistry — and by exploring such a diverse range of manuscripts, we can begin to understand how illuminators actually worked.”

“A popular misconception is that all manuscripts were made by monks and contained religious texts, but from the 11th century onwards professional scribes and artists were increasingly involved in a thriving book trade, producing both religious and secular texts. Scientific examination has revealed that illuminators sometimes made use of materials associated with other media, such as egg yolk, which was traditionally used as a binder by panel painters.”

Other discoveries include pigments rarely associated with manuscript illumination – such as the first ever example of smalt detected in a Venetian manuscript. Smalt, obtained by grinding blue glass, was found in a Venetian illumination book made c.1420. Evidently, the artist who painted it had close links with the famed glassmakers of Murano. This example predates by half a century the documented use of smalt in Venetian easel paintings.



Detail: The Macclesfield Psalter, England, East Anglia, probably Norwich, c.1330-1340. The Fitzwilliam Museum.

Analyses of sketches lying beneath the paint surfaces, and of later changes help to shed light on manuscripts and their owners. One French prayer book, c.1430, was adapted over three generations to reflect the personal circumstances and dynastic anxieties of a succession of women.

Adam and Eve were originally shown naked in a c.1505 volume commissioned by the French Queen, Anne of Brittany (1476-1514) for her five-year-old daughter. A later owner, offended by the nudity, veiled Eve and gave Adam a skirt. Infrared imaging techniques and mathematical modelling have made it possible to reconstruct the original composition without harming the manuscript.

The Museum's treasures will be displayed with selected loans — celebrated manuscripts from Cambridge libraries as well as other institutions. These include an 8th cen. Gospel Book from Corpus Christi College, the University Library's famous Life of Edward the Confessor, and a unique model book from Göttingen University.

Visitors will be encouraged to make their own discoveries in the exhibition galleries and online through a new, free digital resource: ILLUMINATED: Manuscripts in the Making (featured in Vol. 2, No. 21 of *The Medieval Magazine!*). With hundreds of high resolution images and infrared photos, this interactive resource

offers users in-depth information on the manuscripts' contents and historical contexts, as well as scientific data relating to artists' techniques and materials.

With over 300 illustrations in colour, the exhibition catalogue encompasses subjects as diverse as the trade in pigments, painting techniques, the medieval science of optics, and modern-day forgeries.

Catalogue entries by leading experts offer readers insight into all aspects of colour from the practical application of pigments to its symbolic meaning.

"We are delighted to be presenting this exhibition in our bicentenary year," says director Tim Knox. "Ten years ago *The Cambridge Illuminations* was the Museum's first ever record breaking exhibition, attracting over 80,000 visitors.

People were enchanted by the remarkable beauty and delicacy of the manuscripts. I am convinced that our bicentenary visitors will again be equally inspired by the superb illuminations treasured at the Fitzwilliam for 200 years, and will value this rare opportunity to find out how they were made and how we are preserving them."

'COLOUR: The Art and Science of Illuminated Manuscripts' will run during the second half of the Fitzwilliam's bicentenary year, from 30 July to 30 December 2016. Admission is free.

# How did our medieval ancestors



Medieval manuscript depicting harvest. (*Moor Than Meets the Eye*)

Interested in material culture? Ever wonder how medieval people *really* lived? A recent undertaking by archeologists at the University of Cambridge and Cardiff University will try to answer those questions by looking at objects across every level of medieval society in an ambitious project entitled: *Living standards and material culture in English rural households*.

A Cardiff University archaeologist will lead the archaeological research in a break-through Leverhulme Trust project, combining evidence from both archaeology and history.

Dr. Ben Jervis of the School of History, Archaeology and Religion and Dr Chris Briggs of Cambridge University's Faculty of History are setting out to break new ground in the large-scale study.

Living standards and material culture in English rural households, 1300-1600 will shed new light on living standards, consumption and value systems among medieval people, integrating new evidence from both archaeology and history in the first study of its kind.

The £319,000 project will gather and analyse new

archaeological and historical evidence to address three

core research questions:

- 1.) What goods were owned by ordinary people in the countryside?
- 2.) How far and in what ways did the number, type, and value of these possessions vary over time and space?
- 3.) How far did peasant possessions differ from those of aristocratic elites and townspeople?

The project will study objects from archaeological excavations and those found by members of the public and reported to the Portable Antiquities Scheme from selected counties across England. These include objects as diverse as cooking pots, jewellery, and agricultural tools.



*The agricultural year, February. Les Très Riches Heures du duc de Berry, février. Attributed to Paul Limbourg, or the "Rustic painter". Painted between 1412-1416. (Wikipedia)*

By closely integrating the study of these objects and the examination of historical records it will be possible to understand the relationship between the impact of social changes such as the Black Death on standards of living, material wealth and medieval perceptions of value.

The most important written historical sources to be used are the little known records of a medieval royal official, the escheator, in the National Archives.

One of the escheator's duties was to implement the royal right to seize the lands, goods and chattels of felons (including suicides), fugitives, and outlaws. The resulting lists of personal goods and chattels forfeited to the crown give an important record of personal possessions from livestock and feed to domestic items and the medieval equivalent of disposable income – any existing personal wealth. Lecturer in Archaeology

Dr Ben Jervis, who specialises on the archaeology of medieval Britain and the analysis of ceramics, said: "We are increasingly aware of the commercial nature of medieval society and this study will allow us to understand the choices that medieval people made as consumers by asking what types of goods were important to them and exploring the similarities and differences between medieval and modern 'consumer culture'. "What makes this project particularly significant is the integrated analysis of historical and archaeological data, which is essential to gaining a comprehensive understanding of developments in medieval living standards."

The 36-month project will commence in autumn 2016.

This article originally from Cardiff.ac.uk.



# New Director at Notre Dame's Medieval Institute

Thomas E. Burman, an esteemed scholar of medieval Christianity and Islam, has been named the Robert Conway Director of the University of Notre Dame's Medieval Institute.

Burman, currently a professor of history at the University of Tennessee, Knoxville, will begin his new role in January. He comes to Notre Dame with a passion for interdisciplinary research and a vision for further establishing the institute as a leader in medieval scholarship and graduate education.

"The Medieval Institute has one of the most distinguished records of achievement of any program at Notre Dame and is central to the work of the humanities and the broader Catholic intellectual tradition," said John T. McGreevy, the I.A. O'Shaughnessy Dean of the College of Arts and Letters. "Tom Burman's stellar record as a scholar, teacher and thought leader in this field will enable us to build upon these past achievements in exciting new ways."

Burman, who earned his Ph.D. in medieval studies at the University of Toronto, has long been engaged in interdisciplinary scholarship, blending theology, religious studies and literature. His research — which has been supported by fellowships from the Rockefeller Foundation and the National Endowment for the Humanities — involves work with sources in both Latin and Arabic. Burman said he is honored to carry on the tradition of extraordinary scholars who have previously led Notre Dame's Medieval Institute, including John Van Engen, Olivia Remie Constable, and Thomas F.X. Noble.



Image: University of Notre Dame

As director, he hopes to preserve the institute's traditional strength in northern European history and culture while expanding into scholarship focused on the Mediterranean.

"I look forward to working collaboratively with both the institute community and College and University leadership to create programs and secure resources that will make the Medieval Institute the most comprehensive and influential center for this compelling and challenging approach to the Middle Ages," Burman said.

Burman, who served as the plenary speaker at the 45th International Congress on Medieval Studies, has previously been a visiting fellow at the Oxford Centre for Islamic Studies and the Center for the Study of Islamic Societies and Civilizations at Washington University in St. Louis.

He is the author or editor of four books — including "Reading the Qur'ān in Latin Christendom, 1140-1560," which won the American Philosophical Society's Jacque Barzun Prize in Cultural History. Burman's latest work is tentatively titled "Ramon Martí and the Trinity: Islam, Judaism, and the Scholastic Project."

Founded in 1946, the Medieval Institute promotes research and teaching on the multiple cultures, languages and religions of the medieval period and their interrelations. It fosters an interdisciplinary intellectual community by advancing scholarship in its world-class library collection, hosting research visitors from across the country and abroad, sponsoring academic events, and serving as a premier center in the United States for training students in medieval studies. It offers both an undergraduate major and a Ph.D. program and maintains a faculty roster of more than 60 — the largest contingent of medievalists at any North American university.

## Art ifact Spotlight

### *The Oseberg Ship*

Excavated in 1904, this wooden vessel was built c.820 a.d. and was enclosed in a burial mound around 834 a.d. The klinker-built ship is 21.58 meters long and is decorated with elaborate gripping-beast carvings. The burial mound contained the bodies of two women and a plethora of high-status objects including fantastically carved wagons, sleds, multiple animal post-heads, housewares, textiles, and other materials. Find out more details on the ship's construction, the finds, and the excavation through Denmark's Viking Ship Museum, Irish Archaeology, and the Viking Ship Museum at the University of Oslo Museum of Cultural History.



Images: WikiCommons

# Travel Tip

## Leiden, the Netherlands

- > Earliest reference is 860 a.d., to "Leithon," now "Leyden" in Dutch
- > The Oude Rijn (Old Rhine) waterway was a Roman border and later a trade route; later the Rapenburg was considered one of the most beautiful spots in late medieval Europe
- > Received its city charter in 1266
- > Site of numerous medieval battles and political scandals
- > Oldest university in the Netherlands, founded 1575
- > Rijksmuseum van Oudheden (National Museum of Antiquities), heavily focused on Roman and medieval archaeology and culture
- > Hooglandse Kerk, dedicated to St. Pancras, from the 14th century



# Vikings Invade York (Again)



Costumed interpreters ready and waiting at York St. Mary's.  
Photo by York Archaeological Trust/JORVIK Viking Centre

*York's Vikings have new temporary homes as many of the costumed hosts normally based at the JORVIK Viking Centre in Coppergate spread across the city in a series of new exhibitions focusing on domestic life and trade in the Viking period.*

*With JORVIK Viking Centre being re-imagined following the flooding in December 2015 a series of special exhibitions have been created to continue to showcase the lasting impact of the Vikings in York at three iconic venues in the city.*

Using artefacts from the JORVIK collection, each exhibition will explore a specific aspect of Viking life and culture and give visitors to York the chance to get up-close and personal with the Norse inhabitants of the city from 1,000 years ago. These special exhibitions are for a limited-time only before the reopening of JORVIK Viking Centre in spring 2017.

Working in partnership with York Museums Trust, The JORVIK Group invites you to discover the hustle and bustle of Viking York in this special exhibition devoted to the lifeblood of the city of Jorvik; international trade.

Explore the impact that global commerce had on the city, with settlers from all over the Viking world and beyond calling York their home, creating a melting pot of cultures and ethnicities.

Experience what it would have been like to live in the city in a specially constructed Viking street scene. Interact with the Norse residents face to face, as the Vikings of JORVIK Viking Centre will be on hand to guide you.

There is also the chance to see a replica Viking-Age Longship, fully kitted out for a trade voyage and the opportunity to get an up-close look at precious artefacts from the JORVIK collection.

*Jorvik: Home and Abroad* at York St. Mary's opened on Saturday 25 June 2016. The exhibition, which will run until early 2017, focuses on the trade that made York a powerful centre of international commerce, with its navigable rivers and fertile land providing a perfect hub for travellers and settlers alike, creating a melting pot of cultures and ethnicities.

"Even though JORVIK Viking Centre itself has been closed for over five months, we are still getting hundreds of people coming along every day with a thirst for Norse knowledge, so having a fantastic exhibition that tells a key part of Jorvik's commercial story literally in the adjacent building is a great way of keeping the story alive, whilst we continue to rebuild and re-imagine the attraction beneath their feet," comments director of attractions for York Archaeological Trust, Sarah Maltby. "We're very happy to be working with York Museums Trust and to be able to present a JORVIK exhibition in York St Mary's, which is such a wonderful space." The new exhibition features a wide range of artefacts taken from York's Viking collections, alongside tableaux taken from the JORVIK Viking Centre displays which remained above the waterline during last December's floods. The exhibition provides a temporary home for JORVIK's team of historic costumed interpreters, who will be sharing their knowledge with visitors.

Mike Woodward, chief operating officer for York Museums Trust, said, "The Viking history of York is world famous thanks to the success of the JORVIK Viking Centre and we are delighted to be working in partnership with them on this exciting exhibition. It makes perfect sense to use York St Mary's as a venue for a new Viking experience while the centre is closed as many of the finds were discovered very close by. "We hope to build on the partnership for a year of the Vikings in 2017,

with the JORVIK Viking Centre reopening and a major exhibition on the Viking history of Britain being planned at the Yorkshire Museum.”

This is not the first time that the Vikings have invaded the building next door; in 2000, when the original time cars were replaced as part of a major redevelopment of JORVIK Viking Centre, many of the key artefacts were displayed within the former church alongside artist’s impressions of how the new attraction would look once it re-opened.

*Jorvik: Home & Abroad* will run from 25 June 2016 until late February 2017, when the artefacts start to return to JORVIK Viking Centre. Admission prices will be £5 for adults, £3 for concessions and free for children. YMT Cardholders will get in free, as will JORVIK Group Pastport holders. The exhibition will open daily from 10.00am until 5.00pm.

A short distance away, the Treasury in York Minster’s Undercroft will be home to a remarkable collection of Viking treasures with the opening of *Jorvik: Treasures & Belief*. The new exhibition, curated by teams from York Archaeological Trust and

York Minster’s Collections team, brings together a host of artefacts that illustrate the transition from the old Norse religions to Christianity, with a melding of the two faiths evidenced in precious items like coins – the preferred means of currency in Christian societies compared to the traditional ingots, bars and hack-silver of the Scandinavian countries.

“York Minster already plays host to two of the finest example of early medieval Christian art – the Horn of Ulph and the York Gospels – but the items found in the Coppergate excavations show how religion was experienced by the people of Jorvik,” comments Sarah Maltby.



*A Viking 'horn of tenure' represented the deed of transfer from local 'Jarl' Ulph in the 10th century; now a handshake between a Viking warrior and the Dean of York signals the start of a new partnership which will see a host of Viking treasures re-united with the Horn of Ulf in the Undercroft of the gothic cathedral. Photo by JORVIK Viking Centre*

"This is the first time that visitors will be able to see these two great Christian treasures alongside the coin die and coins that would normally form part of the JORVIK Viking Centre displays. These help us tell the story of a society experiencing a theological change, which took elements from both Norse and Christian beliefs – silver pennies issued in the name of St Peter featuring a Viking sword or Thor's hammer, for example."

One display which has been specially commissioned for this exhibition – and which will become a focal point within JORVIK Viking Centre itself when it re-opens next Spring – is a replica of the Middleton Cross, an ancient carved stone cross which sits in St Andrew's Church in Middleton, Ryedale. Carved by masons in York Minster's stone yard to recreate what the Middleton Cross would have looked like when it was first crafted, the cross shows a Viking warrior in full armour alongside a monstrous beast. The cross shape reflects Christian iconography, and this was probably commissioned by wealthy locals to commemorate one of their dead – a unique item that illustrates Christian and Norse religions co-existing during the Viking period.

"The original cross is used as an illustration of Viking-age art in historic literature around the world, and the masons have done a remarkable job of re-imagining how the stone would have looked before time took its toll. I am sure that visitors to the York Minster exhibition will appreciate this stunning piece of work – and that it will go on to be viewed by many millions of visitors to JORVIK Viking Centre when we reopen next year," adds Sarah.

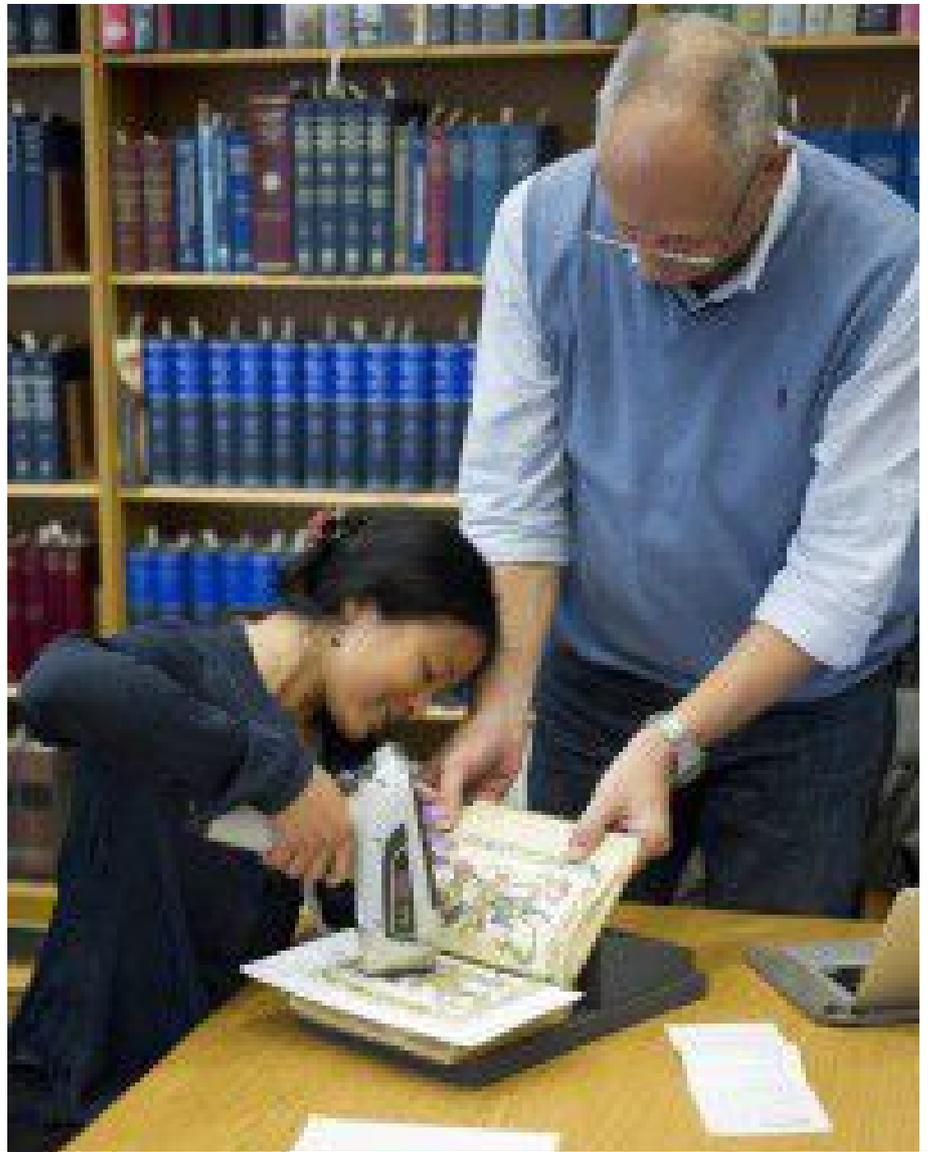
*Jorvik: Treasures & Belief* runs from Monday 1 August until early 2017, when the artefacts will be returned to the new galleries in JORVIK Viking Centre. Entry to the exhibition is included within York Minster's standard admission price, which is £10 for adults, £9 for seniors and students and free for accompanied children, with each ticket valid for 12 months from the date of first admission.

A third exhibition, *Jorvik: Life and Death*, is located on the site of the medieval St Leonard's Hospital, now home to the newly-refurbished York Theatre Royal. This intriguing exhibition explores the practices of those involved in providing care and remedies in the Viking period and the years that followed.

Physicians, barber surgeons, apothecaries and midwives, as well as churchmen and women all used different methods to try and cure people of their ills; with methods that were often gruesome and sometimes deadly. Visitors can even try their hand at Uroscopy – a popular medieval diagnosis for illnesses and ailments by examining the colour of urine! Plus, children can explore history for themselves in the soft play area!

Artefacts and human remains from JORVIK reveal details about sanitation and health in the Viking city of Jorvik. With cesspits for toilets, residents would have been susceptible to all manner of diseases and parasites, with human waste uncovered by archaeologists giving us a fascinating insight into the lives of the Vikings and the things that were living in them!

For more details on the exhibitions the JORVIK on Tour programme please visit the JORVIK website [here](#).



# X-RAYS REVEAL ANATOMY OF BOXER

During the first week of May, Ms. Ellen Hsieh, an Everett Helm Visiting Fellowship recipient, and Dr. Christian Fischer, from the Cotsen Institute of Archaeology and the UCLA/Getty Conservation Program at UCLA, visited the Lilly Library to study the images of the Boxer Codex, one of the most important manuscripts in the Library's collection.

The Boxer Codex was supposedly made in Manila at the end of the sixteenth century during the early Spanish colonial period. It contains Spanish-language text and 95 pages of illustrations which are not influenced, apparently, by contemporary European artistic styles.

The objective of the research was to analyze the coloring materials used in the different sections of the codex in order to study the nature and provenance of raw materials as well as the production process of the codex. Scientific analysis was conducted using portable X-ray fluorescence (pXRF) and fiber optics reflectance spectroscopy (FORS) in the visible and near-infrared. FORS spectra were collected with two spectrometers, a USB2000+ (Ocean Optics) operating in the visible and a UV-Vis-NIR Fieldspec 3 (ASDI, Panalytical), while pXRF qualitative data were obtained with a Niton XL3t GOLDD+ XRF analyzer (Thermo Fisher Scientific). These non-invasive technologies provide complementary information particularly useful for the identification of pigments and dyes, and have been successfully used to study other manuscripts from Europe and the Americas.

Professor Charles R. Boxer purchased this manuscript volume in 1947 from the sale of books and manuscripts from Lord Ilchester's library at Holland House. It dates from the late sixteenth century and contains about 270 pages of text, written probably by a Spanish and possibly by a Filipino clerk, and drawn from a variety of sources. There are also seventy-five colored drawings of the inhabitants of China, the Philippines, Java, the Moluccas, the Ladrones, and Siam; eighty-eight smaller drawings of birds and fantastic animals; and a double-fold drawing depicting a Spanish ship off one of the Ladronne islands surrounded by the small canoes of the natives of the island. The text of the volume consists of contemporary accounts describing these places, their people and customs, and the European contact with them.

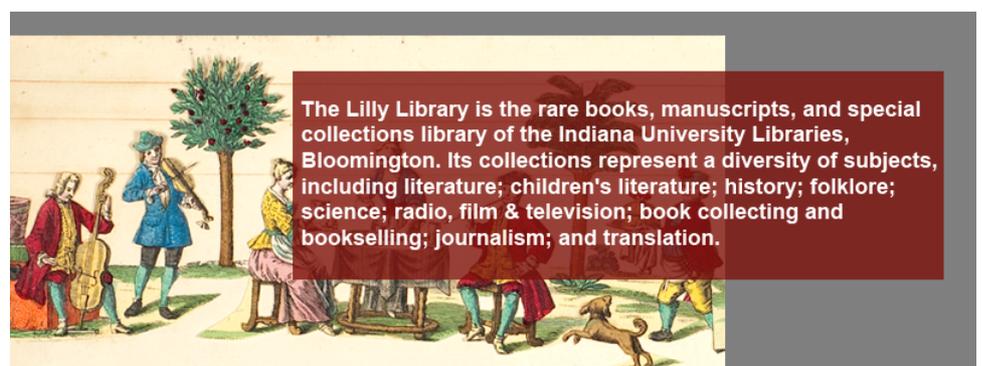
Preliminary results show that the painter(s) of the Boxer Codex used both pigments and dyes such as azurite, cinnabar and indigo. However, precise identification of the whole palette and probable mixtures will require further in-depth analysis and interpretation of the collected data.

The researchers are thankful for the financial support provided by the Lilly Library and the warm welcome and assistance from the librarians, conservators, and staff during their visit. You can see a digital version of the Boxer Codex on IUCAT, the Indiana University library catalog system.

Images:

Title image: <http://www.indiana.edu/~liblilly/blog/>

This page: [www.indiana.edu](http://www.indiana.edu)



# Trial by Combat

## The Bloody Business of Justice

by Danièle Cybulskie

*Over the course of the thousand years that made up the Middle Ages, people were constantly working to refine their justice systems so that they would be more fair and impartial. Along the way were various missteps, of course – trial by ordeal stands out as a particularly nasty stage of the process. Before Henry II insisted on a trial by one’s peers in England, the justice system relied on trial by combat to establish guilt or innocence. As a community of the faithful, medieval people believed that no matter how evenly or unevenly matched the fighters were, the one who was innocent would prevail, but trial by combat was not often a black-and-white thing.*

Naturally, not everyone who was accused of a crime was trained, equipped, or physically fit to fight for his or her innocence in a trial. As Hunt Janin writes in *Medieval Justice: Cases and Laws in France, England and Germany, 500-1500*, “Women, the young, the old, the sick, the crippled, clerics, and Jews were the most likely to use a champion” (108). Interestingly, champions were actually required in property cases in England, as it could be tricky to prove who owned what in the first place; guilt or innocence relied on a person’s word alone (18).

Champions risked certain injury and possibly death as part of the combat, or as punishment for guilt, which could include “the amputation of a hand or

foot, or even...hanging” (18). Because of this, it would be a huge favour to ask someone to represent your innocence. Besides being willing to invite injury on your behalf no matter what the outcome, the champion would want to be reasonably certain of your innocence, lest God’s judgement of guilt came down upon his head. But wherever there is desperate need, there will be people willing to meet that need – for a price. The ambulance-chasers of the Middle Ages, professional champions fought for money, if not for respect. As Janin says,

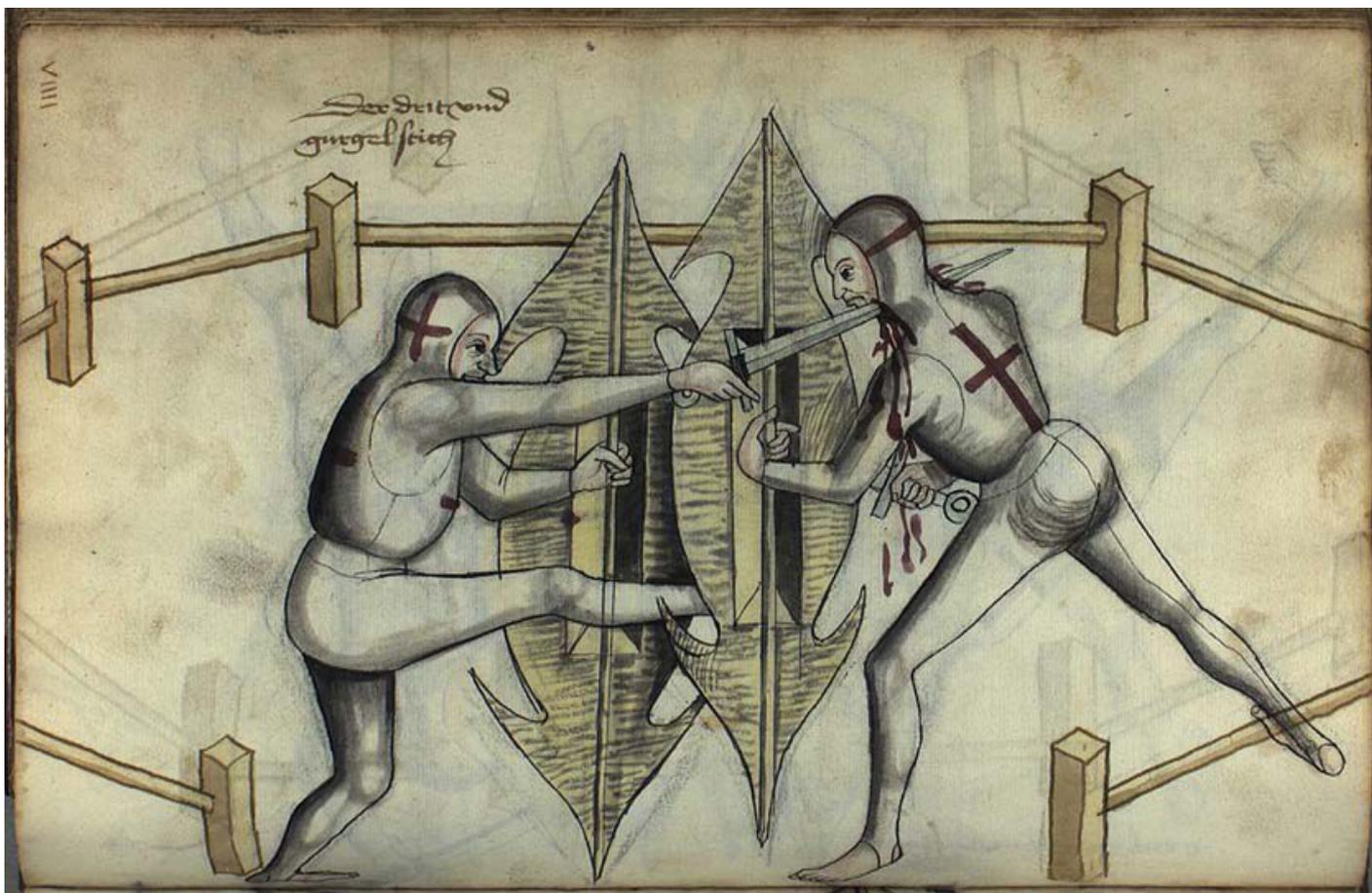


Depiction of a judicial combat in the Dresden codex of the *Sachsenspiegel* (early to mid-14th century), illustrating the provision that the two combatants must "share the sun", i.e. align themselves perpendicular to the Sun so that neither has an advantage. (*Wikipedia*)

*In thirteenth-century France, they were ranked with prostitutes and petty criminals. Germany lumped them together with actors, jugglers and bastards as undesirables who were "unlaw-worthy" and who were not permitted to give evidence or inherit property. Italy suspected them of being ex-convicts or men of unsavory reputations. (18)*

To be fair, the Italians were not altogether wrong in their estimation: in England, canny lawmen used criminals' crimes against them to turn them into champions in exchange for lesser punishments (18), much like modern prosecutors "flip" criminals now. These criminal champions were called "approvers" (18). As Janin points out, this was convenient and low-risk for the justice system: given the likelihood of injury or death, the approver was likely

to suffer punishment anyway (18). Given that these champions were fighting for high stakes – innocence, property, their own safety, and their very lives – historical trials by combat were not romantic examples of chivalry or the relatively clean fighting of the tournament. Janin shares the story of two twelfth-century Flemish knights, Guy and Herman the Iron, who fought fiercely and mercilessly to win. The two began on horseback until Herman was unseated, at which point Herman slaughtered Guy's horse in order to bring the fight to foot. The two fought with sword and shield until they were too tired to continue, and "threw away their shields" (108) so they could go hand-to-hand instead. Then, the fight got really dirty:



*Der trit und gurgel stich* ("a kick and thrust to the throat", i.e. a kick with the right leg to the right side of the opponent's shield has the effect of displacing the shield, rotating it along the axis of its vertical handle. At the same time, the sword is thrust into the opening so created on the opponent's left side, aiming for the throat). *De Alte Armatur und Ringkunst, Talhofer 207. Det Kongelige Bibliotek, 1459, Bavaria. (Wiki Commons)*

*Herman the Iron fell prostrate on the ground, and Guy was lying on top of him, smashing the knight's face and eyes with his iron gauntlets. But Herman ... by cleverly lying quiet made Guy believe he was certain of victory. Meanwhile, gently moving his hand down to the lower edge of the cuirass where Guy was not protected, Herman seized him by the testicles, and summoning all his strength for the brief space of one moment, he hurled Guy from him; by this tearing motion all the lower parts of the body were broken so that Guy, now prostrate, gave up, crying out that he was conquered and dying. (108).*

If this is how knights, presumably the pinnacle of chivalry, behaved in a trial by combat, you can see why professional champions were not looked upon as

model citizens.

Though trial by combat was overwhelmingly replaced by what is more recognizably a jury system, it was slow to die away completely. In France, the last trial by combat was conducted in 1386, but England's last trial of this type was held over a hundred years later. Janin writes, "The last judicial duel held in England occurred in 1492, at the end of the Middle Ages. Remarkably, trial by battle was not formally abolished in England until more than 300 years later – in 1819" (19). Strangely, it seems that trial by combat is still lingering on the books in certain places, even New York. Still, I think a trial by jury is going to be a better option – especially where one's "lower parts" are concerned.

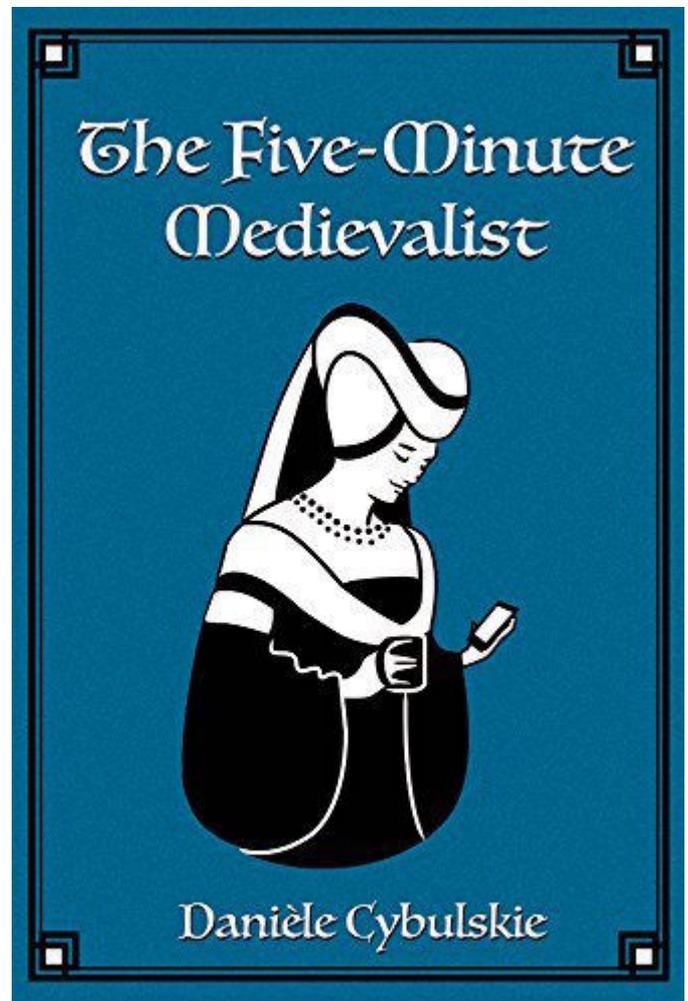
To read more about medieval law and order, check out Hunt Janin's excellent *Medieval Justice: Cases and Laws in France, England and Germany, 500-1500*, and for a full and fascinating account of France's last trial by combat, have a look at Eric Jager's *The Last Duel: A True Story of Crime, Scandal, and Trial by Combat in Medieval France*.

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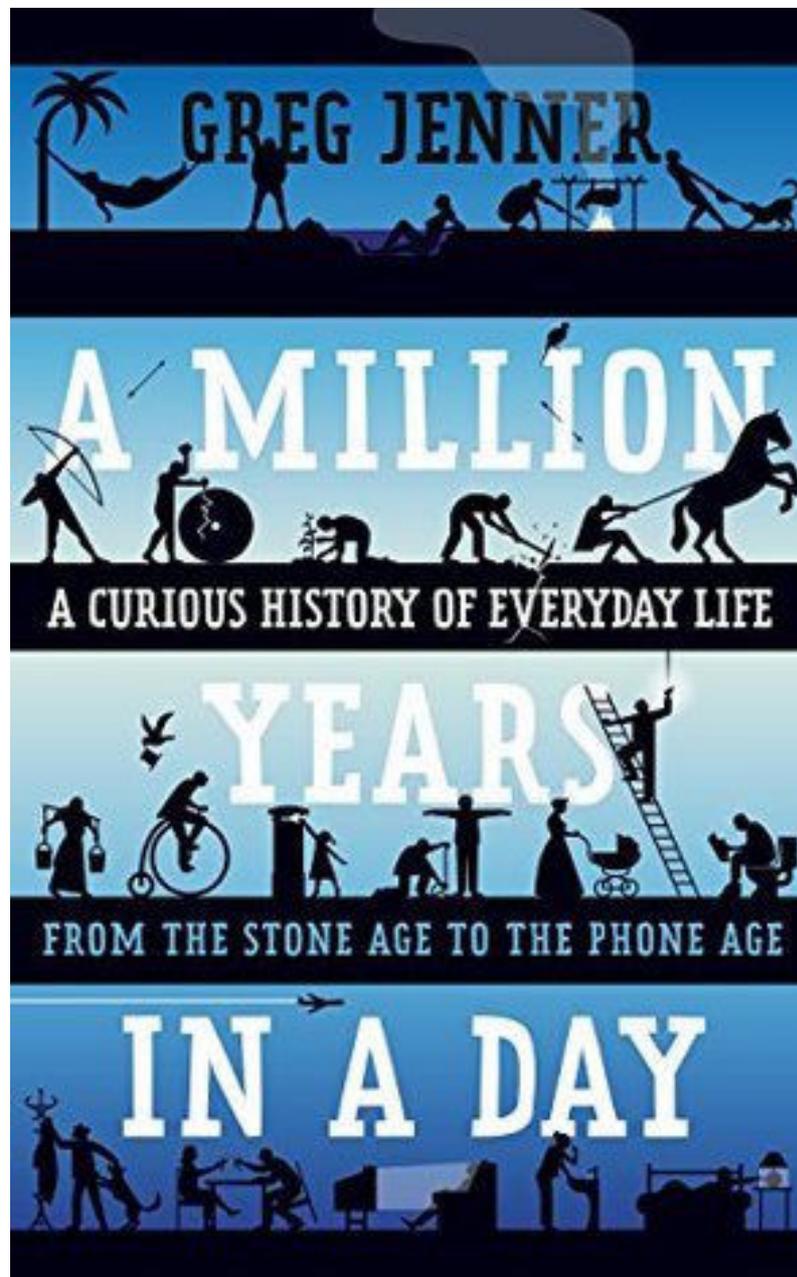


## Book Review

# A Million Years in A Day

by Greg Jenner

*Want to know how daylight savings time started? Who really invented the modern toilet? Were the Vikings really filthy Barbarians? Did Early Modern people think bathing was dangerous? This book aims to answer these questions (and many more!) as Greg Jenner takes us from sun up to sun down, through a million years in one day.*



We wake up, brush our teeth, eat breakfast, read the paper, shower, get dressed, go to work, make dinner, meet friends, go to bed and do it all over again the very next morning - but do we every really stop think about our day? Does it ever cross our minds as we make that pot of coffee, shower, or brush our teeth, what simple daily activities were like hundreds, or even thousands of years ago?

A Million Years in A Day sheds some light on day-to-day life activities from the Stone Age to the present day, starting off in the present, on a typical Saturday morning. From waking up and telling us about the history of time keeping through the ages, to how we used to go to the the loo, to the rise and fall of cleanliness, its an in-depth and humorous account of ancient, medieval, and early modern habits. The stories range from the utterly appalling, to the downright creative and fascinating, showcasing the bizarre and marvellous innovations humans have fashioned over the course of a millennia just to get by on a daily basis. From medicine, to how people slept, to the advent of the telephone, everything you need to know about how we got to where we are now is between these pages For example, did you know:

*-The Romans used public bathrooms where they sat alongside each other on long communal benches, and chatted merrily along while going to the toilet*

*The first newspaper was actually written in German and printed in the town of Strasbourg in 1605*

*-The oldest sewing needle date back 60, 000 years*

*- King Louis IV had such bad breath that his mistress had to wear perfume just so she could be near him without retching*

*-Communal bathing stopped after the Black Death and by the 17th century, linen was hailed by the French as the 'cleaner, better alternative to washing'.*

Reading this book made me think about all the modern amenities I completely take for granted as I move about my day: the heated water I shower with, dentistry that doesn't kill you, a cell phone to reach anyone at anytime, appliances to wash my clothes and help me cook. This book, while keeping it light-hearted, gave me a new appreciation for the complexities of day-to-day life.

Another thing I enjoyed about the book is its approach to history. Jenner took a cheeky poke at history with this book, and turned the stiff, dry, boring accounts of the past on their heads. It's an easy, fun read, engrossing and informative. History doesn't need to be a collection of dull dates and facts, and it certainly doesn't have to be serious to be educational.

This approach comes as no surprise given that Jenner is one of Historical Consultants behind *Horrible Histories*, a comedic look at history through sketches and songs, and he has also dipped his toe into comedy by performing for various charity events.

Jenner is absolutely irreverent and it's great - I caught myself laughing - *really laughing*, at many points throughout the book, much to the chagrin of the people around me. I definitely got a few stares reading this thing on the Tube, it's incredibly funny. If you're looking for history with a twist, and a good belly laugh, then pick up a copy of *A Million Years in A Day*.

For more information about Greg Jenner and his work, please visit: [gregjenner.com](http://gregjenner.com)

Follow Greg on Twitter: [@greg\\_jenner](https://twitter.com/greg_jenner)

*BUY: A Million Years in A Day*



Greg Jenner. Photo: [gregjenner.com](http://gregjenner.com).

# Get the Look with YouTube Phenom Janet Stephens



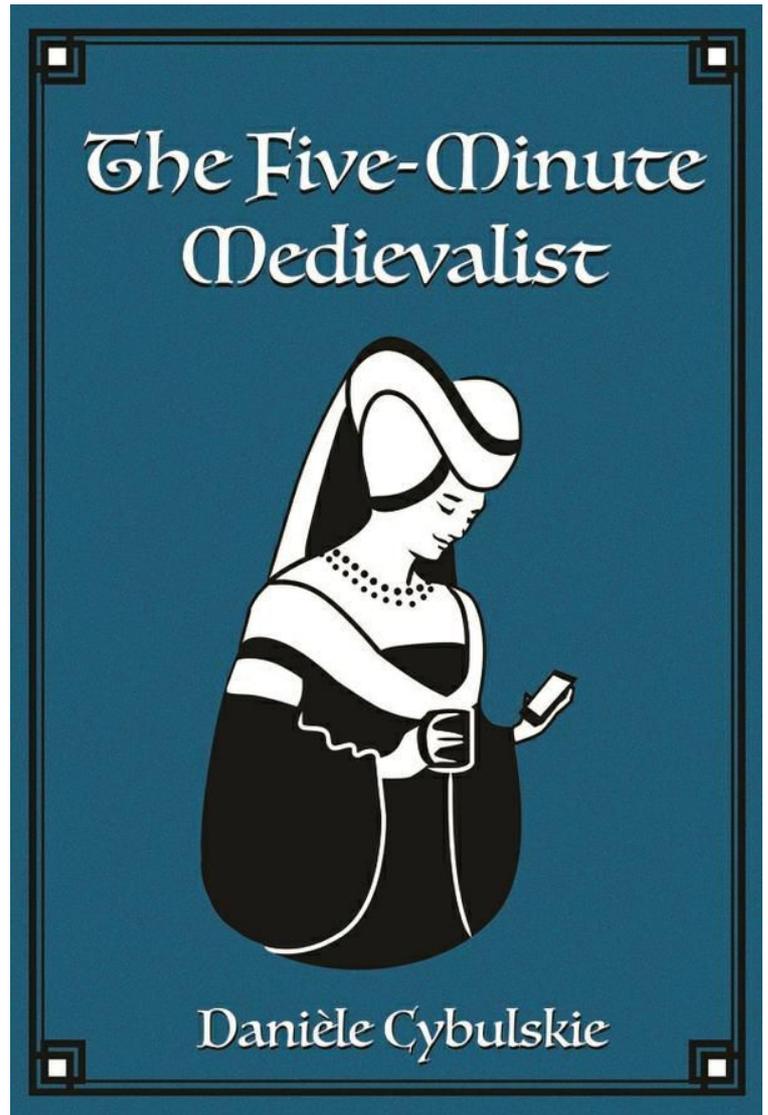
Janet Stephens is a resource for every lady re-enactor or wannabe. Her series of historic hairstyling videos on YouTube have thousands of views, and present braids, twists, and tricks based on busts and paintings. Check out this video for a step-by-step tutorial on recreating a 14th century look from Siena based on the "The Blessed Agostino Novello and Four of His Miracles," an altarpiece by Simone Martini now in the Pinacoteca Nazionale.

# The Five-Minute Medievalist

By Danièle Cybulskie

Funny, informative, and down-to-earth, this ebook features thirteen of the most popular articles from Medievalist.net's Five-Minute Medievalist, Danièle Cybulskie. Readers will learn about everything from the Templars, to popular movie myths, to love and lust advice from a 12th-century priest. Exclusive content includes two never-before-published articles on quirky medieval words we still use every day, and the surprising sexual secrets of the Middle Ages. Unlock the mysteries of the medieval world, five minutes at a time.

*"From crusading and warfare to medieval pies and sex tips, The Five-Minute Medievalist is a witty and very informative guide to the very best bits of the Middle Ages."* - Dan Jones, historian and BBC presenter



You can buy the ebook for \$3.99 - for Amazon go to <http://amzn.to/1YfqwBz> - for Kobo go to <https://store.kobobooks.com/en-us/ebook/the-five-minute-medievalist>

You can also buy it through Danièle's website at <http://www.danielecybulskie.com/>