The Medieval Magazine

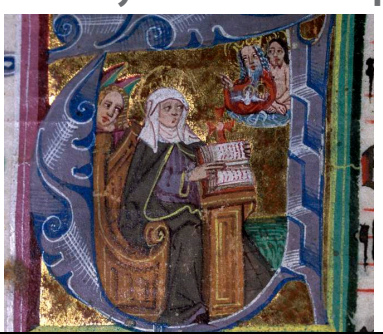
Volume 2 Number 25 September 20,

The Anniversary Issue!

8 Years of Medievalists.net

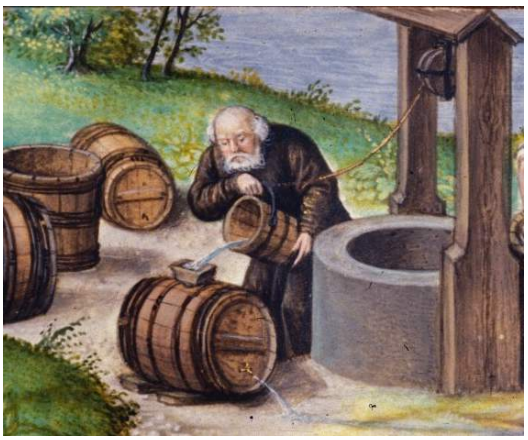
Best of Medievalists

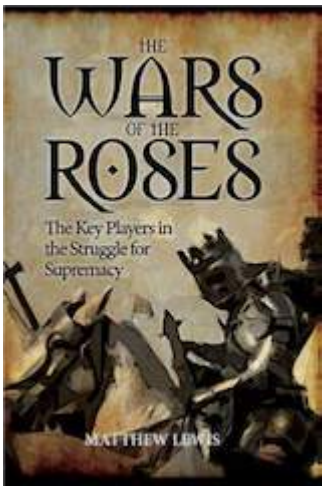
ASU leads team in discovery of manuscripts



Thanks for the Coffee

Book Excerpt: *The Wars of the Roses* by Matthew Lewis





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Regular Features

THE MEDIEVAL MAGAZINE

Editors: Sandra Alvarez and Danielle Trynoski

Website: **www.medievalists.net**

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Cover Photo Credit:

Thank You Medievalverse

Dear readers,

I can't believe that 8 years have passed since Peter and I sat down and decided to embark on this journey called Medievalists.net. In the 8 years since that fateful day, we have surpassed our wildest dreams and greatest expectations. We have the world's best readers, a vibrant and welcoming community, and have enjoyed opportunities that would never have been possible without the pursuit of this medieval dream. We've expanded and added two other history websites: EarlyModernEngland.com and HistoryOfTheAncientWorld.com. We launched a magazine, and have grown our medieval family to welcome two fantastic women onboard: Danielle Trynoski and Danièle Cybulskie (whom we affectionately refer to as "The Dani's")

Looking back, it's not been always been an easy road. It's definitely had its ups and downs but through the difficult times, we've stuck it out and have always come back to doing what we love, and in turn, sharing it with you.

Medievalists.net has given me a world of opportunity, enabled me to make friends across the globe, meet the best and brightest historians, and learn invaluable lessons. The last 8 years have been instrumental to my life and offered priceless moments I will never forget.

As always, I want to take the time to thank you all from the bottom of my heart for being on this journey with us and making it all worthwhile. I lift my glass in cheers, looking forward to the adventures of the next 8 years and beyond. Thank you Medievalverse, it's been quite a ride.

Warmly,

Sandra

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 c ontributor 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.

Jerusalem 1000–1400: Every People Under Heaven

If you're in New York City at the end of September, take a moment to check out the latest new exhibit from the MET: ***Jerusalem 1000-1400: Every People Under Heaven.*** *A look at faith, diversity, war, and tourism in Jerusalem during three pivotal centuries of the city's medieval history. The exhibit kicks off* ***September 26th, and will run until January 8, 2017.***

The Archangel Israfil (detail), from T*he Wonders of Creation and Oddities of Existence* ('Aja'ib al-Makhluqat) by al-Qazwini (1202–1283). Egypt or Syria, late 14th–early 15th century. Opaque watercolor and ink on paper. British Museum, London. © The Trustees of the British Museum.

Beginning around the year 1000, Jerusalem attained unprecedented significance as a location, destination, and symbol to people of diverse faiths from Iceland to India. Multiple competitive and complementary religious traditions, fueled by an almost universal preoccupation with the city, gave rise to one of the most creative periods in its history. Opening at The Metropolitan Museum of Art on September 26, the landmark exhibition ***Jerusalem 1000–1400: Every People Under Heaven*** will demonstrate the key role that the Holy City, sacred to the three Abrahamic faiths, played in shaping the art of this period. In these centuries, Jerusalem was home to more cultures, religions, and languages than ever before. Through times of peace as well as war, Jerusalem remained a constant source of inspiration that resulted in art of great beauty and fascinating complexity.

Jerusalem 1000–1400: Every People Under Heaven is the first exhibition to unravel the various cultural traditions and aesthetic strands that enriched and enlivened the medieval city. The exhibition will feature some 200 works of art from 60 lenders worldwide. More than four dozen key loans come from Jerusalem's diverse religious communities, some of which have never before shared their treasures outside their walls.

Exhibition Overview
The exhibition will examine six specific factors that made medieval Jerusalem an exceptional source of artistic inspiration:

The Pulse of Trade and Tourism: Often understood as the crossroads of the known world, Jerusalem was a thriving urban center, teeming with locals and tourists, new arrivals and long-timers, merchants and artists, soldiers and scholars. The exhibition will evoke the many wares of the marketplace, including ceramics produced locally and imported from as far away as China. Textiles on view will reconstruct the fashion sensibilities of Jerusalem's residents, including, surprisingly perhaps, their predilection for printed cottons from the Indian subcontinent. The shared taste of the region's wealthy inhabitants confounds efforts to distinguish the owners' identities, let alone their ethnic or religious heritage. Jewels that are recognizably Islamic in technique correspond to contemporary descriptions of the trousseaux of Jewish brides. A remarkable gathering of Cross reliquaries speak to the links between Jerusalem and Europe.

The Diversity of Peoples: Dozens of denominations and communities contributed to the artistic and spiritual richness of the city. The historical record surrounding medieval Jerusalem—a "city of foreigners"— includes both harmonious and dissonant voices from many lands: Persians, Turks, Greeks, Syrians, Armenians, Georgians, Ethiopians, Indians, and Europeans from each of the Abrahamic faith traditions passed in the narrow streets of

—not much larger than midtown Manhattan. Visitors will be astonished, for example, by the numerous distinct alphabets and different languages of prayer. Exemplifying this will be Christian Gospel books in Arabic, Greek, Armenian, and Syriac, a Samaritan Bible in a distinctive Hebrew script, and the biblical book of Kings in Ge'ez, the language of Ethiopia, given by that land's king to his community in Jerusalem.

The Air of Holiness: The exhibition will attempt to evoke the city's sacred iconic monuments, with their layered history and shared spaces. Though Jerusalem can appear eternal, it has undergone enormous change. Seemingly immutable elements of Jerusalem's sacred topography were understood differently in this period. Medieval maps show us that Christians understood the Muslim Dome of the Rock and the Aqsa Mosque to be the Ancient Temple and the Palace of Solomon, respectively. Manuscripts and rare documents demonstrate that medieval Jewish pilgrims focused most of their attention on the city's gates and the Mount of Olives, rather than the Western Wall.

Among the highlights of this section are five sculpted capitals from the Church of the Annunciation in Nazareth belonging to the Franciscan Community of Jerusalem. These pristinely preserved works, unearthed at the beginning of the 20th century, powerfully demonstrate the skill and imagination of the sculptors and the dramatic relationship between faith and art during the brief but exceptionally fertile Crusader period. Met conservator Jack Soultanian has prepared them for exhibition; this is the first time the ensemble has left Nazareth.

The Drumbeat of Holy War: Intimately bound with the belief in Jerusalem's sanctity and the sense of exclusive ownership it instilled is the ideology of Holy War. This period witnessed the intensification of both crusade in Christianity and jihad in Islam. The exhibition offers an important opportunity to present these concepts, so charged in our own day. Art was recruited to justify war, presenting it as beautiful and divinely sanctioned. A manuscript depicting weapons created for the great Islamic warrior Saladin presents them as exquisite goldsmith's work while a sculpted effigy (newly-cleaned for the exhibition) depicts a French nobleman as a crusader in full battle armor for eternity.

The Generosity of Patrons: The exhibition will introduce visitors to some of the real men and women who altered the aesthetic landscape of the city. The name of Melisende, the Frankish-Armenian Queen of Jerusalem, is linked to a celebrated Psalter, which will be presented as a larger witness to her activity as a patron of churches and scriptoria. An unprecedented gathering of luxury

metalwork will evoke the patronage of Al-Nasir Muhammad ibn Qala'un; this dazzling display appropriately conjures up the munificence of this most important Mamluk patron of Jerusalem.

The Promise of Eternity: Finally, this is the first exploration of art that springs from the belief, common to Judaism, Christianity, and Islam, that Jerusalem stands at the gates of heaven. The exhibition will include masterpieces of Persian illumination that bear witness to the key role of the Holy City in the life of Muhammad and in the Muslim faith tradition. Alongside these will be Hebrew manuscripts in which the glittering implements of the Temple symbolize the longing for redemption. An imposing jeweled shrine represents the Heavenly Jerusalem as Christian imagined it.

Social Media
The exhibition will be featured at **www.metmuseum.org,** as well as on **Facebook, Instagram,** and **Twitter** via the hashtag **#MetJerusalem.**

To purchase tickets for your next visit, please visit: **metmuseum.org**

Credits: *The exhibition represents a collaborative partnership between Barbara Drake Boehm, the Paul and Jill Ruddock Senior Curator for The Met Cloisters, and Melanie Holcomb, Curator, Department of Medieval Art and The Cloisters. Exhibition design is by Michael Langley, Exhibition Design Manager; graphics are by Morton Lebigre and Ria Roberts, Graphic Designers; and lighting is by Clint Ross Coller and Richard Lichte, Lighting Design Managers, all of The Met Design Department.*

Information courtesy of The Metropolitan Museum of Art, New York.

News

Nepalese Ritual Crown Donated to The Met by Barbara Levy Kipper

Vajracarya's Ritual Crown. Nepal, Kathmandu Valley. Early Malla period, 13th century. Gilt-copper alloy inlaid with semiprecious stones. The Metropolitan Museum of Art, Gift of Barbara and David Kipper, 2016

More exciting news from The Metropolitan Museum of Art in New York: A rare medieval Nepalese crown was donated to the museum!

Thomas P. Campbell, Director and CEO of The Metropolitan Museum of Art, announced today that collector Barbara Levy Kipper has donated to the Museum an extraordinarily rare Nepalese ritual crown in gilt copper, dating from the late 13th or 14th century. Such crowns are worn by Nepalese Vajracarya priests who perform Vajrayana Buddhist ceremonies on behalf of devotees.

Mr. Campbell said, *"Thanks to the generosity of Barbara Levy Kipper and her late husband David, this exceptionally early Esoteric Buddhist ritual object is now a centerpiece of The Met's holdings of Nepalese art. The crown will greatly enrich our display of South Asian art."*

John Guy, the Museum's Florence and Herbert Irving Curator of the Arts of South and Southeast Asia, added: "This gift from the Kippers demonstrates a very high standard of copper repoussé artistry, in which the Newari metal workers excelled. Very few elaborate ritual crowns, of such early date and in such remarkable condition, have survived to this day."

Mrs. Kipper stated, *"I am pleased that the crown is now reunited at The Met with other significant objects that were once part of the Zimmerman Family Collection."*

The hereditary Vajracarya Buddhist priests of Nepal, who would have worn such a magnificently crafted crown, occupy the highest rank in the Nepalese Buddhist community. They serve as the officiating ritual agents of Vajrayana Buddhism as practiced in Nepal. The term Vajracarya denotes a person of high caste belonging to a family lineage entitled to perform priestly functions, including the Fire Sacrifice. Only the sons of Vajracaryas are admitted as Vajra-masters, entitling them to perform reserved priestly functions for others. These are analogous to the privileges held by Brahmins in Hinduism, who also enjoy hereditary and exclusive rights over ritual service.

This crown is exceptional in its complexity: it is dominated by a series of diadem plaques depicting emanations of the Bodhisattva of Transcendent Wisdom, Manjushri, in his esoteric form as Manjuvajra. Four wrathful and four benign medallions of Manjuvajra adorn the crown, supported by smaller plaques depicting goddesses presenting garlands and other offerings. All are repousséd in copper alloy and mercury gilded. The framing enclosures of each figural medallion are inset with assorted precious and semi-precious gemstones, turquoise, rock crystal, coral, and glass.

The central location directly above the bejeweled diadem is a rarely depicted subject, the wrathful emanation of Manjuvajra standing in an aggressive posture (pratiylidha), with crossed hands on the chest (invoking union with his consort), and wielding a sword, a ritual wand (kathvanga), and other implements. He is four-armed and three-faced, with large discal earrings, and with flaming hair framed by entwined snakes. In total, this crown displays eight representations of the wrathful and transcendent Manjuvajra.

All is surmounted by a five-pronged thunderbolt scepter, or vajra. This unique iconography points to the crown being designed for enacting rites dedicated to invoking the wisdom bodhisattva Manjushri in his esoteric form.

The crown is now on view at The Met Fifth Avenue in Gallery 252.

Information courtesy of the Metropolitan Museum of Art, New York.

Feature

Talk the Talk

Old High German

Wîg

Noun - "Battle"

Verb - "War"

Old High German was the earliest form of German, and was spoken between 700-1050 AD. It is similar to Old English, Old Saxon and Old Dutch.

*Konrad Kyeser, **Bellifortis**: Device for the forced lowering of a drawbridge, in ms. Biblioteca Apostolica Vaticana, Vaticanus Palatinus lat. 1994, fol. 66v.*

ASU leads Research Team in Manuscript Discovery

By Elizabeth Giudicessi

A team led by Arizona State University researchers seeks protection of dozens of books that could reshape modern understanding of Middle Ages and nuns' spiritual lives

An Arizona State University-led international research team is advocating for the protection of a newly uncovered trove of centuries-old Catholic texts that could greatly contribute to the world's collection of art and music from the Middle Ages.

The team discovered the previously unknown manuscripts, which date back to the 15th century, on the final stop of a tour of German monasteries late last year. The books include volumes adorned with gold leaf, and detail ancient rituals and devotional images that promise to expand what researchers can say about spiritual life for medieval women.

Professor Corine Schleif, who studies art history at ASU's Herberger Institute for Design and the Arts, called the find at a monastery northwest of Munich "a sensational discovery."

"I never expected in my lifetime to find this amount of unknown material," she said.

Schleif and her colleagues immediately volunteered to catalog and digitize the collection, saying some of the books uniquely show how images and symbols were adopted by nuns of the Brigittine Order — the only group to compose liturgy for medieval women.

At the outset of conservation work in December, however, it was announced that the monastery was being permanently closed because few nuns remained there. The statement leaves the fate of the ancient library unclear and cuts off access for researchers.

"We hope," Schleif said, "that by making the existence of this rare treasure known to the scholarly community and to the public at large, efforts will be made to continue the collection as an ensemble, to take any and all necessary measures to maintain and preserve the books and to ensure that the works are safe and accessible by placing them in an appropriate institutional library."

Ideally, that would include digitizing the library's most important books so they could be accessed anywhere — an undertaking Schleif and ASU visiting faculty Volker Schier, a musicologist working in the Institute for Humanities Research, completed with their earlier project "Opening the Geese Book," a multisensory work for researchers, students and broader audiences to explore an illustrated, two-volume liturgical manuscript from 1510.

This time, they hope to build an immersive, virtual-reality platform called "Extraordinary Sensescapes" to provide insight into questions about the music, art, history, architecture and practices of the Brigittine nuns. Plans include a 3-D virtual model of a prototypical church and acoustic renditions of sounds in the space.

Rule of Saint Birgitta, German, 16th century, illumination showing Saints Catherine and Birgitta of Sweden. Photo by Eva Lindqvist Sandgren

Rule of Saint Birgitta, German, 16th century. Detail, Initial T, Saint Birgitta Receiving the Liturgy for Her Order. Photo by Volker Schier

The team, also guided by Catholic University of Leuven (Belgium) postdoctoral researcher Karin Strinnholm Lagergren, uncovered the texts after being invited into the library at Birgittenkloster Altomünster, a vast 11th-century monastic complex for the Catholic order of Benedictine Sisters and later occupied by nuns from the Brigittine Order. The complex is the oldest continuously inhabited community of its kind, as many such monasteries were dissolved following the Protestant Reformation, destroyed in central Europe's Thirty Years' War or shuttered during the early 19th-century secularization of Germany.

The invitation came as a surprise, since the collection had been traditionally off-limits to visitors.

With the monastery shuttered, there is concern that the dozens of books could be sold to private dealers. However, representatives from the Bayerische Staatsbibliothek in Munich, the state library of Bavaria and one of the largest in the world, plan to investigate each object to determine if it can be claimed by Germany and brought to the library's special collections.

The Loss of the Medieval St. Paul's Cathedral

Early Modern Views of Medieval Structures

"Thus lay in ashes that most venerable Church, one of the most antient pieces of early piety in the Christian world" – Writer John Evelyn, 7 September 1666

In 1666 the Great Fire of London burned its way through the city, displacing thousands of residents and destroying many buildings - including Old St Paul's Cathedral.

On the 350th anniversary of the fire, to mark the occasion, the University of Leicester Special Collections has made available a number of contemporary eye-witness accounts held within the University archives that illustrate the damage caused to the great historical and religious site of Old St Paul's – as well as highlighting some of its previous unfortunate encounters with fire.

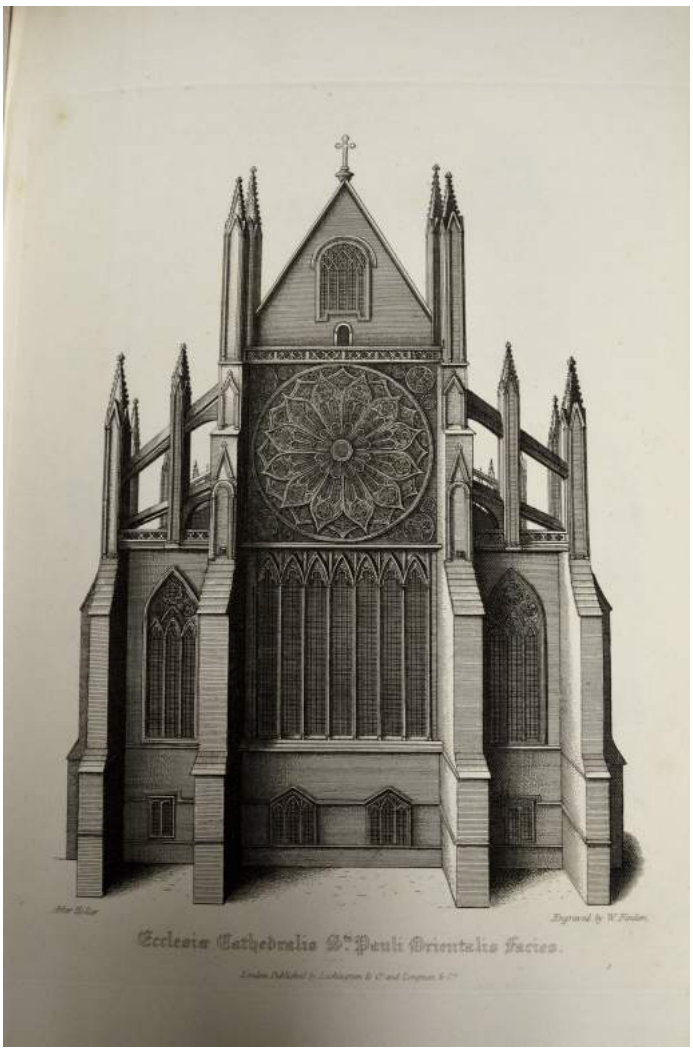
The Great Fire of London lasted between Sunday 2 September to Wednesday 5 September 1666, causing unprecedented damage to the historical city of London.

Diarist and writer John Evelyn provided a vivid eye-witness account of the tragedy on Tuesday 4 September, 1666, writing: "The stones of Paules flew like granados, ye mealting lead running downe the streets in a streame, and the very pavements glowing with fiery rednesse …"

Evelyn wrote again of the wreckage in the aftermath of the Great Fire on Friday 7 September while walking from Whitehall to London Bridge, stating that he passed by the rubble of St Paul's: "With extraordinary difficulty, clambering over heaps of yet smoking rubbish, and frequently mistaking where I was.

"The ground under my feete so hot, that it even burnt the soles of my shoes'. That goodly Church St. Paules now a sad ruine, and that beautiful portico … now rent in pieces, flakes of vast stone split asunder …

"It was astonishing to see what immense stones the heate had in a manner calcin'd, so that all the ornaments, columns, freezes, capitals, and projectures of massie Portland-stone flew off, even to the very roofe, where a sheet of lead covering a great space ... was total mealted..."Thus lay in ashes that most venerable Church, one of the most antient pieces of early piety in the Christian world."
The construction of Old St Paul's had begun after another fire in 1087, which completely destroyed an Anglo-Saxon church on the same site. Work on the Cathedral continued for over 200 years, temporarily interrupted by yet another fire in 1135.
The building was enlarged over the years and by the mid-14th century had become, according to later sources, 'the finest in England in its time'.
The building inspired awe, with its 489 feet high spire and magnificent nave, known as Paul's Walk, which was 586 feet in length.
The old Cathedral's greatest glory was arguably the Shrine of St Erkenwald, a popular destination for medieval pilgrims. Many miracles were believed to have occurred after petitioners visited the Shrine.



Old St Paul's also housed the tombs of many influential figures from history – among them, Ethelred the Unready and the great portrait painter Van Dyck - and was the scene of dramatic and formative events – such as a Thanksgiving Service in 1588 attended by Elizabeth I, after her victory over the Armada.

16th century drawing of Old St. Paul's East Face prior to the Great Fire. Image provided by the University of Leicester Special Collections.

16th century drawing of Old St. Paul's prior to the Great Fire. Image provided by the University of Leicester Special Collections.

Architect Christopher Wren, who had plans to repair and restore parts of the Cathedral prior to the Great Fire of London, went on to design the present-day Cathedral, which was completed in 1710 and remained the tallest building in London until the 1960s.

Library Assistant Margaret Maclean from the University of Leicester said: "In the early years of the University (or University College, as it was initially), gifts from private benefactors were crucial to enhancing the reputation of the library, especially in terms of rare books. The source material for this piece about Old St Paul's was donated by two of our most notable benefactors, Thomas Hatton and Basil Fairclough. A wealthy local bootmaker, Hatton was an extraordinary man, who, in addition to being a book lover, succeeded as a boxing promoter, founded a crossword-puzzle company, introduced greyhound racing to Leicester and became a leading authority on Charles Dickens. Fairclough began his remarkable collection of 17th century portraiture and books as soon as he left school in 1925 and his enthusiasm remained undimmed until his 70s, when he enrolled on an Open University course on that period.

"Any effort required to get past difficulties presented by the use of contemporary language and spelling (which is often much less than you might expect) is more than rewarded by the freshness and immediacy of the accounts of those who experienced the Great Fire first hand."

This article was provided by the University of Leicester. For more first-hand accounts of Old St. Paul's, see this Staff Blog post about Leicester's Special Collections.

Ten Things You May Not Have Noticed About the Bayeux Tapestry

by Peter Konieczny

The Bayeux Tapestry is one of the most interesting pieces of art from the Middle Ages. Created in the late 11th century to show the events of the Norman Conquest of England in 1066, the tapestry has many well-known images. However, the designer of the Bayeux Tapestry also included little details that might be missed by the casual viewer. Here are ten images to take a second look at:

1: Making Fun of Guy

Guy, Count of Ponthieu, was one of William the Conqueror's enemies. He is often depicted in the tapestry in an unfavourable light, such as when he is riding his horse - the animal is noticeably scrawnier than the other horses and has the ears of a donkey!

2: The Worst Job in the Tapestry

The two unlucky servants have been harnessed up like horses or oxen to pull this cart carrying wine, lances and helmets.

3: Hair on End

William's men are riding so quickly that their hair is blowing in the wind.

4: Turold the Dwarf

The small man holding horses in this scene isn't a child or just a mistake of proportion by the designer of the tapestry - it is likely this man was a dwarf, as commentators have pointed out that his head is unusually large for his body, a common characteristic for dwarfism. His distinctive clothing also suggests that he may have been a jongluer or jester.

5: The Loud Horn

When one man blasts his horn to call William and Norman leaders to the feast before the Battle of Hastings, the servant next to him seems to be displeased at the noise.

6: Bear Baiting

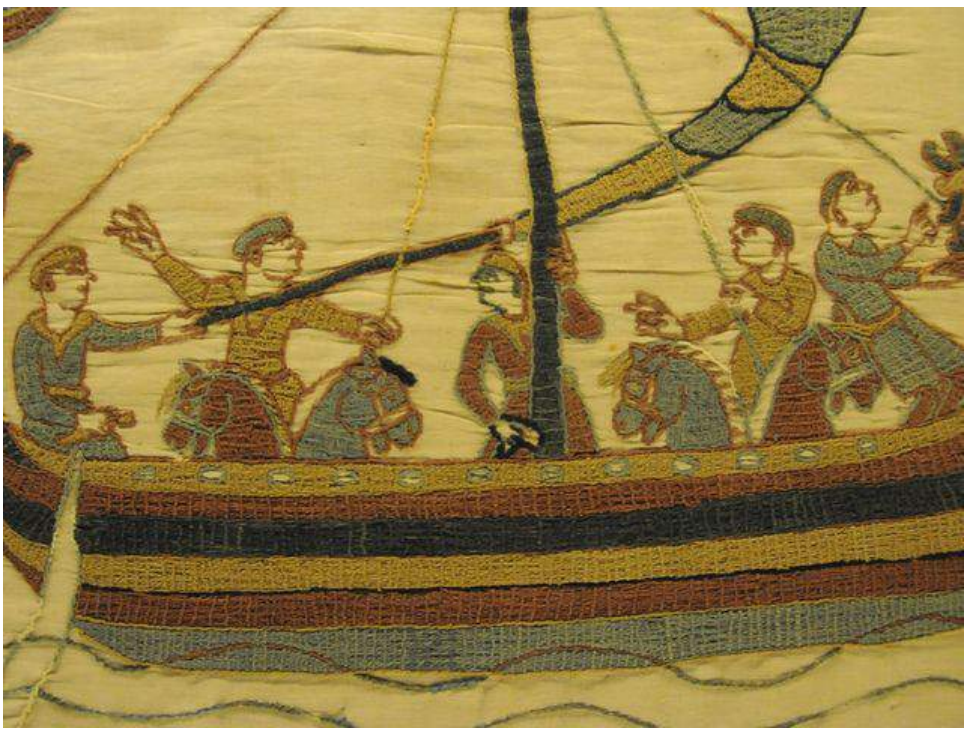
On the bottom margin we can see a scene where a bear has been tied to a tree, while a man seems ready to attack it.

7: Trying to Keep Dry

When Harold and his men are boarding a ship to cross the English Channel, they are careful to take off their hose and tuck in their tunics into their belts as they wade into the water.

8: Smiling Horses

Some of the horses the Normans took with them to invade England seem to be enjoying the voyage.



9: You Always Forget Something When You Go on a Trip

In preparing the feast for William before the Battle of Hastings, the servants need to make use of shields as serving trays.

10: A Loyal Dog

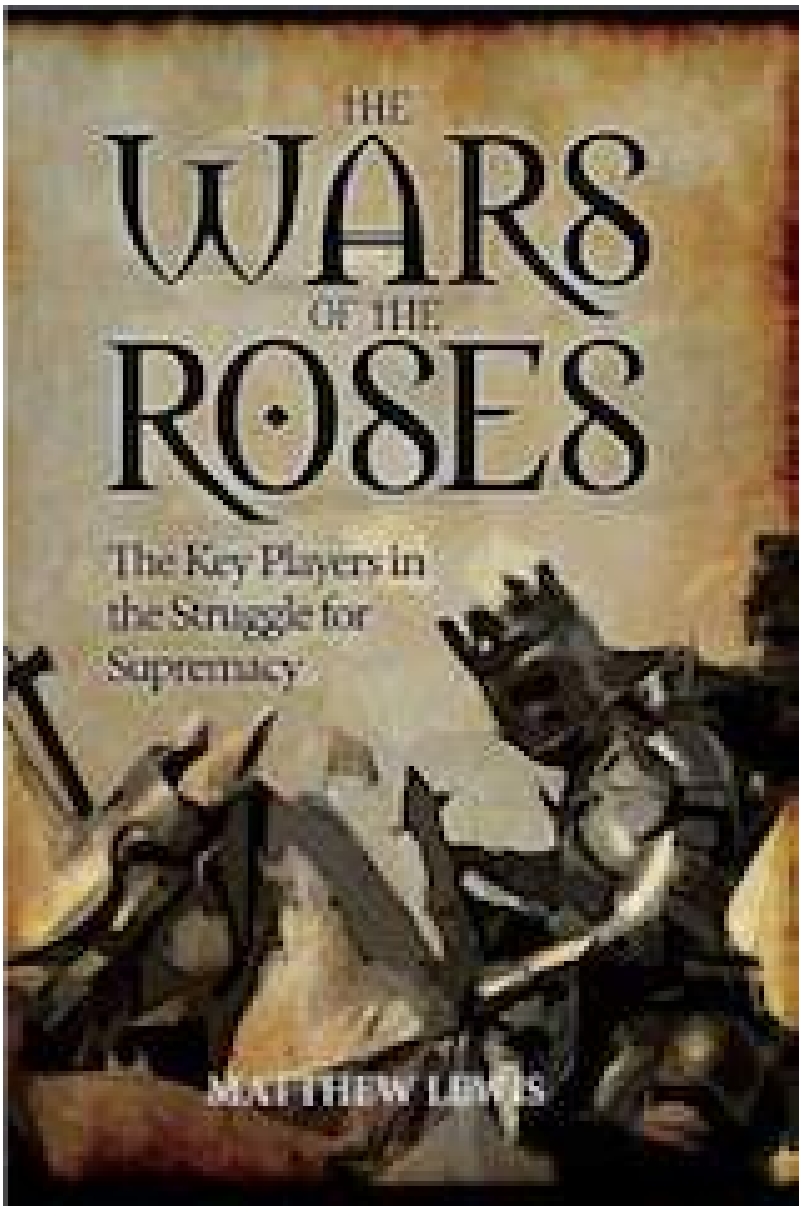
Beneath the scene where King Edward the Confessor is being taken to be buried one can see the image of a lone dog howling - perhaps crying out for his master?

Book Excerpt

The Wars of the Roses: The Key Players in the Struggle for Supremacy

by Matthew Lewis

This book explores the events of the Wars of the Roses through the eyes of its key players. Discover the personalities behind the fight for the throne!



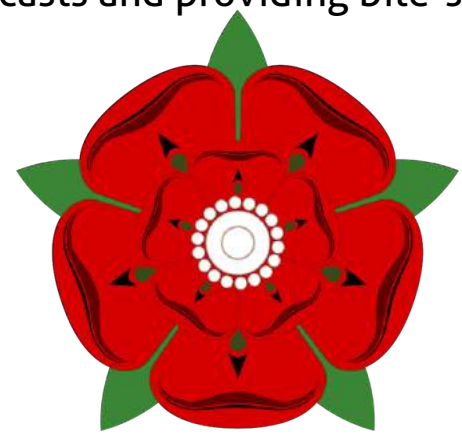
In the second half of the fifteenth century, for over thirty years, civil war tore England apart. However, its roots were deeper and its thorns were felt for longer than this time frame suggests. ***The Wars of the Roses*** were not a coherent period of continual warfare. There were distinct episodes of conflict, interspersed with long periods of peace. But the struggles never really ceased. Motives changed, fortunes waxed and waned, the nature of kingship was weighed and measured and the mettle of some of England's greatest families was put to the test. ***Matthew Lewis*** examines the people behind these events, exploring the personalities of the main players, their motives, successes and failures. He uncovers some of the lesser-known tales and personal stories often lost in the broad sweep of the Wars of the Roses, in a period of famously complex loyalties and shifting fortunes.

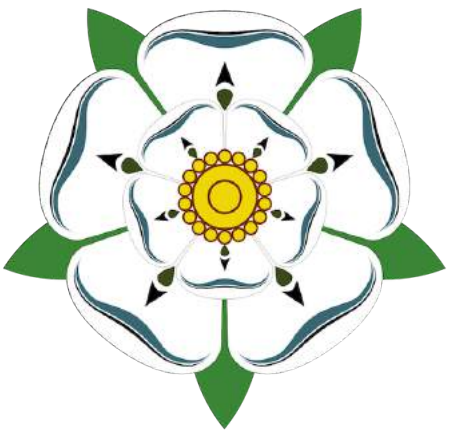
This book takes a different approach to the Wars of the Roses beacuse it also looks at the more unusual and quirky facts of the conflict. Lewis, who ***wrote a tie-in article for the book*** in BBC History last October, has been praised for his easy to digest style and for making a difficult subject accessible to everyone.

The Wars of the Roses has been an enduring popular subject since the release of Philippa Gregory's ***The White Queen*** and the BBC adaptation of the same title, as well as the discovery and reburial of Richard II's remains.

Publication: August, 15, 2016
ISBN: 978-1-4456-6023-3
Extent:304 pages
Illustrations:40 illustrations
Formats: Available in Kindle, Kobo and iBook

Matthew Lewis is the author of two histories and two historical fiction novels about Richard III and the Wars of the Roses. The medieval period is a particular passion of Matthew's, a passion he hopes to share ***through his blog.*** He isdedicated to teaching and discussing this period, operating two history podcasts and providing bite-sized facts to his ***Twitter*** and ***Facebook*** following.





The Wars of the Roses

Chapter 1: The Most Despised Man in England

By Matthew Lewis

As the warm spring sun rose on the morning of 2 May 1450, it cast a pale glow upon a grisly sight on Dover beach. As the waves lapped at the sands of England's south coast, they must have looked as though they recoiled from the horrific spectacle deposited there. A headless corpse lay limp on the sand, dried blood staining the ragged wounds around the butchered neck. The shadow cast over the body came from the pale head that lolled atop a pole driven into the beach. The vacant eyes of William de la Pole, 1st Duke of Suffolk, gazed out over the sea upon which he had lost his life, a fate many believed that he deserved to have met at the king's own hand. At fifty-three years of age, William had taken his family to new heights of power from the humble beginnings that caused much of the odium that surrounded his name. After a lifetime of service and veracious climbing, his fall was complete and devastating.

Another William de la Pole, the great-grandfather of this duke, had been a wealthy and successful wool merchant in Kingston upon Hull. Under King Edward III in the mid-fourteenth century William had been able to loan money to the crown, bringing his family into influence. William briefly served as Chief Baron of the Exchequer, but it was his sons who were to reap the rewards of their father's work. The eldest, Michael, was appointed Lord Chancellor to King Richard II in 1383, with his younger brother Edmund securing the lucrative and prestigious position of Captain of Calais.

Richard II led his first military campaign to Scotland in 1385 and marked the occasion by making several promotions. Two of his his uncles became dukes and Michael was elevated to the earldom of Suffolk.

It was irregular to make these appointments outside of Parliament and it marked the beginning of trouble for the eighteen- year-old king. The de la Pole family's star was firmly in the ascent, but was now so closely aligned with that of Richard II that when the king's popularity slipped the de la Pole's fortunes necessarily tumbled alongside him.

Michael in particular was at the sharp end of criticism as the leader of Richard's government. At a time when direct criticism of God's anointed king, no matter how unpopular or unreasonable he had become, was not an option, it was the closest advisors and figureheads of the king's policies that took the brunt of public and aristocratic hatred.
In 1387 Richard II was subjected to an embarrassing enforcement of terms by the Lords Appellant, a group of the most powerful nobles in the land, led by his uncle Thomas, Duke of Gloucester, who was joined initially by Thomas Beauchamp, Earl of Warwick, and Richard Fitzalan, Earl of Arundel.

1908 painting by Henry Payne of the scene in the Temple Garden from Shakespeare's play Henry VI, Part 1, where supporters of the rival factions pick either red or white roses. (Wikipedia).

They were later joined by Thomas Mowbray, Earl of Nottingham, and the king's cousin Henry Bolingbroke, Earl of Derby, who would later seize his cousin's throne and rule as King Henry IV, the first Lancastrian king. The result of this was the Merciless Parliament of February 1388, which oversaw the executions of eight of Richard's closest associates and the dismissal of over three dozen of the king's household in an attempt to reform his government. Su olk and the others were condemned as 'false traitors to and enemies of the king and kingdom, perceiving the tender age of our said lord the king and the innocence of his royal person, so caused him to believe many falsities devised and plotted by them against loyalty and good faith'. It was claimed that these men did not allow anyone else 'to speak with nor approach the king, properly to counsel him, nor the king to speak with them'. A few of Richard's favourites managed to flee the country before the parliament sat, including Robert de Vere, Duke of Ireland. Michael de la Pole escaped to Paris, but died there the following year, an exile, at the age of sixty.

The earl's son, another Michael, the father to our duke, was just twenty-two when his father died. The Merciless Parliament had stripped the family of their lands and titles and the young Michael was more closely aligned to the Lords Appellant than the king.
When Richard again took control, Michael was out of favour. For a decade, he fought to restore the family's position, finally being allowed to take the title 2nd Earl of Su olk in 1398, just a year before Richard II's cousin Henry wrested the crown from the king's grasp. Although Michael rose at the Duke of York's call to arms to defend Richard II's kingdom, like almost every other man of influence in the land, he quickly embraced the cause of the first Lancastrian king.

A near-contemporary Flemish picture of the Battle of Barnet in 1471.

Excerpt courtesy of Amberley Publishing

Medieval Minded

Cameron James Alexander Christian-Weir

Owner & Head Bowyer/Fletcher, Grey Goose Bows

Current Occupation?

By weekday Security Officer; by nights and weekends, a bad ass Bowyer and Fletcher.

Why'd you go medieval?

I blame my mom and King Arthur. (Kidding, sort of.) Mum took a class in Arthurian legend at the University of Minnesota and felt guilty about leaving me with the baby sitters so she started reading me the books/stories she was assigned in class. I've been hooked ever since. There have been other factors like the SCA and the MN Renaissance Festival that kept my interest long enough to get me into Augsburg for Medieval Studies. For Augsburg, I blame Phil Adamo and Medieval MN Summer camp.

Favorite medieval thing?

Do I have to Choose? I have a lot of favorite things about the Middle Ages. I guess if I had to choose one and only one thing, it is how people adapted to their surroundings and how they lived, the tools they used and why. I know that sounds like a simple answer but I don't think I can mince it finer them that. I do have a fascination with weapons and armor but that only scratches the surface of what I find so very cool about the Middle Ages.

If you could time travel, would you live medieval?

Yes! 1300-1450 to be precise; lots of cool stuff went down in that time and, well BOWS!!! Now, this is provided I could come back to the present, un-harmed and without plague.

Favorite modern thing?

Medicine and science. not that it did not exist back then, I'd just like to think we're better at it then they were.

New Interpretation of the Rök Runestone Inscription Changes View of Viking Age

The Rök Runestone, erected in the late 800s in the Swedish province of Östergötland, is the world's most well-known runestone. Its long inscription has seemed impossible to understand, despite the fact that it is relatively easy to read. A new interpretation of the inscription has now been presented – an interpretation that breaks completely with a century-old interpretative tradition. What has previously been understood as references to heroic feats, kings and wars in fact seems to refer to the monument itself.

The Rök Runestone and Per Holmberg. Photo: Acke Holmberg.

'The inscription on the Rök Runestone is not as hard to understand as previously thought,' says Per Holmberg, associate professor of Scandinavian languages at the University of Gothenburg. *'The riddles on the front of the stone have to do with the daylight that we need to be able to read the runes, and on the back are riddles that probably have to do with the carving of the runes and the runic alphabet, the so called futhark.'*

Previous research has treated the Rök Runestone as a unique runestone that gives accounts of long forgotten acts of heroism. This understanding has sparked speculations about how Varin, who made the inscriptions on the stone, was related to Gothic kings. In his research, Holmberg shows that the Rök Runestone can be understood as more similar to other runestones from the Viking Age. In most cases, runestone inscriptions say something about themselves.

'Already 10 years ago, the linguist Professor Bo Ralph proposed that the old idea that the Rök Runestone says mentions the Gothic emperor Theodoric is based on a minor reading error and a major portion of nationalistic wishful thinking. What has been missing is an interpretation of the whole inscription that is unaffected by such fantasies.'

Holmberg's study is based on social semiotics, a theory about how language is a potential for realizing meaning in different types of texts and contexts.

'Without a modern text theory, it would not have been possible to explore which meanings are the most important for runestones. Nor would it have been possible to test the hypothesis that the Rök Runestone expresses similar meanings as other runestones, despite the fact that its inscription is unusually long.'

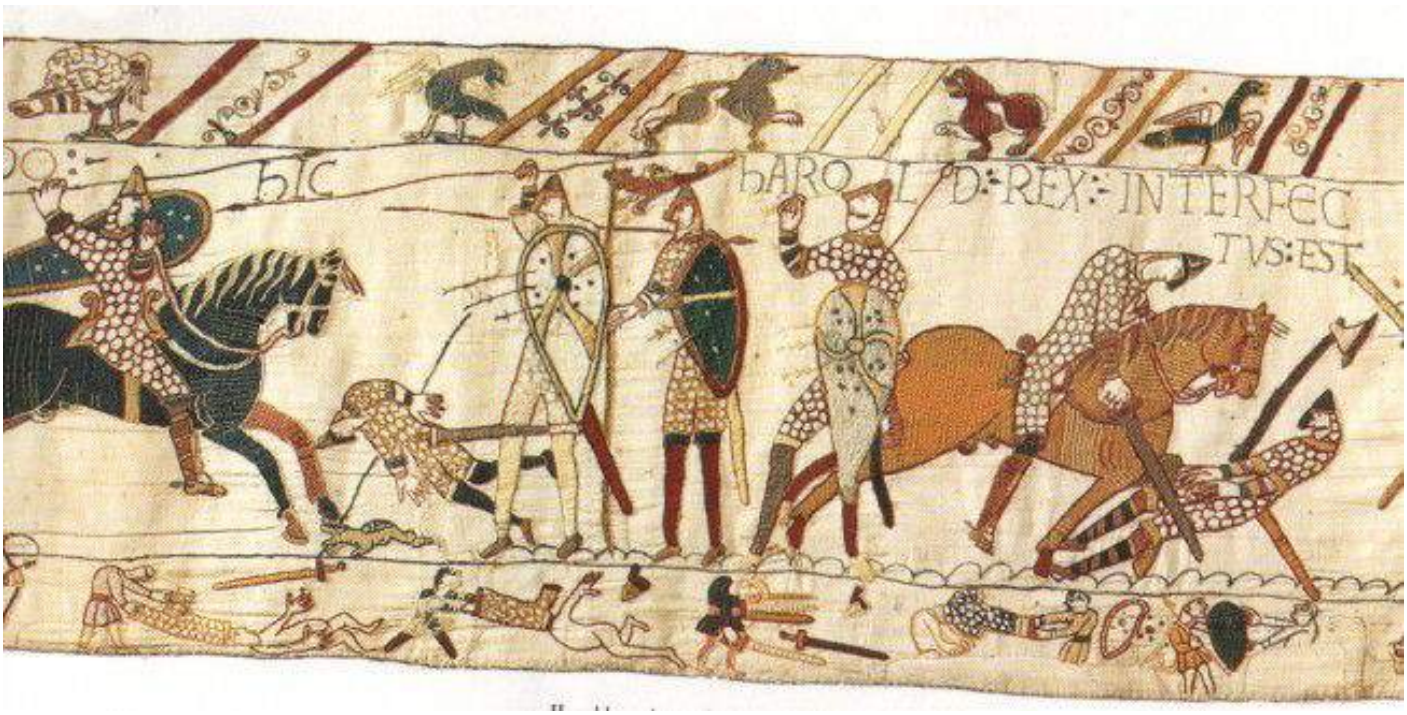
One feature of the Rök Runestone that researchers have struggled with is that its inscription begins by listing in numerical order what it wants the reader to guess ('Secondly, say who…'), but then seems to skip all the way to 'twelfth, …'. Previous research has assumed there was an oral version of the message that included the missing nine riddles. Holmberg reaches a surprising conclusion:

'If you let the inscription lead you step by step around the stone, the twelfth actually appears as the twelfth thing the reader is supposed to consider. It's not the inscription that skips over something. It's the researchers that have taken a wrong way through the inscription, in order to make it be about heroic deeds.'

For over a century, the traditional interpretation has contributed to our understanding of the Viking Age. With the new interpretation, the Rök Runestone does not carry a message of honour and vengeance. Instead the message concerns how the technology of writing gives us an opportunity to commemorate those who have passed away.

Originally published on: ***hum.gu.se***

The Norman Conquest of England: The Alternative Histories



The Bayeaux tapestry

On October 14, 1066, the armies of King Harold Godwinson and William, Duke of Normandy, met at Hastings in England. The battle would end with the Normans victorious, Harold dead, and the remaining Anglo-Saxon forces in flight. By the end of the year, William would be crowned the new King of England, marking the start of an era known as the Norman Conquest.

The story of the Norman Conquest was told by more than a few medieval chroniclers, including William of Jumièges, William of Poitiers, Orderic Vitalis, William of Malmesbury and John of Worcester. For a more visual account, one can turn to the ***Bayeux Tapestry*** to see how the events of 1066 were depicted. Historians trying to reconstruct the events of the invasion of England and the Battle of Hastings generally make use of these sources. However, there are other lesser-known accounts of the Norman Conquest. Here we present two of these works, both written over a hundred years after the Battle of Hastings.

The Roman de Rou, by Wace

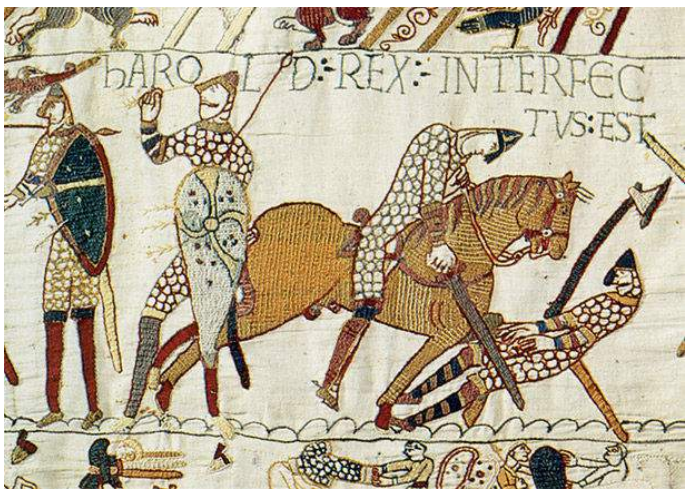
By the mid-twelfth century a writer from the Island of Jersey was making a name for himself. Wace – were not sure what his first name was – had gained fame for Roman de Brut, a retelling of Geoffrey of Monmouth's Historia Regum Britanniae. Wace added to the Arthurian legend a few new details, including giving the name Excalibur to King Arthur's sword and creating the concept of the Round Table. The 15,000 line poem proved to be very popular in the Middle Ages, and no doubt helped Wace get his next commission: King Henry II asked him to write a history of the previous rulers of Normandy going back to Viking warrior Rollo in the 10th century.

Wace presents his Roman de Rou to Henry II in this illustration from 1824. (Wikipedia)

The Roman de Rou devotes a very significant portion of space to recounting the Norman Conquest. Historians who have worked on Wace have found him to be a very good writer and historian who would consult a wide range of sources, both written and oral. Unlike many of his Norman contemporaries, he does not portray Harold Godwinson as an evil villain, nor William the Conqueror as the pure hero. As Penny Eley and Philip Bennett point out in their article ***'The Battle of Hastings according to Gaimar, Wace and Benoit: rhetoric and politics'***, Wace's portrayal of Harold "allows us to see him as perhaps only slightly less worthy, and only slightly less in right, than the Conqueror."

Wace's account of the battle is a combination of some written sources, but also oral traditions – perhaps he heard many Normans tell him how their great-grandfather was at the Battle of Hastings and the deeds he did that day. Add to that a dash of chanson de geste-type literary embellishment and you get sections like this:

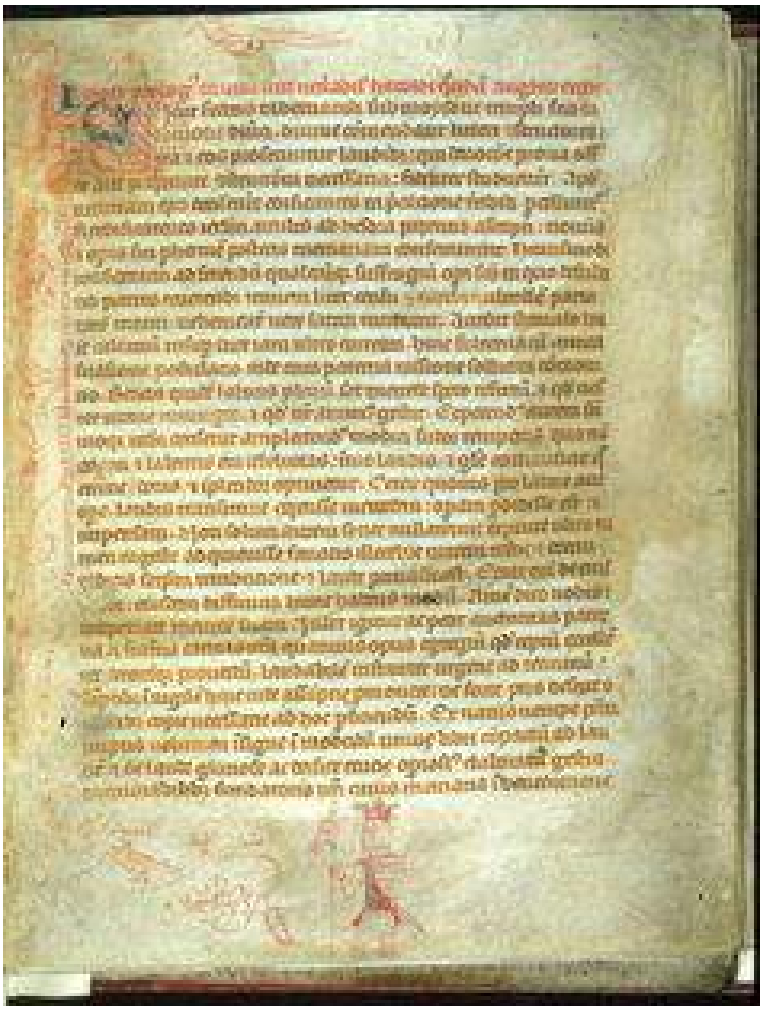
You would have heard a great deal of noise from the horns, great clashing of lances, great striking of clubs and great fighting with swords. At times the English retreated, at others they rallied; those from across the sea attacked and withdrew repeatedly. The Normans cried out 'God help!' and the Englishmen shouted 'Out! Out!' Then you would have seen between men-at-arms, English and Norman infantry, great struggles and melees, thrusts from lances and blows from swords. When Normans fell, the English cried out; they insulted each other and very frequently issued challenges to each other. But they did not understand each other. The bold struck blows and the cowards became fearful. Because they did not understand what they said, the Normans said the English barked. Some men lost their strength, others gained in strength, the bold struck and the cowards took flight, as men do when in combat. The Normans were intent on attack and the English defended themselves well. They pierced hauberks and split shields, receiving great blows and returning great blows. These men advanced, those withdrew; they tested each other in many ways.



Death of Harold at the Batte of Hastings - from the Bayeux Tapstry.

Wace even adds his own version of how Harold was killed:
The Normans pushed forward so much that they reached the standard. Harold was with the standard, defending himself as best he could, but he was suffering great pain from his eye, as it had been put out. While he was suffering pain from the blow to his eye, which was hurting him, an armed man came through the fighting and struck him on the ventail, knocking him to the ground. As he was trying to get up again, a knight, who struck him in the thigh, through the fleshiest part, knocked him down again and the wound went right through to the bone. Gyrth saw that the English were thinning out and that there was no way to escape; he saw his lineage falling and no hope of protecting himself. He wanted to flee, but could not, for the throng was increasing all the time. The the duke spurred his horse and reached him, pushing him forward very violently; I do not know whether this blow killed him, but it was said that he lay there for a long time. The Normans knocked the standard to the ground, killed King Harold and the finest of his allies and captured the golden pennon; there was such a throng when Harold was killed that I cannot say who killed him.

The Vita Haroldi
The second unusual account about the Norman Conquest was written in the early 13th century – it is an account of the life of Harold Godwinson, before the Battle of Hastings and after.
The Vita Haroldi only survived in a single manuscript and the person who wrote it is unknown. While the work offers little about the events leading up to the Norman invasion or the Battle of Hastings itself, it does have contain this interesting tale:
When, then, the English army was beaten and overcome at the first attack of the Normans, King Harold, pierced with numerous blows, is thrown to the ground amongst the dead ; yet his wounds, many and deathly though they were, could not altogether deprive of life him whom the goodness of the Saviour had most happily ordained to restore to life and victory. Thus, as the enemy's host departed from the scene of the slaughter, he, who the day before was so powerful, is found stunned and scarcely breathing by some women whom pity and a desire to bind up the wounds of the maimed had drawn thither. They act the part of Samaritans by him, and binding up his wounds, they carry him to a neighbouring hut. From thence, as is reported, he is borne by two common men, franklins or hinds, unrecognised and cunningly hidden, to the city of Winchester. Here, preserving the secret of his hiding-place, in a certain cellar, for two years, he was cured by a certain woman, a Saracen, very skilled in the art of surgery, and with the co-operation of the medicine of the Most High, was restored to perfect health.



This is the sole manuscript of the 'Vita Haroldi', which describes Harold surviving Hastings (BL Harley 3776 f.1)

Once Harold is healed, he travels to the continent in hopes of finding support to retake England. However, he soon realizes that no one will come to his aid, and the former English king decides that he should seek spiritual salvation rather than secular power. After going on pilgrimage, Harold returns to England, where he lives a quiet existence under an assumed name. It is not until he is on his death bed that he reveals who he really is.

Christopher Flack, in his PhD dissertation ***Writing Conquest: Traditions of Anglo-Saxon Invasion and Resistance in the Twelfth Century***, explains that "the author of the Vita Haroldi articulates a new tradition of Harold, one in which he can triumph over his enemies by reaching the kingdom of God. While other sources could at best be apologetic for his actions, the author of the Vita Haroldi has transformed him into a spiritual figure by denying the markers of subjugation to the Norman invaders."

While some people believe this source might a true account, and have ***gone looking for the remains of Harold,*** most historians have dismissed the story as being a fictional cross between a hagiography and a romance, perhaps based on legends that spread among the Anglo-Saxon peasantry who hoped that their king would one day return.

Medievalists.net investigates: Did People Drink Water in the Middle Ages?

One of the oddest myths about the Middle Ages is that people did not drink water. Many books and articles have repeated the notion that water was so polluted during this period that medieval men and women would only drink wine, ale or some other kind of beverage. However, there is plenty of evidence that people regularly drank water.

"ALE IF I HAVE ANY, OR WATER, IF I HAVE NO ALE' ~ ÆLFRIC'S COLLOQUY

"LET US MAKE USE OF A HEALTHY, NATURAL DRINK WHICH WILL SOMETIMES BE OF BENEFIT TO BOTH BODY AND SOUL – IF IT IS DRAWN NOT FROM A MUDDY CISTERN BUT FROM A CLEAR WELL OR THE CURRENT OF A TRANSPARENT BROOK." ~ LUPUS SERVATUS, ABBOT OF FERRIERES (9TH CENTURY)

If one did a quick glance through medieval letters and chronicles, one would find few references to people drinking water. Instead, they would speak of drinking ale or wine. This is not surprising - water is relatively tasteless - and few people would have preferred it compared to the alternatives. Like today, one doubts that too many writers from the Middle Ages would have praised their hosts for providing a cup of water instead of wine.

While medieval people rarely wrote about a love of water, that does not mean they avoided drinking it. Several types of sources offer more insight into drinking water during the period. Medical texts and health manuals throughout the Middle Ages often note the benefits of drinking water, as long as it came from good sources. For example, Paul of Aegina, a 7th-century Byzantine physician, writes "of all things water is of most use in every mode of regimen. It is

necessary to know that the best water is devoid of quality as regards taste and smell, is most pleasant to drink, and pure to the sight; and when it passes through the praecordia quickly, one cannot find a better drink."

One can find numerous references to when one should drink water, or add it to another drink. Sometimes medieval physicians even gave advice on when to avoid water. The Regimen Sanitatis Salerni, for example, advises that drinking from a cool spring was good for thirst, but rainwater was even better. However, when having a meal the treatise finds that wine is preferable, as water will chill the stomach. Meanwhile, a 15th-century Italian writer told pregnant mothers to "beware of using cold water, it is not good for the fetus and it causes the generation of girls, especially here in our region, so keep drinking wine."

Records related to medieval cities also note the importance of drinking water, and the efforts by local leaders to give people access to it. Leon Battista Alberti, the fifteenth-century architect and author of De re aedificatoria, gives the reasons why urban areas needed a good water supply: "Since a city requires a large amount of water not only for drinking, but also for washing, for gardens, tanners and fullers, and drains, and — this is very important — in case of sudden outbreak of fire, the best should be reserved for drinking, and the remainder distributed according to need."

Cities would spend large amounts of money on creating and maintaining water supply sources. For example, in the thirteenth-century the city of London constructed The Conduit. Using a system of lead pipes, it brought fresh water from a spring outside the city walls into the middle of London, where people could freely access it. City records occasionally note expenses related to maintaining and cleaning The Conduit, and during the fourteenth and fifteenth centuries this system was expanded to other parts of the city. Other medieval towns had similar systems to bring in water.

Medieval religious texts also mention drinking water. Some hagiographic accounts relate how saints abstained from alcoholic beverages and drank water instead. Some of the more austere monastic communities also advocated relying on water. Moreover, medieval handbooks of penance often punished people for their sins by taking away their finer food and drink. For example, the 11th century writer Burchard of Worms explained:

"If thou hast sworn by God's hair or by His head or made use of any other blasphemous expression against God, if thou hast done so but once unwittingly, thou shalt do penance for seven days on bread and water. If after having been upbraided for it thou hast done it a second or a third time, thou shalt do penance for fifteen days on bread and water."

While in this case drinking water is made to be a punishment, this does not mean that the church was trying to kill sinners. More likely, they figured that a drab diet for a week or so would be sufficient encouragement not to get involved in minor transgressions.

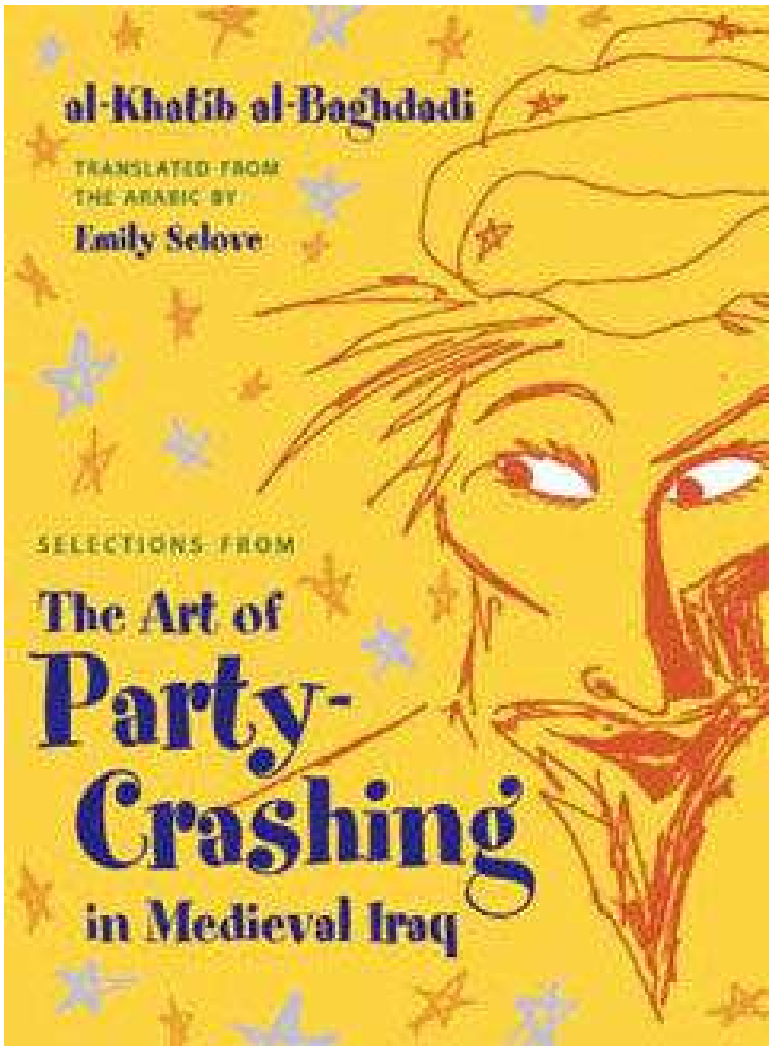
One can find references to people drinking water in many other sources as well. Bede notes that King Edwin of Northumbria, "established a benefit for his people in that in many places where clear springs/streams ran by well-used roads, where they were most frequented he ordered posts with bronze cups hung on them to be set up for the refreshment of travellers." Centuries later, when Michelangelo was suffering from kidney stones, a doctor advised him to seek out waters from a spring outside of Rome. Afterwards the Renaissance artist wrote back, "I am much better than I have been. Morning and evening I have been drinking the water from a spring about forty miles from Rome, which breaks up the stone...I have had to lay in a supply at home and cannot drink or cook with anything else."

People in the Middle Ages were also well aware that not all water was safe to drink - in addition to polluted water, which would be largely confined to urban areas, it was common knowledge to avoid obtaining water from marshy areas or places of standing water. However, if they knew the water was coming from a good source, they would not be afraid to drink from it. Like us, they just did not boast about it.

This article was originally posted on Medievalists.net on July 9, 2014.

How to be a Party-crasher in the Middle Ages

It might surprise modern readers that people in the Middle Ages could be party-crashers, but one book written in eleventh-century Baghdad shows that the practice has a long history.



The Book of Party-Crashing comes from Al-Khatib al-Baghdadi (d.1071), a scholar best known for a book on the history of Baghdad and religious writings. In this work he takes on a more light-hearted subject, writing down anecdotes he heard from friends and fellow scholars.

Dr Emily Selove from the University of Manchester has translated this work in Selections from The Art of Party-Crashing in Medieval Iraq. The work ranges from recalling hadith's from Prophet Muhammad related to party-crashing to jokes and satirical government documents from his own time.

Dr. Selove explains, "This book, which contains flirtation, profanity, and even a little drunkenness, is a lot of fun and offers a rather different perspective to the austere image Islam has from that period. The reality is that the Bagdad of 1000 years ago was actually rather Bohemian - it wasn't perfect by any means – but not the violent and repressive society you might imagine it was.

Such ignorance is probably down to the fact that so little of the huge body of literature produced at that time has been translated into English. There's so much more to do."

Selove is now working on translating another eleventh-century book on party-crashing.

Selections from The Art of Party-Crashing in Medieval Iraq, translated by Emily Selove, was published by Syracuse University Press in 2012.

Here are some of the funniest anecdotes from the translation:

Once a man crashed another man's party. "Who are you? the host asked him.

"I'm the one who saved you the trouble of sending an invitation!" he replied.

A party-crasher passed by a group who had decided to dedicate the day to drinking, and were sitting in the parlour for that purpose. He greeted them and said to himself, "Should I go in?"

He went in.

"Young men," he said to them, "what are you sitting around for?"

"We sent someone to get us some meat," they said

When the meat arrived, the cook asked them, "What would you like to be cooked?"

"Juniper's kabab," the party-crasher answered.

When he had eaten, he reclined and crossed his legs.

"Whose house is this?" he wondered.

Then he answered himself, thinking, "It's yours, man, until someone says otherwise."

Once a party-crasher walked in the house of a man who had invited a gathering of people. "Hey, you! the man said. "Did I sat you could come?"

"Did you say I couldn't come?" the party-crasher replied.

A party-crasher came to a wedding and was denied entry. He happened to know that bride's brother was absent, so he left and got a piece of paper. He folded it up like a lette, and he sealed it (although there was nothing inside), and he addressed it "From the brother to the bride."

He went back. "I have a note from the bride's brother for her," he said.

He received permission to go in and present the letter.

"We've never seen an address like this before," everybody said. "It has no name on it!"

"What's even stranger than that," said the party-crasher, "is that there's nothing inside - not one letter! That's because he was in a big hurry when he wrote it."

Everybody laughed. They knew it was a trick to get in, and they him get away with it.

I hired Ibn Darraj, the party-crasher, to dictate thirty jokes and sayings to me for a dirham, but when he recited a tired joke, I wouldn't credit it to his account. "If you wanted the good jokes," he said, "it's ten for a dirham."

Many of the tales in this book relate to a man named 'Abd Allah ibn 'Uthman Bunan, who was originally from the city of Merv, but moved to Baghdad. Al-Khatib called him "the party-crasher of the farthest-reaching fame. And in terms of party-crashing - in terms of the extreme lengths to which he does, as well as his customary goings-on - Bunan's got what no one else has."

Bunan had eaten and eaten well, and someone said to him, "Slow down! You'll kill yourself!" "If it is time to die," Bunan replied, "I want to go well fed and well watered, not parched and hungry."

I heard Bunan saying, "I memorized the entire Qur'an, but I've forgotten all but four words: 'Give us our lunch.'"

Someone said to Bunan, "What kind of food do you find tastiest?"

"Whatever makes its owner feel most generous!" he replied.

Someone told Bunan, "Someone who enters a meal uninvited enters a thief and leaves a looter!"

"I've never eaten anything that wasn't allowed," he replied.

"How's that?" someone asked.

"Doesn't the host of the banquet say to the cook, 'Make too much of everything. If we want to serve a hundred, make enough for hundred and twenty, because we'll get some guests we expected and some we didn't'?

"Well, I'm one of those they didn't expect," said Bunan.

This book review was originally published on Medievalists.net on June 9, 2013.

Still Standing:

How an ancient clock tower survived Italy's deadly earthquake

by Brendan Duffy, Colin Caprani, and Mark Quigley

Of the many devastating pictures to come out of central Italy after August's deadly earthquake, the clock tower of Amatrice standing defiantly amid the rubble of the town has become an iconic image.

The clock tower was reportedly built in the 13th century and its solid stance defies us to understand how this remarkable structure has evaded destruction at least twice in the past 800 years. But perhaps surprisingly, it's not unusual for tall, ancient structures to survive earthquakes.

This article was originally published by The Conversation.

Unlikely Survivors

Similar towers are relatively commonplace in Italy and part of the country's charm. The town of San Gimignano, about 200km from the centre of the Amatrice earthquake, has 14 towers that date as far back as the 12th century – and have consequently survived many earthquakes big and small. Other towers can be seen in Alba in northern Italy.

Further afield, a memorable image of the Izmit earthquake in Turkey in 1999 was of the tower of the Golcuk Mosque standing forlornly among the ruins.

Photos from the 1906 San Francisco earthquake show a slender tower and an array of chimneys standing in the rubble of the city.

In many instances, however, the towers fall, as happened to the Dharahara tower during the magnitude-7.8 Nepal earthquake in April 2015.

Why do some of these slender icons survive repeated earthquakes and others fall? An article in The Economist suggested that the clock tower was better constructed than the surrounding buildings, pointing out that it even survived better than a modern school and hospital. The L'Aquila experience suggests that this is probably one part of the story.

However, the reality is more complex. Other factors can and do contribute to the resilience of buildings.

On Shaky Ground

It is very likely that the clock tower's survival was influenced by the relationship between the frequency of the earthquake waves and the natural resonance of the building. To understand why, we have to consider how earthquakes interact with buildings.

Earthquakes generate seismic waves that pass through the ground. Like ocean waves, they have peaks and troughs. The frequency of the wave is related to its "period" – the time taken for one complete waveform (including a peak and a trough) to pass.

A building has a natural period that causes it to vibrate back and forth. Think of a child on a swing – a swing with short ropes will complete a full cycle much more quickly than a long swing.

The same is true of buildings with different heights. A building is effectively an upside-down pendulum and taller buildings have longer natural periods of oscillation (swinging back and forth).

The ground also has a preferred period at which it oscillates. Soft sediment in a river valley will oscillate over longer periods, and hard bedrock over shorter ones.

High-frequency (short period) earthquake waves are therefore amplified in bedrock, such as the site of Amatrice, and are the dominant frequency radiated by small to moderate and shallow earthquakes such as last week's. Low-frequency (long period) earthquake waves are amplified in sediment and form a greater part of the seismic energy radiated by larger earthquakes, such as the Tohuku earthquake in Japan and the Nepal quake that felled the Dharahara tower.

When the resonant frequency of the ground coincides with the resonant frequency of the building, the structure will undergo its largest possible oscillations and suffer the greatest damage. The rigidity and distribution of mass along the height of a building also have a big effect on the likely damage sustained in a given earthquake, as this governs the way the induced forces are distributed.

You can try this for yourself by experimenting with a broom handle and a 30cm ruler. Held vertically, the top of the broom handle will do little if you vigorously shake its base with small movements, whereas the ruler will oscillate under the same shaking.

Slow the shaking down and the handle will begin to whip back and forth while the ruler settles down. Place a large mass on the end of either the ruler or the broom handle and the characteristics will change.

The concept is beautifully demonstrated in a video by Robert Butler of the University of Oregon.

Left: Nepal's Dharawara tower in 2013, before it was destroyed in the 2015 earthquake. Image by KATHMANDU NEPAL FEB 2013, CC BY-SA
Right: The Dharawara tower collapsed during the 2015 earthquake in Nepal. It is being rebuilt. Image by EPA/ NARENDRA SHRESTHA

A resonant problem

Of course, real structures and real earthquakes are far more complex. Real structures have many natural frequencies, and earthquakes vibrate across a spread (or spectrum) of frequencies.

Destruction occurs when any of a buildings's natural frequencies coincide with any of the dominant frequencies of the earthquake. In some situations, there may be just a few structures that avoid this dangerous combination, such as the clock tower at Amatrice, or the chimneys of San Francisco.

The characteristics of shaking at Amatrice have not yet been published, but it is highly likely that the tower is standing not only because it was built well in the first instance, but also because it is just the right size and shape to survive the frequency of shaking that occurs during Italy's moderate-magnitude earthquakes.

This process is equally important in other regions. The magnitude-6.8 Myanmar earthquake on August 24 damaged many historic temples in the Irrawaddy Valley, but none appears to have collapsed. These high-but-squat structures are susceptible to high-frequency shaking, whereas the passage of earthquake waves through alluvium is likely to have amplified mainly low-frequency earthquake waves.

Notably, much of the damage to the temples seems to have occurred as a result of the collapse of recent cheap "restorations".

Building practices are extremely important in mitigating the effect of shaking on buildings. Modern buildings are commonly fitted with devices to reduce the effects of resonance. Engineered solutions are available to retrospectively enhance the performance of unreinforced masonry buildings, with little impact on their aesthetics.

In Italy, this retrofitting needs to be done as quickly as possible before the next earthquake. This will be a costly exercise. Even apparently resilient medieval towers may require retrofits, because they have commonly accumulated a degree of damage.

However, Italy is a globally important cultural and tourism hub, and her earthquake-prone buildings, like those in Myanmar, are part of our collective heritage. Italy should not be left to struggle alone with the management of earthquake-prone building hazards.

Many of Myanmar's iconic temples were damaged during the recent quake, but not destroyed. Image by EPA/HEIN HTET

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Feature

Travel Tips
Müncheberg, Germany

I recently went back to Berlin and thought about putting together a little snippet about the city, but then decided to showcase some lesser known areas instead that have retained their medieval history. The difficulty lies in the fact that much of medieval Berlin, and the surrounding towns and villages have been damaged by the war. If you venture outside of Berlin, pay attention to the towns and outlying areas, as there are some great historical nuggets to be uncovered. There still are many hidden gems such as I found in the small town of Müncheberg, 50km east of Berlin.

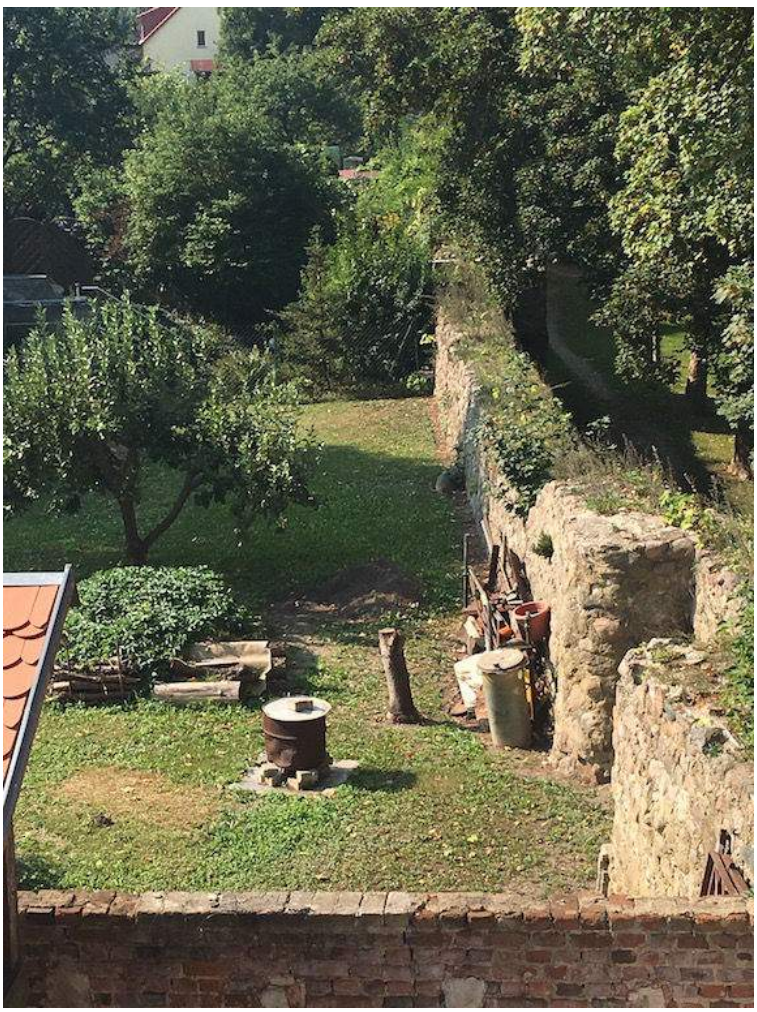
The Cistercians in Müncheberg

The ***Cistercian order was established in 1098 AD***, in Cîteaux, in a forest near Dijon, France. The order lived by the rules of Benedict of Nursia, (480-543 AD) founder of the ***Benedictine Order***, and lived by the motto, "Prayer and Work". The Cistercian Order sought to return to its literal intent and focused on manual labour, field work, and agriculture. By the Late Middle Ages, the Order grew extremely popular, and expanded into Poland, Hungary, and Germany.

Statue of Cistercian monk near Müncheberg's medieval walls.

Before the year 1,000 AD, the land surrounding modern day Müncheberg was owned for two-and-a-half centuries by the Silesian line of the Polish Piast Dynasty. The Cistercian establishment at Müncheberg can be traced back to a gift of land by Henry I the Bearded (1165-1238), a Silesian Duke who donated land to the Cistercian monks in 1224-1225 to build cloisters in Lebus (Lubusz), and to Cistercian nuns of the Trebnitz cloister. Both of these are now situated in the area known as Müncheberg, and both cloisters were given land with the permission to build markets and surrounding villages. The monks began to build a market in 1232, and called the area *Leubus*, in honour of their cloister, however, this name didn't stick and in 1233, the name *Monichsberch* appeared (meaning, 'monk's mountain'). The land stayed in control of the monastic order until 1405 AD when it passed to the Margraves of Brandenburg.

(L) Remaining medieval walls in Müncheberg. The city walls were built in 1319, at 15 ft. high and 3 ft. wide.



(R) The medieval walls form the back fencingof a local home's backyard. Imagine having a medieval wall as a fence!

The Medieval church of St. Marian, built by the Cistercian monks in the 13th century, at the town's highest point. The church suffered damage during the end of WWII but has undergone renovations to preserve its history. The city was nearly completely destroyed, and the church was burned out.

Berliner Torturm - a medieval gate tower built in the 14th century.

What medieval town doesn't have a great tale? Müncheberg is no different. I leave you with this fantastic local legend.

This strange stone in the city walls is known as *The Bloodstone,* and has an old, rather chilling story attached to it. For many years, a beautiful and pious girl lived in Müncheberg. Some angry towns people claimed that she was a witch. Even though the girl protested her innocence, she was still sentenced to die by beheading. In the spot where the train station is located today, was the place of her execution. Before the girl put her head on the chopping block, and right before the executioner lifted his axe, she kneeled for the last time and said aloud:

"To prove my innocence, this chopping block will turn into a stone after my death"

The girl was beheaded, and the prophecy came true, as everyone could now see since the block is a stone. To remember this incident, the bloodstone was put into the city wall. Legend has it, that on nights where the moon is really bright, you can see her headless body hovering across the city!

Thanks for the Coffee: A Five-Minute Look Back at Medievalists.net

By Danièle Cybulskie

*In **The Love Song of J. Alfred Prufrock**, T.S. Eliot famously has his narrator say he has "measured out [his] life with coffee spoons". When I look back on my journey as The Five-Minute Medievalist, measuring by coffee spoons seems like a good way to look over what has been a lovely, fascinating journey.*

Peasants breaking bread together. Livre du roi Modus et de la reine Ratio, 14th century. (Bibliothèque nationale)

I started out blogging all by myself back in 2008 with the intention of helping people get to know and love the Middle Ages in the time it takes to drink a coffee. At the time, I thought there was an interest, but believed that it was very small. Eight years ago, the Tudors reigned supreme on the airwaves, the bookshelves, and the Internet. Over the eight years I've been writing online, I've seen public interest in the medieval world grow and surge and bring people together from all across the globe, a community of virtual time-travelers with an unquenchable thirst for knowledge.

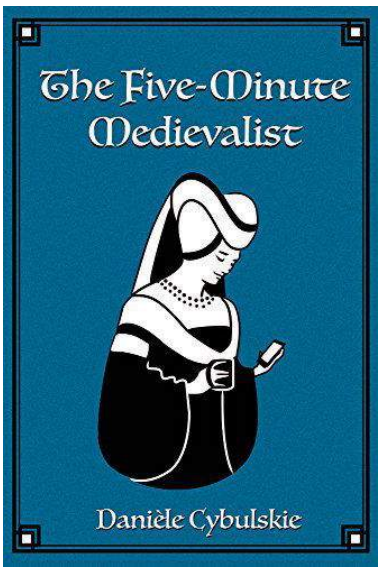
When Peter and Sandra brought me on board at Medievalists.net in 2013, I wondered how I would be received by their community. My writing was informal, short, and featured my own sense of humour – something I wasn't sure would fly with such a broad audience. I quickly learned that if there's one thing that the Medievalists.net community can get behind, it's silly stuff about the Middle Ages. Needless to say, I immediately fell in love with our readers.

Writing for Medievalists.net has taught me more about writing and more about history than I could ever have hoped to find out all on my own. Our community is so full of knowledge and has such demanding standards that their love of history shapes how we tell it. Like me, our readers are interested in the human side of things, and can't get enough of the little things that make up a life, not just the Earth-shattering events that changed the course of history. As we become more connected through our technology and our easy access to knowledge, it seems we are reaching out to find a close, human connection with our medieval ancestors, as well. I find it in the funny, moving, and endlessly fascinating writing left behind, and it has been both a joy and a privilege for me to help to share it with the wider world.

The three orders of medieval society: those who prayed, those who worked and those who fought. (Traditioninaction.org).

We are at an amazing point right now. The scholarship coming out of our universities is top-notch and the sharing of that research from place to place has become a thing of beauty. Archaeologists and experimental archaeologists are coming up with new insights as to how things worked in the Middle Ages every day. Digitized manuscripts and new finds are now accessible to millions, so people all over the world can all but touch the relics of the past that were once locked away behind closed doors. News about the medieval world makes headlines in the mainstream media on a regular basis. Popular histories are flying off the shelves, and a new generation of hip historians is gracing our screens. Historical fiction is no longer a guilty pleasure, and you'd be hard pressed to find anyone in the English-speaking world who hasn't heard of Vikings or A Game of Thrones. It's a great time to indulge in a love of all things medieval. How lucky we are to be a part of it.

To write a short piece to accompany a reader's cup of coffee is a labour of love that takes a lot more than five minutes (and sometimes significantly more caffeine!), but every moment is worth it for the joy of learning and sharing knowledge. When I look back on my eight years of writing about the medieval world, and on the eight years that make up the history of Medievalists.net, I feel a profound sense of gratitude for being welcomed into the medieval community and onto its screens. I also feel a great excitement for what is to come as the brilliant minds at work on the Middle Ages all over the world continue to collaborate and make amazing new discoveries. As a global village, we are able to look back on the Middle Ages and to explore more of its brilliance every day. For me, to be able to measure out my own small part of it in the coffee spoons of readers at Medievalists.net is to feel very lucky, indeed.



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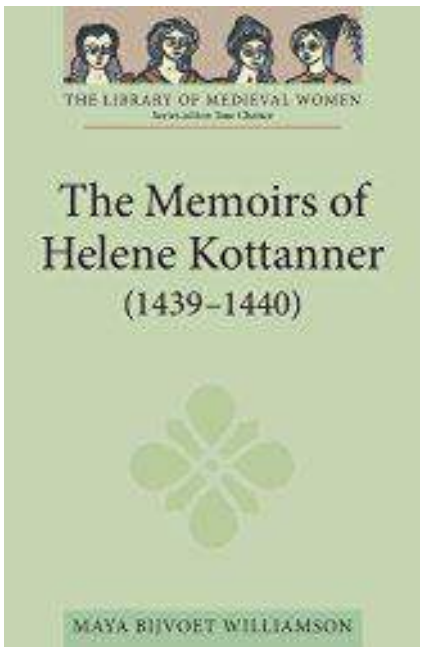


STEALING THE KING'S CROWN

In the year 1440, a servant woman named Helene Kottanner is given the task of stealing the crown of the King of Hungary. Helene tells us how she did it.

We have very few documents from the Middle Ages that were written by women, especially those who were not high ranking members of society. However, we do have an account, The Memoirs of Helene Kottanner, that tells us the remarkable story of the theft of the Holy Crown of St. Stephen, and Helene's role in it.

In the year 1439, Hungary was ruled by Albert II and his wife Elizabeth of Luxembourg. Albert, who was also the Duke of Austria, had only gained the Hungarian throne a couple of years before, largely because he was married to Elizabeth, the daughter of King Sigismund I (who ruled Hungary from 1387 to 1437).

Helene Kottanner was one of the female servants in the royal household, and portrays herself as loyal confidant of "the noble and most gracious king." At the start of her account King Albert has fallen ill and, despite the best efforts of his physicians, he dies on October 27, 1439.

The kingdom is thrown into an immediate crisis, as the nobles are fearful that without a strong ruler they will be invaded by the Ottoman Empire. They ask Elizabeth to marry Wladislaus III, king of Poland, but she replies, "Dear lords, please do not give me a pagan; I would sooner rather marry a Christian peasant." Moreover, she is also several months pregnant, and her physicians assured it would be a boy - Elizabeth would much prefer that he be king, under her supervision. However, the nobles press upon her to marry and she agrees (although Helene adds that she never intended to go through with a wedding).

Instead, she devised a secret plan - she was going to steal the Holy Crown of St Stephen, from Plintenburg Castle, where it was being kept, and use it for the coronation of her unborn son.

Elizabeth believed if she could obtain this important treasure, which had been used to crown the kings of Hungary as far back as the eleventh century, then the nobles and people of the kingdom would accept the child as their new king.

To carry out this theft, Elizabeth called up Helen Kottanner. Helen writes that the Queen "said that I should do it because there was no one she could trust who knew the place as well as I did. The queen's request frightened me, for it meant great danger for me and my little children. And I weighed the matter in my mind, wondering what to do, and there was no one I could ask for advice except God alone. I said to myself that if I did not do it and something evil happened as a result, then I would have sinned against God and the world. And so I said that I was willing to undertake that difficult journey even at the risk of losing my life, but I asked that they give me a helper."

The first man they asked to join the plot "was so overcome by fear that all the color drained from his face as if he were half dead," and soon ran away. Another man was asked - a Hungarian which Helene refuses to name, but she adds "he was loyal and wise and sensible in the way he took care of this business." The plan was made to have Helene and her companion travel to Plintenburg in February in order to collect the other ladies-in-waiting of the court and bring them to the queen. They arrived at the castle on February 20, 1440 and would depart with the retinue the next day. They soon got some luck - the castellan in charge of the protecting the crown was ill so he was not sleeping in his normal room that was next to the royal treasury.

As the night descended on the castle and everyone went to sleep, Helene and her companion (and another unnamed man they had recruited) began their theft - Helene provided them with several keys of the queen along with candles - she had asked the servants for extra candles as she would be saying many prayers that night - while they brought files to break to other locks. The two men entered the royal treasury while Helene kept watch. She writes:

...they worked so hard on the other locks, that the sounds of their hammering and filing could be heard distinctly. But even if the guards and the castellan's men had been on alert that night and actively watching the treasure entrusted to their care, then surely God Almighty would have stopped their ears to prevent them from hearing anything. But I alone head everything very well and kept watch while invaded by many fears and worries, and I kneeled down in deep devotion and prayed to God and Our Dear Lady, that they might assist me and my helpers. Yet I feared more for my soul than for my life, and I begged God that if the undertaking were against

...His will, I should be damned for it; or if something evil should result for the country and the people, that God have mercy on my soul and let me die here on the spot.

She did hear noises, which Helene thought must be a ghost. Helene promised that if they were successful she would go on a pilgrimage to Mariazell - until then she would not sleep on a bed of feathers on Saturday nights. She then writes:

But while I was praying like this, I seemed to hear loud noises and the din of armor at the door that led directly into the apartment of the ladies-in-waiting. This frightened me so much that my entire body began to shake with fear and I broke into a cold sweat, and I thought that it must not be a ghost after all and that while I stood at the chapel door, they had gone around to see the other side; and I did not know what to do and strained my ears to see if I could hear the ladies. But I did not hear anyone. Then I went softly down the steps through the room of the little princess to the door that led directly to the room of the ladies. And when I arrived at that door, I heard no one. Then I was relieved and thanked God and resumed my prayers once more and said to myself that it surely was the Devil, who would have liked to foil our plan.

Soon after her co-conspirators came out with the crown. Next, they took a red velvet pillow, opened it and removed some feathers, and then stuff the crown inside before sewing it back up. It was nearly morning now, and Helene began to get ready with the other women for the journey to meet with the Queen. She had the pillow which concealed the crown put on her own sled as they left Plintenburg, with Helene writing "I kept looking back frequently for fear that anyone might be following us. Indeed, I worried incessantly, and thoughts were crowding in my mind, and I marveled at what God had done or might still do."

Her adventures were still not over. She writes:

Then we reached the Danube, which was still covered with ice, but the ice had gotten thin in several places. When we were on the ice and had come as far as the middle of the Danube, the carriage of the ladies-in-waiting proved too heavy; the ice broke and the carriage toppled over, the ladies screamed, and there was much chaos and confusion. I was afraid and thought that we and the Holy Crown would all perish in the Danube together. Yet God came to our rescue. None of our people went under, but of the things that were on the carriage several fell into the water and disappeared underneath the ice. Then I took the duchess from Silezia and the

On February 22nd they arrived at the queen's castle in Komorn, where Helene found that Elizabeth was about to give birth - quickly she and mid-wife went to work, and "it did not take half an hour before the God Almighty had a young king ready for us."

The baby was named Ladislaus and when he was twelve weeks old he was crowned the King of Hungary by the archbishop of Gran. Helene was there too, giving us details of the coronation, mentioning that "as the Archbishop placed the Holy Crown on the child's head and held it there, he held up his head with the strength of a one-year-old, and that is rarely seen in children of twelve weeks."

The story of the new Hungarian king pressed his claim to the throne, and soon the queen and her son had to flee. By 1442 Elizabeth had died, rumoured to have been poisoned, and young Ladislaus would spend the rest of his childhood as a pawn in the politics of East Central Europe. At the age of 17, just before he was to marry, Ladislaus died (scientific studies have revealed he died of leukemia) and has gone down in history as Ladislaus the Posthumous.

All we know about Helene Kottanner is the short account she left us. Perhaps she wrote it for Ladislaus, to let him know about the story of how he got his crown and her role in it. Her work is found in The Memoirs of Helene Kottanner, translated by Maya Bijvoet Williamson and published in 1998.

This article was originally published on Medievalists.net on December 22, 2013.

Art/ifact Spotlight

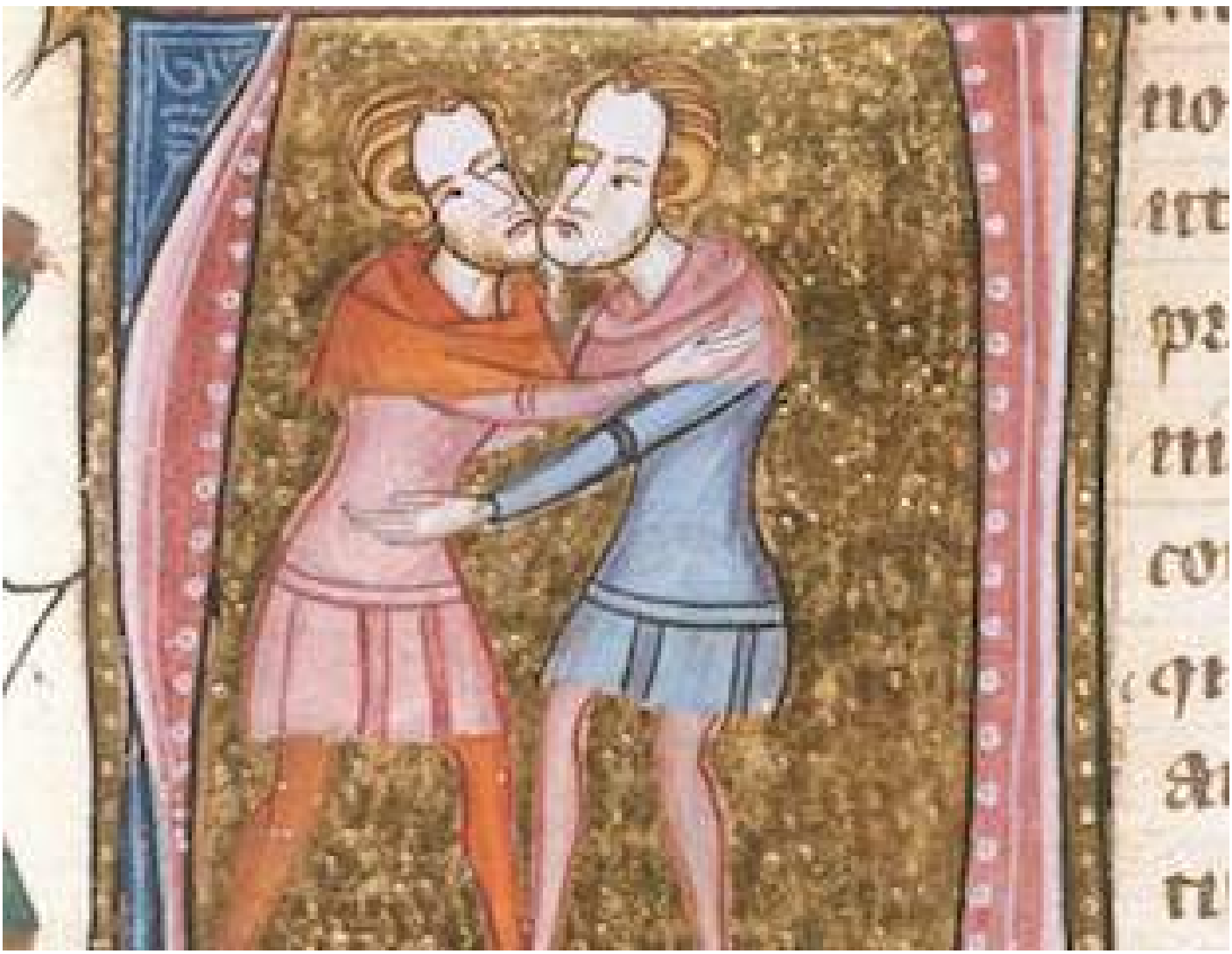
Feature

15th cen. illustrated MS from Gunda Gunde Monastery (Ethiopia). Gospel book, text in Ge'ez. Mary, enthroned as Queen of Heaven, holds an infant Jesus with two angels, somewhat militant, attending. Christianity was declared the state religion of the Kingdom of Axum in 330 a.d., and this remote monastery illustrated many texts in its busy scriptorium. *Photo by D. Trynoski at The J. Paul Getty Museum.*

A Medieval Guide to Friendship

If the Middle Ages had a 'Cosmo' magazine, this advice column would definitely have been found amongst its pages! The medieval moral of this favourite: Don't be that friend!

What kind of friend are you? A 13th-century writer looks at types of friends, most of whom you want to stay away from!



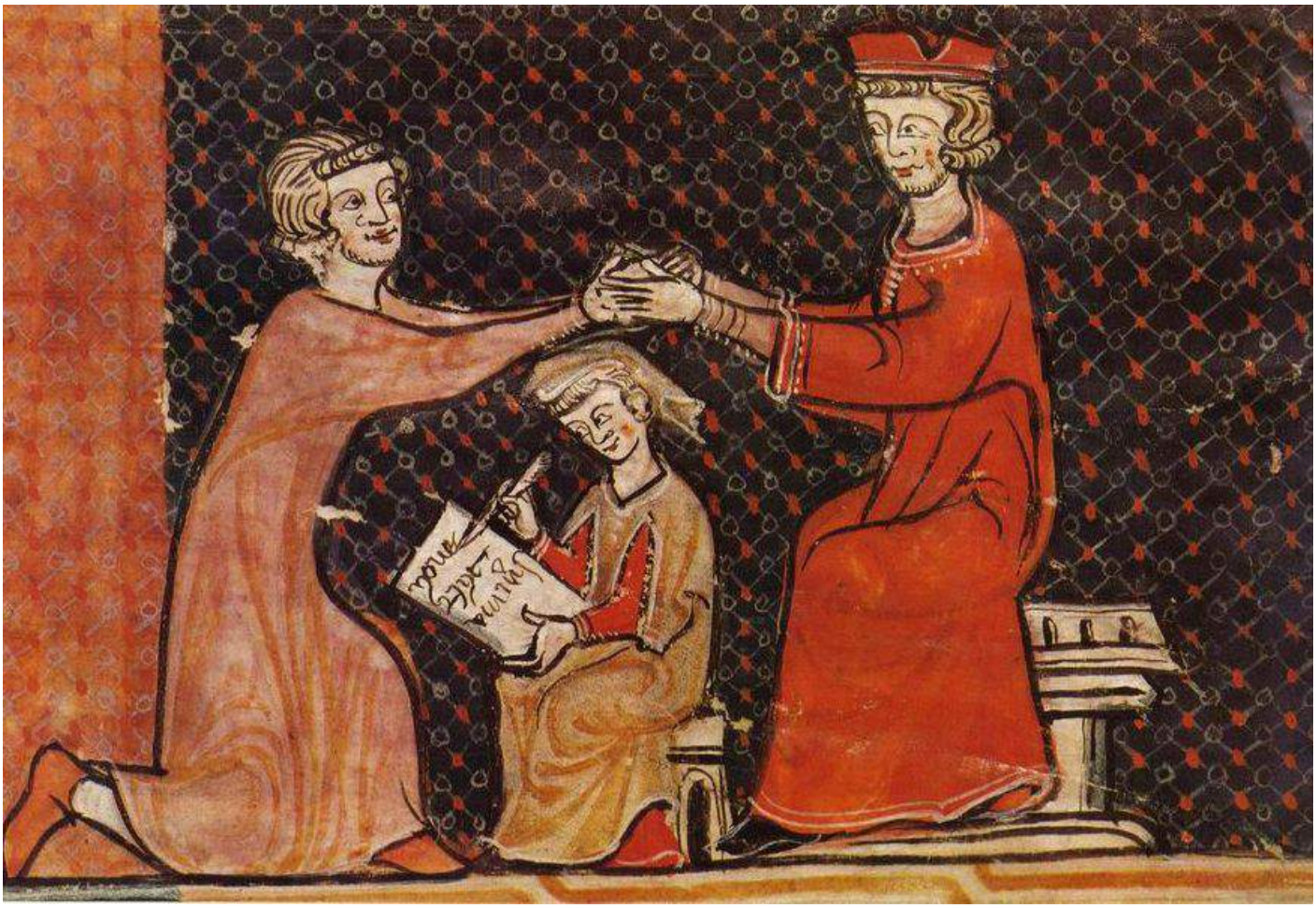
Boncompagno da Signa, who was born near Florence in between 1165 and 1175, rose to prominence as a teacher of grammar and rhetoric in Bologna. By the beginning of the thirteenth-century he had written on a wide variety of topics, ranging from punctuation to history.

In the latter months of 1205, while he was staying in Rome, Boncompagno composed the Amicitia, a guide to friendship, or more precisely a guide to what kind of friends to be wary of. The book is set as a debate between Body and Soul over what friendship really means. It starts off optimistically, saying that *"Friendship is the result of divine power and is found to the highest degree in men and angels. Friendship is a heavenly power which chooses to dwell only among the virtuous. Friendship is the root of innocence, the dispenser of all joy, the sincerity of true faith, the strength of eagerness, the foundation of peace, and the source of all good things."*

However, the Amicitia moves on to a bleaker look at friendship, finding it almost impossible to have a true friend. Boncompagno lists twenty-six types of friendship - only three of them are positive (equal, faithful and real friends). The rest are types of friends that it would be better not to have. Boncompagno first offers a quick explanation of these types of friends, and then adds some examples and anecdotes of what they are like. Some of his stories he seems to take from his own experience working as a teacher in Bologna, while with others he finds similarities in the historical events of his day. Here are some portions of his guide to friends:

The Powerful Friend
The powerful friend is one who rises to a high status, but since friendship ignores status, here there is a contradiction between the noun and the accompanying adjective. Indeed, there are some powerful friends, albeit rarely, who are willing to keep company with subservient friends; but beware of that powerful friend who wishes to imprison your will and keep it bound to his own. Only with difficulty can you look him in the face; since if you have to wash his feet you will not dare even to dry your hands in his presence.

The Vocal Friend
The vocal friend attends to his friends with words alone. For he says: "What a wonderful knight that count is, how generous and pleasing and how he blooms again in the cavalry!" Or again: "O what a good cleric he is, how well educated, and how he shines by the uprightness of his behavior!" In this way all are praised for their position and functions, but this is the way of dogs and birds and the testicles of goats that are sold in the butchers could be praised.



The Powerful Friend - Leenstelsel karel de Grote.

The "Here and There" Friend
The "here and there" friend runs to his friend and full of joy embraces him and vows his allegiance saying: "Behold I will come and be with you whenever it pleases you." He goes and runs hither and thither, and with his friend tours around different places, but does not want to be of service in anything else to anyone.

The Conditional Friend
The conditional friend does not make a friend except under a condition, such as, "If you give me something, I will give you something; if you bring nothing, I will keep everything for myself." What he is saying in fact is: "Choose whether you want to be my friend and come help me with your goods when I need them, otherwise what is yours is yours and what is mine is mine."

The Imaginary Friend
The imaginary friend is the one whom you have never seen and yet love him and praise him because of some kind of image of celebrity, believing that he will be favorably disposed to being your friend. And yet you clearly know that this kind of friendship often comes to nothing and is stillborn.

The Shadowy Friend
The shadowy friend is eager under the shadow and veil of friendship to show his devotion in so many ways until he gets what he wants. For shadowy friends can truly be said to be like those many people who are infected with the leprosy of high office; since before they are promoted they hid the poisons of deceit and avarice by promising rewards and offering gifts to those with whom they wont to converse. I do not propose to instruct you any further concerning their deceits and mockeries since experience itself has taught you often enough.

The Counterfeit Friend
The counterfeit friend is one who speaks in a deceitful way and is never ashamed of lying...a certain man had a granddaughter who was lame and was very short in stature and so he was not able to marry her off. Therefore, he had shoes made with thick cork under her soles and ordered her not to move from her place. Thus the counterfeit friend deceives with a twofold deception.

The Shadowy Friend. (15th century Normandy, France: duel with swords between plaintiff and defendant).

The Haughty Friend

The haughty friend fill his nostrils with mustard and spirits so that any kind of friendship seems to stink to him. Out of an excess of haughty pride he can barely put up with others. In fact, he speaks badly of all, mocks everyone, criticizes other people's behavior and praises his own.

The Withdrawing Friend

The withdrawing friend is initially ardent, then cools down, and finally fades away, and whatever he begins with enthusiasm he abandons with shame. For often he seems to boil like water in showing the warmth of his allegiance to his friends, and soon afterwards goes backwards like a shrimp and in the matter of affection becomes colder than ice.

The Fair-Weather Friend

The fair-weather friend spins like a wheel and judges according to circumstances...you have seen not long ago some of the people of Capua and Salerno who on the Lord's Day went to meet the soldiers of the King of Sicily with leafy branches of trees and flowers, crying out loudly: "Long live Tancred, King of Sicily!" and, "Death to the German!" However, on the following Monday, when the army of the Emperor routed the soldiers of the King, these same people likewise went out to meet the soldiers of the Emperor shouting: "Long live Henry, Emperor of the Romans!" and "Death to the Sicilian!" For sure one can find innumerable examples of fair-weather friends in all of the details of such events.

The Mercenary Friend

The mercenary friend gives of his own property under the guise of generosity, hoping to receive twice as much in return, just as the people of Spoleto often do, offering shields and trappings for horses to princes, to prelates of the Church and to knights, hoping to receive the usual price and generous gifts in addition.

The Predatory Friend

The predatory friend has often pushed you into the snare laid by huntsmen, and with good reason I hold him to be an actor who can be compared closely to a dog...Any kind of fawner can be said to a hunter friend, and nearly all women are hunter friends since they do not cease to set up nets and lay snares in order to catch the souls, and the money, of the unwary.

The Turncoat Friend

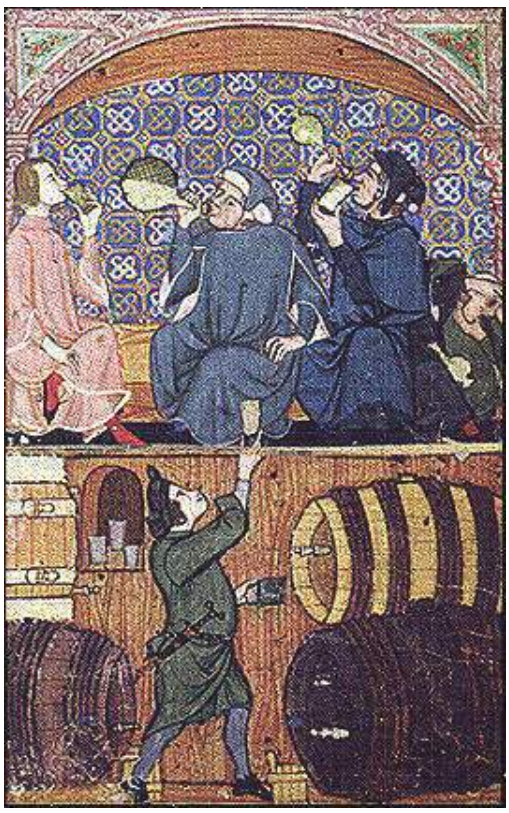
The turncoat friend greets you with a jovial expression, embraces you in his arms with affection, and says "O inexhaustible spring and crown of philosophers!" But be careful, because in the same string of praise he willeither turn up his nose or twist his lips in a sneer, or stick his tongue out

behind you, or wink an eye making a gesture of contempt, or shake his head, or, like an actor on stage, will covertly make signs of derision with his hand or foot.

The Camouflaged Friend
The camouflaged friend is like a bird-catcher who lays bait so as to make someone fall into the evil will of his listeners. He is camouflaged in the same way as a woman uses make-up in order to increase her false beauty. The camouflaged friend puts on the rouge and powder of affection, so that the arrangement of his words has the appearance of the truth.

The Pleasure-Seeking Friend
The pleasure-seeking friend mixes vice and faithfulness together. Indeed, such pleasure-seeking friends equally practice adultery, fornication, plunder, theft, and other similar bodily pleasures, while often preserving a mutual faithfulness. On the other hand, some of these later go on from vice to virtue, but in most cases, as soon as the pleasure-seeking ends, so does the feeling of affection.

The Blinded Friend
The blinded friend is the one who submits to the will of a woman and places all of his hope in her. He is called "blinded" because his eyes have been darkened under the veil of worthless love and bodily pleasure, so that he cannot see the truth and no longer knows himself. For, the heart of a woman is like quicksilver which transforms all bodies and makes them like itself...Indeed, it is extremely difficult for any man, and especially for a young man, to avoid the wiles and snares of women. However, there are seven cures which will help blinded friends: the contemplation of our home in heaven, love of knowledge, hard work, the desire of gain, the game of dice and of hazard, frequent change of place, and variation in affection.



The Pleasure Seeking Friend

The Worthless Friend
The worthless friend like a woman reveals all secrets and cannot keep anything hidden. He is called 'futile', that is empty, because he emits vapor like a pumpkin with a hole, and his breast is like a sieve which does not hold what is clean but only keeps the thick residue.

A note from founder & editor Peter Konieczny

Dear readers,

The founding idea behind Medievalists.net was that it was to be a place where everyone who loves the Middle Ages - scholars, writers, historical reenactors, gamers, even movie fans! We wanted to share the research being done by historians, the media created by fans, and tell our audience about what new discoveries were being made about the medieval period.

In the last eight years we had the pleasure of writing about amazing archaeological discoveries, watching thousands of people take part in living history, seeing television shows that have become worldwide hits, and listening to thoughtful and interesting papers at conferences. We've also met many people who have become good friends.In many ways, the Middle Ages are more popular than ever. Books - fiction and non-fiction - come out each day, and students are clamouring to take medieval studies classes. You can find movies, television shows, podcasts and performances that make use of medieval culture, all of which inspire people to learn more about the period.

We can also see that some of the myths about the Middle Ages are breaking down, and that people are getting a better idea of what a strange and interesting period that was. We get to learn about the past, and enjoy it too.With our website and digital magazine, Medievalists.net is reaching more people than it ever has before, and we look forward to telling you more stories and reporting on all the wonderful things we are learning.

Cheers,

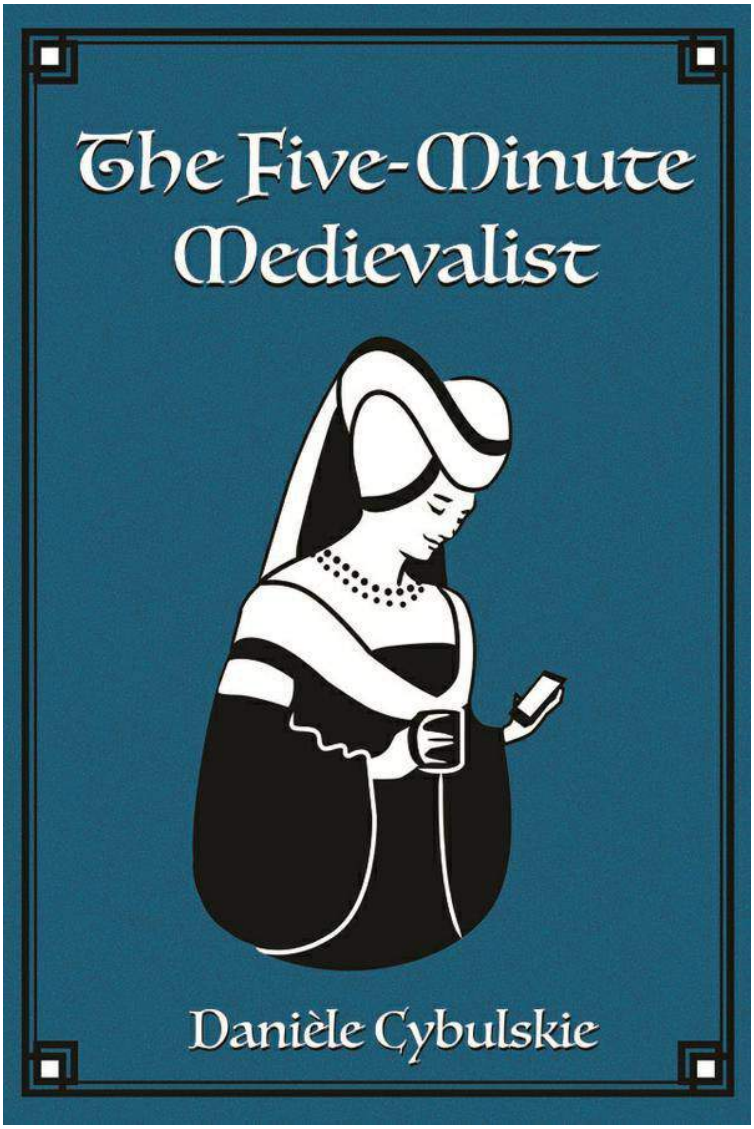
Peter

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



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