

# The Medieval Magazine

Volume 2 Number 29

November 16, 2016



## Manuscripts leap off the page and onto the screen

Bruzeilus wins Inaugural Pelikan Award

The changing use of 'Gothic'

The Aberdeen Bestiary: Secrets Revealed



Book Excerpt: *King Cnut and the Viking Conquest of England*

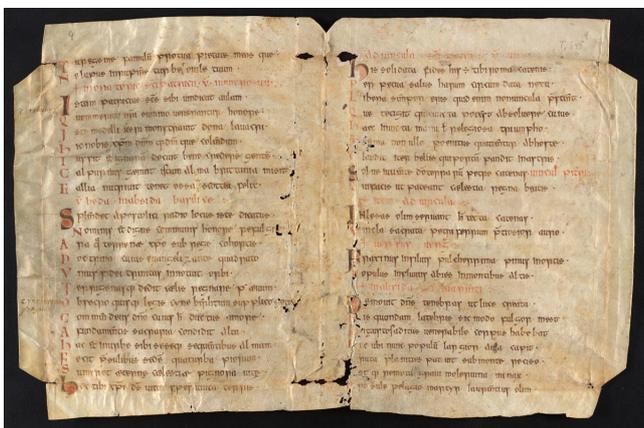


6  
**EXHIBIT: *A Feast for the Senses: Art and Experience in Medieval Europe at the Walters***



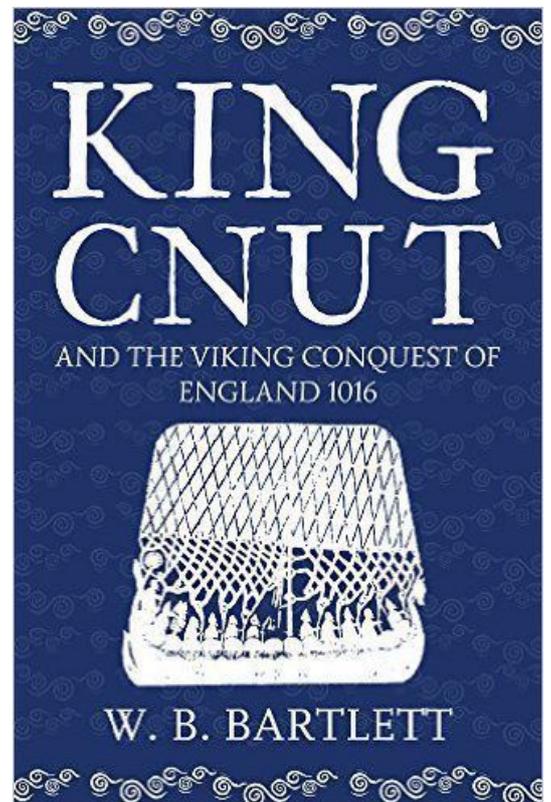
9

***The Aberdeen Bestiary: Royal Manuscripts Reveals Its Secrets***



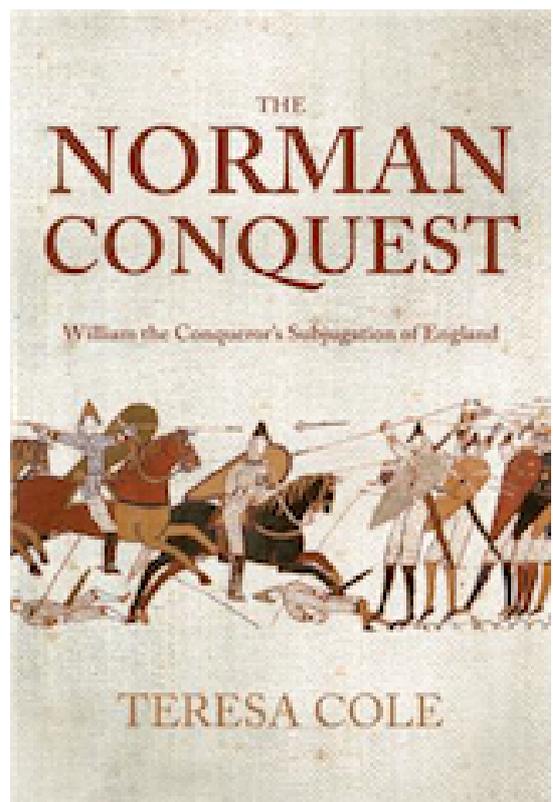
22

**Going beyond the page at University of Illinois**



47

**BOOK EXCERPT: *King Cnut and the Viking Conquest of England* by W.B. Bartlett**



38

**BOOK REVIEW: *The Norman Conquest* by Teresa Cole**

# Table of Contents

- 4 Letter from the Editors
- 6 EXHIBIT: A Feast for the Senses: Art and Experience in Medieval Europe at the Walters Museum
- 9 The Aberdeen Bestiary: Royal Manuscript Reveals Its Secrets
- 14 Medieval Research receives Yale's Inaugural Pelikan Award
- 16 University of Minnesota offers free Fall lectures at CMS
- 17 How Gothic Buildings Became Associated with Halloween and the Supernatural
- 22 Krannert Art Museum brings together the stories behind U of I's manuscripts
- 25 New Franco-British Alliance brings digitised manuscripts online
- 29 Environmental Change is Changing Archaeology
- 34 British red squirrels are suffering from medieval leprosy *by Stephen Harrison*
- 38 Book Review: The Norman Conquest
- 47 Book Excerpt: King Cnut and the Viking Conquest of England
- 52 Machavelli meets 'The Prince' *by Samantha Morris*

## Regular Features

- 33 *Building the Medieval*
- 37 *Travel Tips*
- 42 *Talk the Talk*
- 43 *Londinium: Shakespearean London*

### THE MEDIEVAL MAGAZINE

Editors: Sandra Alvarez and Danielle Trynoski

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

This digital magazine is published bi-monthly.

Cover Photo Credit: The Aberdeen Bestiary, Folio 21, Recto: Ram (Aries)

# November: From Pumpkins to Presents

Dear Readers,

We've tossed out the pumpkins, and the Christmas commercials are already making the rounds. We hope that if you plan to make some purchases on Black Friday or Cyber Monday, that you'll consider gifting an issue or a subscription of *The Medieval Magazine* on Small Business Saturday.

After all, is there a better place to explore the medieval world than from the comfort of your own cozy home? This issue introduces some new resources to access medieval collections online, as in the new digitization project shared by the British Library and the Bibliotheque Nationale de France. The Aberdeen Bestiary is a newly digitised manuscript and you can see some of its magnificent beasts here.

We've also covered several delightful books so you can stock up your library stocking and get reading with your favorite coffee or tea. Sandra's review of *The Norman Conquest* by Teresa Cole will give you a good overview of that publication, while an exclusive excerpt of *King Cnut and the Viking Conquest of England* by WB Bartlett will leave you wanting more. Yale University's first Pelikan Award went to Caroline Bruzelius' research on monks, so don't miss her award winning book!

We hope you have a warm and happy start to the holiday season!

Sandra & Dani

## **Sandra Alvarez**

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



## **Danielle (Dani) Trynoski**

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



## **Danièle Cybulskie**

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



## **Peter Konieczny**

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



# New Exhibit Opening at the Walters Museum: A Feast for the Senses: Art and Experience in Medieval Europe



*This tapestry illustrates the tale of Narcissus, taken from Ovid's Metamorphoses. French, Paris, 1500. (Photo courtesy of the Museum of Fine Art, Boston.)*

**The Walters Museum** in Baltimore, Maryland, has just opened a new exhibit dedicated to exploring the senses through Medieval works of art: ***A Feast for the Senses: Art and Experience in Medieval Europe*** opened on October 16th, and will run until January 8, 2017. This is a must-see exhibit, as it showcases over 100 works from private collections and across Europe.

Baltimore, MD – The Walters Art Museum presents *A Feast for the Senses: Art and Experience in Medieval Europe*, a major international loan exhibition that brings together more than 100 works including stained glass, precious metals, ivories, tapestries, paintings, prints, and illuminated manuscripts from 25 public and private collections in the U.S. and abroad, including the Walters' extraordinary medieval collection. On view from October 16, 2016 through January 8, 2017, *A Feast for the Senses* explores how medieval works of art spoke to all the senses. Luminous stained glass windows, tapestries depicting fragrant gardens, chalices used in the Eucharist—these objects were not only seen, but were also, and at the same time, touched, smelled, tasted, and heard. The Walters is first of only two venues to host this extraordinary exhibition.

**Admission is free.**

During the late medieval period—roughly the 12th to 15th centuries—religious and secular life mingled to the point that the boundaries between them become hard to distinguish: the delights of life and anticipation of heavenly reward were closely intertwined. The arts of the time reflect a new interest in human experience, the enjoyment of nature, and the pursuit of pleasure by evoking and celebrating beauty through all of the senses. While such pleasures were not directed exclusively toward spiritual enlightenment, religious practices were also defined by rich sensory experiences.

The exhibition evokes these not only through the works of art on view but also through specially designed sensory experiences, ranging from smells of roses and incense to the sounds of church bells and gardens, and the tactility of rosary beads.

“In many museums today, visitors experience the artworks by viewing them from afar in silent galleries. *A Feast for the Senses* will push the boundaries of the art museum by inviting visitors to encounter art with more than just their eyes,” says exhibition curator Martina Bagnoli (former Walters' curator of medieval art, who is now executive director of the Gallerie Estensi in Modena, Italy).

### **Loans and Support**

More than 25 museums and collections in the United States and abroad are lending works to the exhibition, including the British Museum, London; the Musée du Louvre, Paris; the Bibliothèque nationale de France, Paris; the Rijksmuseum, Amsterdam; the Victoria and Albert Museum, London;



*French Gothic ivory Box Lid with a Tournament, 14th Century (Walters 71274)*

the Metropolitan Museum of Art, New York; and the J. Paul Getty Museum, Los Angeles. The exhibition also includes masterpieces from the Walters' renowned collection of medieval art, one of the most important in the United States.

A Feast for the Senses has been organized by the Walters Art Museum, Baltimore, in partnership with the John and Mable Ringling Museum of Art, Sarasota, and will be on view at the Ringling February 4 through April 20, 2017

### **The Walters' Collection of Medieval Art**

The Walters' medieval collection is one of the richest and most important in the United States. Comprising paintings, wood, precious metals, stained glass, ivories, enamels, ceramics, tapestries, and manuscripts, the collection includes an extraordinary range of media. Spanning more than eleven centuries and covering much of northern Europe, the Mediterranean basin, Russia, and Ethiopia, the collection was assembled largely by Henry Walters (1848–1931)..

Follow the Walters Museum on Twitter: [@walters\\_museum](https://twitter.com/walters_museum)

Like the Walters Museum on **Facebook**

For more information about this exhibit and upcoming event, please visit: [thewalters.org](http://thewalters.org)

# The Aberdeen Bestiary

## Royal Manuscript Reveals its Secrets

*A lavishly illustrated medieval book which once belonged to King Henry VIII was not created for the royal elite but was actually a tool for teaching, new digitally enhanced photography has confirmed.*



*The Aberdeen Bestiary, The Aberdeen Bestiary, Folio 27v, the silver coloured dove. (University of Aberdeen).*

The Aberdeen Bestiary, created in England in around 1200 and first documented in the Royal Library at Westminster Palace in 1542, is one of the finest surviving examples of a medieval illuminated manuscript and has been in the care of the University of Aberdeen for almost four centuries.

It has now been digitally enhanced and made **available online** for the first time in high definition - returning the precious book to its original purpose of learning and revealing details previously unseen to the naked eye.

This enhancement has provided answers for experts who have long debated whether the Bestiary, which is lavishly illustrated in gold leaf, was commissioned for a unique high-status client or seized during King Henry's reign from a dissolved monastic library.

Professor Jane Geddes, an art historian from the University of Aberdeen, says marks and annotations that were not previously visible point to it having been handpicked by scouts of King Henry VIII when they scoured monasteries for valuables, rather than it being commissioned in the first place for a royal or high-ranking client.



The Aberdeen Bestiary, Folio 56 recto : Phoenix

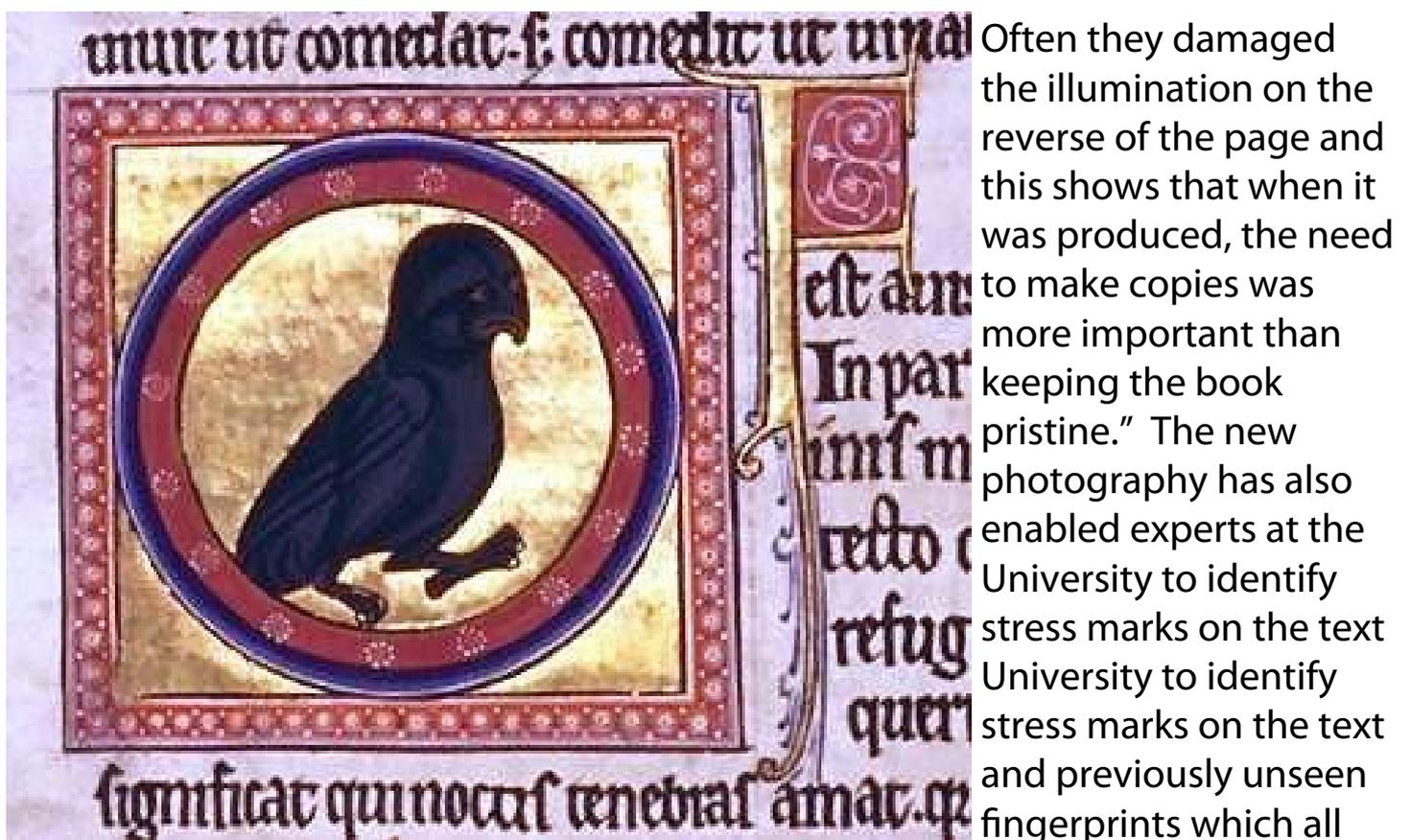


*The Aberdeen Bestiary, Folio 11 verso : Hyena (Yena).*

"The Aberdeen Bestiary is one of the most lavish ever produced but it was never fully completed and so the edges of the pages were not finished and tidied up," she said. "This means that the tiny notes from those who created it still remain in the margins providing invaluable clues about its creation and provenance.

"Some were visible to the naked eye but digitisation has revealed many more which had simply looked like imperfections in the parchment. When we examine these in detail we can see clear evidence that it was produced in a busy scriptorium. There are sketches in the margin, newly visible with enhanced photography, which show the artist practising with models."

"Many images also have prick marks all around them. This technique called 'pouncing' was a way to transfer an image to another document.



*Folio 35 verso : Night heron (Ncticorax).*

point to a teaching purpose in its creation.

“On many of the words there are tiny marks which would have provided a guide to the correct pronunciation when the book was being read aloud,” Professor Geddes adds. “This shows the book was designed for an audience, probably of teacher and pupils, and used to provide a Christian moral message through both its Latin words and striking illustrations.

“We’ve also been able to see for the first time that most pages have dirty finger marks in the bottom corner, from turning the folio. But at least one has repeated dirty thumb marks in the centre of the top margin, created by turning the book around for public viewing. This all suggests that it was a book created for the enjoyment of many rather than to be held as a private treasure for the wealthy elite, meaning that it was most likely seized by Henry VIII during the dissolution of the monasteries rather than created for one of his ancestors.”

Siobhán Convery, Head of Special Collections at the University of Aberdeen, said she was delighted to be able to bring the 800-year-old ‘University treasure’ full circle to once again make it a tool for learning. “The Aberdeen Bestiary is the jewel in the crown of the University’s holdings and attracts interest from all around the world.

“A website was created for it back in 1996 allowing people across the world to get access to this extraordinary manuscript but obviously since that time technology has moved on considerably and the quality of the new digital imagery is truly remarkable.

“All the pages have been photographed at high resolution so viewers can zoom in to minute details. It allows you to examine the precise brush strokes of the artist. The quality of paint and gold leaf and with its vivid colours and graceful outlines is spectacularly beautiful

“The team at the University has created a wonderful new web site which allows the book to be virtually examined in high definition and ‘handled’ as it was during its working life.”

Follow the University of Aberdeen on Twitter: [@aberdeenuni](https://twitter.com/aberdeenuni)

Like the University of Aberdeen on **Facebook**

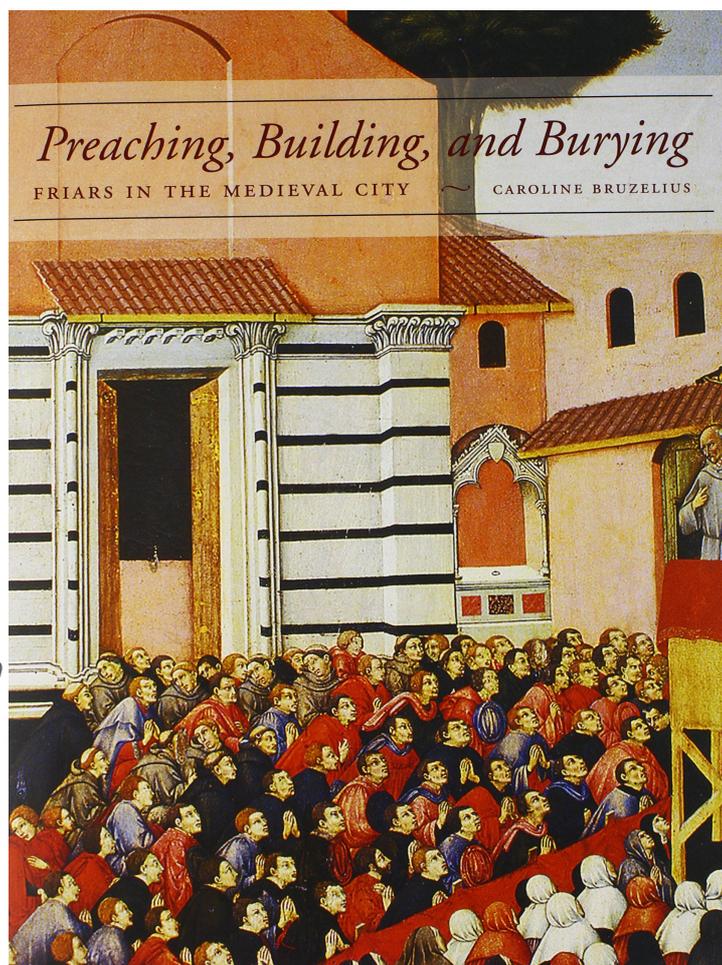
*This article originally appeared on [abdn.ac.uk](http://abdn.ac.uk), University of Aberdeen, King's College, Aberdeen.*



*The Aberdeen Bestiary, Folio 21 recto : Ram (Aries).*

# Medieval Research receives Yale's Inaugural Pelikan Award

*A group of Yale faculty members has chosen the book "Preaching, Building, and Burying: Friars in the Medieval City," written by Caroline Bruzelius and published in 2014 by Yale University as the first winner of the Pelikan Award. Bruzelius is the Anne M. Cogan Professor of Art, Art History, and Visual Studies at Duke University.*



The Pelikan Award is a new biannual prize awarded by Yale University Press to a distinguished book on religion published by the Press in the previous two years.

Honoring the late Jaroslav Pelikan, a Yale professor and Yale University Press author, the award includes a cash prize of \$5,000. The winning book is selected by an independent committee of Yale faculty.

A renowned scholar of church history,

Pelikan (1923-2006) joined the Yale faculty in 1962 and was appointed Sterling Professor of History 10 years later. He was the author of nearly 40 books, including works of groundbreaking scholarship, such as the five-volume study "The Christian Tradition: A History of the Development of Doctrine", as well as works embraced by scholars and general readers alike, such as "Jesus Through the Centuries" and "Mary Through the Centuries."

Pelikan's numerous awards and honors included a Kluge Prize in the Human Sciences, awarded to him by the Library of Congress in 2004.

About the inaugural winner of the Pelikan Award, Jennifer Banks, executive editor in religion at Yale University Press, said, "The selecting committee at Yale was deeply impressed by Caroline Bruzelius' remarkable book, which studies how medieval friars influenced the growth and transformation of medieval buildings and urban spaces."

"We are delighted to honor our friend and mentor Jaroslav Pelikan with this prize," said John Donatich, director of Yale University Press. "And we are delighted that Caroline Bruzelius is our inaugural winner, the first of many scholars to build on Pelikan's and the Press's important work in religious scholarship."

Bruzelius is a member of the American Academy of Arts and Sciences, and a Fellow of the Society of Antiquaries, London, and the Medieval Academy of America. She received her Ph.D. from Yale University. She was awarded the Duke Alumni Distinguished Teaching Award in 1985 and in 2016 was given the Leadership award for the Wired! Lab at Duke. From 1994-1998, she served as the Director of the American Academy in Rome. In 2013-2014 she was the Richard Krautheimer Visiting Professor at the Hertziana Library/ Max Planck Institute in Rome. Her current projects focus on digitalization of art and architecture and include the Wired! lab at Duke and the Visualizing Venice project.

Get more news from Yale on Twitter:  
[@Yale](#)  
Follow Professor Bruzelius  
[@CarolineBruzeli](#)



*Caroline Bruzelius' book about medieval friars has won the inaugural Pelikan Award, which is given by Yale University Press in honor of a late Yale historian. Photo: Atim Jones*

# Events

## University of Minnesota offers free Fall lectures at CMS

### ***"Carving Tears: The Affect of Mourning Images in Middle-Period China"***

**Jeehee Hong (East Asian Art History, McGill University)**

**November 17, 2016**

This paper examines middle-period (9th-14th centuries) Chinese representations of grief in funerary contexts. In two sets of selected cases, a particular mode of personification is recognized. I argue that this mode, i.e., "inserting" of a fictional or localized mourner into the funerary monuments, served as a channel through which corporeal and raw, as opposed to ritualized, emotions were effectively transmitted into the specific ritual space. In so doing, this inquiry reveals a unique ritual role that the visual representations of the particular emotion played in middle-period China.

Jeehee Hong is Greta Chambers Chair in East Asian Art History at McGill University. A specialist in the ritual art and visual cultures of middle-period China (ninth to fourteenth centuries CE), she is the author of *Theater of the Dead: A Social Turn in Chinese Funerary Art, 1000-1400* (University of Hawai'i Press, 2016). She is currently working on the visual formations of boundaries in social and religious contexts in traditional China, as well as the affect and emotions in middle-period Chinese visual cultures.

### ***"The Saga and the Beginnings of European Prose"***

**Anatoly Lieberman (German, Scandinavian & Dutch, U. of Minnesota)**

**December 1, 2016**



*To register for these events and learn more about the University's Center for Medieval Studies, click here: <http://cla.umn.edu/medieval/news-events/events>*

# HOW GOTHIC BUILDINGS BECAME ASSOCIATED WITH HALLOWEEN AND THE SUPERNATURAL

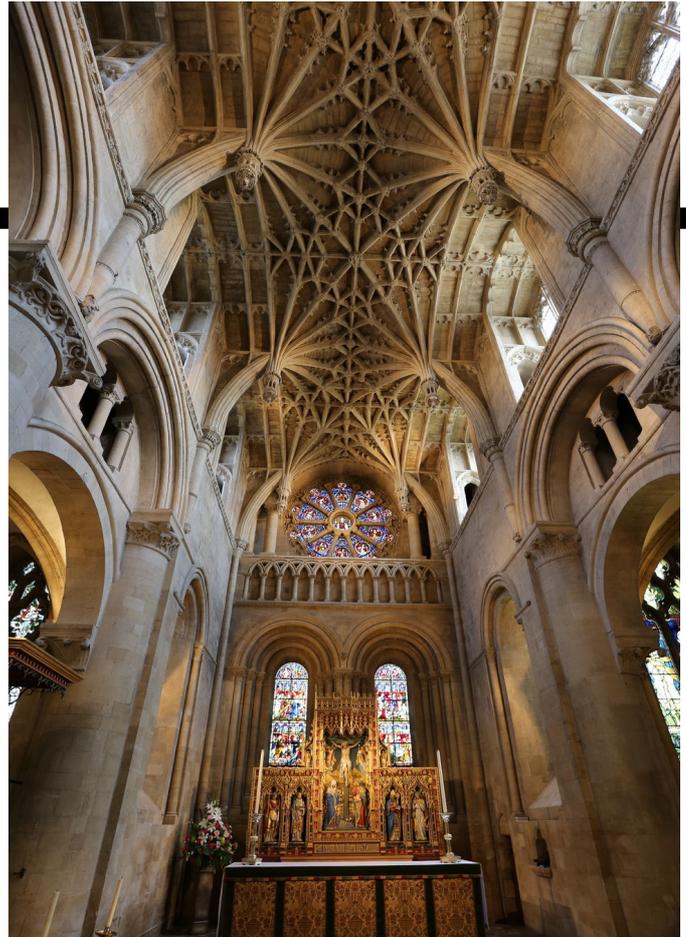
BY PETER LINDFIELD

*What happened to Gothic after the Middle Ages? Now that it's post-Halloween, let's look at the life of Gothic in the post-medieval*

*periods.* Christ Church Cathedral, Oxford. Photo by Peter Lindfield.

If you want foreboding old buildings that dark lords and werewolves are bound to frequent, look no further than Britain's enviable Gothic architecture. From Strawberry Hill in London with its twisting corridors and glaring pinnacles, to ruined abbeys and cathedrals such as St Andrews and Jedburgh, darkness seems to thrive in these places – the perfect location for a Halloween party if you're lucky enough to be invited.

What is often not appreciated is



that this style had two distinct periods of glory, with a long time out of favour in between. And it's not just their tall spires and endless corridors and gargoyles that brought these structures supernatural associations. The dark reputation they gained in their wilderness years helped, too.

Gothic was in its pomp in medieval and Tudor Britain. Famous examples include Salisbury cathedral in southern England, Caernarfon castle in Wales and

Melrose castle and Brodie castle in Scotland. The style was used by church, state and universities, Oxford and Cambridge especially. It was certainly not associated with terror in this period – more with the potential perils of sin and Purgatory, or the rigours of academia.

Gothic waned in the 17th century, replaced by the round-arched and rationalised style of Classicism. Imported from the continent and inspired by ancient Greece and Rome, the new style came to prominence in London public and private works such as the Banqueting House, Whitehall and The Queen's House, Greenwich.

Classicism continued to spread in the 18th century, while Gothic came to be seen as barbaric. It was intentionally connected with the Goths by critics who favoured Greek and Roman architecture.

These included the Renaissance artists Raphael and Vasari, and Georgian intellectuals such as John Evelyn and architects like Isaac Ware (Ware would later introduce certain Gothic elements into his work). These people often argued that when the Goths sacked Rome in the fifth century, they destroyed "proper" Classical architecture and introduced a backward, coarse style – Gothic – in its place.

In the first half of the 18th century in particular, almost all the major architects promoted Classicism. As the Scottish minister and writer Alexander Gerard put it in 1759:

*the profusion of ornament, bestowed on the parts, in Gothic structures, may please one who has not acquired enlargement of mind ... where refinement is wanting, taste must be coarse and vulgar.*

Worse still in those days, Gothic was associated with the Catholics. Catholicism in the 1700s was viewed with suspicion and concern, thanks partly to the Jacobite risings. Both were considered a threat to the Hanoverian and Classical order – never mind that the great medieval abbeys spared destruction in the Reformation had been put into the service of the Protestant church.

## ***Torchbearers***

Gothic was not cast aside entirely, however. One leading enthusiast was writer and historian Horace Walpole, the youngest son of Sir Robert, Britain's first prime minister. In 1748 he redeveloped Strawberry Hill, a collection of 17th-century tenement houses in London which are now known as the most important mid-Georgian example of Gothic Revival.



*Above: Brodie castle, north Scotland. Photograph by Albert de Bruijn, CC BY-SA*  
*Below: Strawberry Hill in Twickenham. Photography by Paul Williams, CC BY-SA*





*Horace Walpole by John Giles Eccardt (1754). Wikimedia*

Walpole's choices were rooted in a love of medieval architecture and genealogy. He presented his project as realising the castle of ancestors, painting their coats of arms on the walls of the house's armoury, for example.

Gothic's grim associations meanwhile found an outlet in its other notable form in Georgian Britain, the Gothic novel. Horace Walpole was again a pioneer. *The Castle of Otranto* (1764) tells of incest, brutality and deceit and is set within what we can only interpret as a Gothic structure. Subsequent authors from Ann

Radcliffe to Bram Stoker also located terrifying scenes and ghastly encounters in and around such buildings.

The form became so popular that an anonymous letter published in *The Spirit of the Public Journals* for 1797 proposed a satirical "formula" for writing a Gothic novel. It highlights the centrality of Gothic structures to the genre:

*Take — An old castle, half of it ruinous.*

*A long gallery, with a great many doors, some secret ones. Three murdered bodies, quite fresh.*

*As many skeletons, in chests and presses.*

*An old woman hanging by the neck; with her throat cut.*

*Assassins and desperadoes quant suff.*

*Noise, whispers, and groans, threescore at least.*

## ***The second coming***

Then in the 19th century, Gothic made a stylistic comeback. This was helped by antiquaries in the mid-Georgian period who had studied Gothic works and treated them as part of Britain's architectural heritage. By the time the Palace of Westminster was almost completely destroyed by fire in 1834,

fashions had come full circle. For a competition to commission a new building, the brief said it had to be “either Gothic or Elizabethan”. It had to preserve “those venerable and beautiful remains of [Gothic] antiquity, the cloisters and the Crypt of St. Stephen’s Chapel”.

One supporter argued:

*Gothic is eminently English in every respect ... It is the architecture of our history and our romance. Our kings of old held court in Gothic structures.*

Dissenting voices such as the scientist and thinker WR Hamilton believed this revival “may possibly throw us back to the middle ages”, but for the next few decades they were ignored. Gothic revivalism went hand in hand with top-hatted Victorians and their fixations with death and religion. We can still see the results in the likes of monuments to Prince Albert in London, and Sir Walter Scott in Edinburgh.

When Gothic fell out of favour a second time in the late 19th/early 20th centuries, it was because of the availability of new materials such as glass and steel – and new priorities, such as functionality. Suggestions of Gothic barbarism and un-Britishness were left in the past. Ominous turrets and groaning archways may sometimes seem

best suited to the sets of Dracula movies, but these glorious structures will always have a treasured place in British heritage.

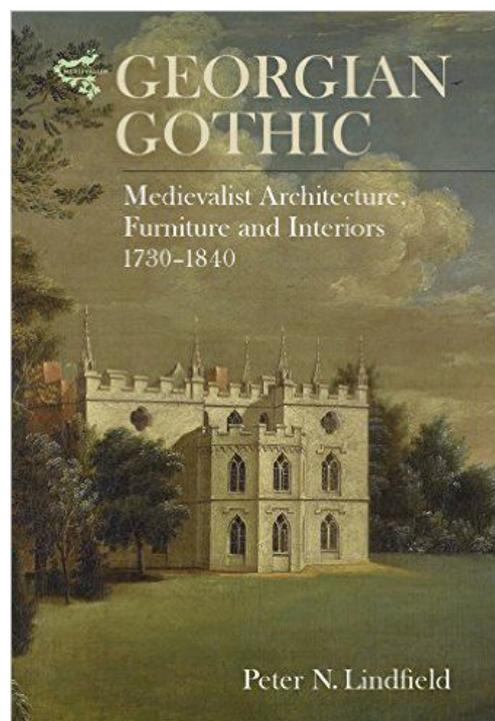
Peter Lindfield is a Post-Doctoral Researcher in Literature and Languages at the University of Stirling.

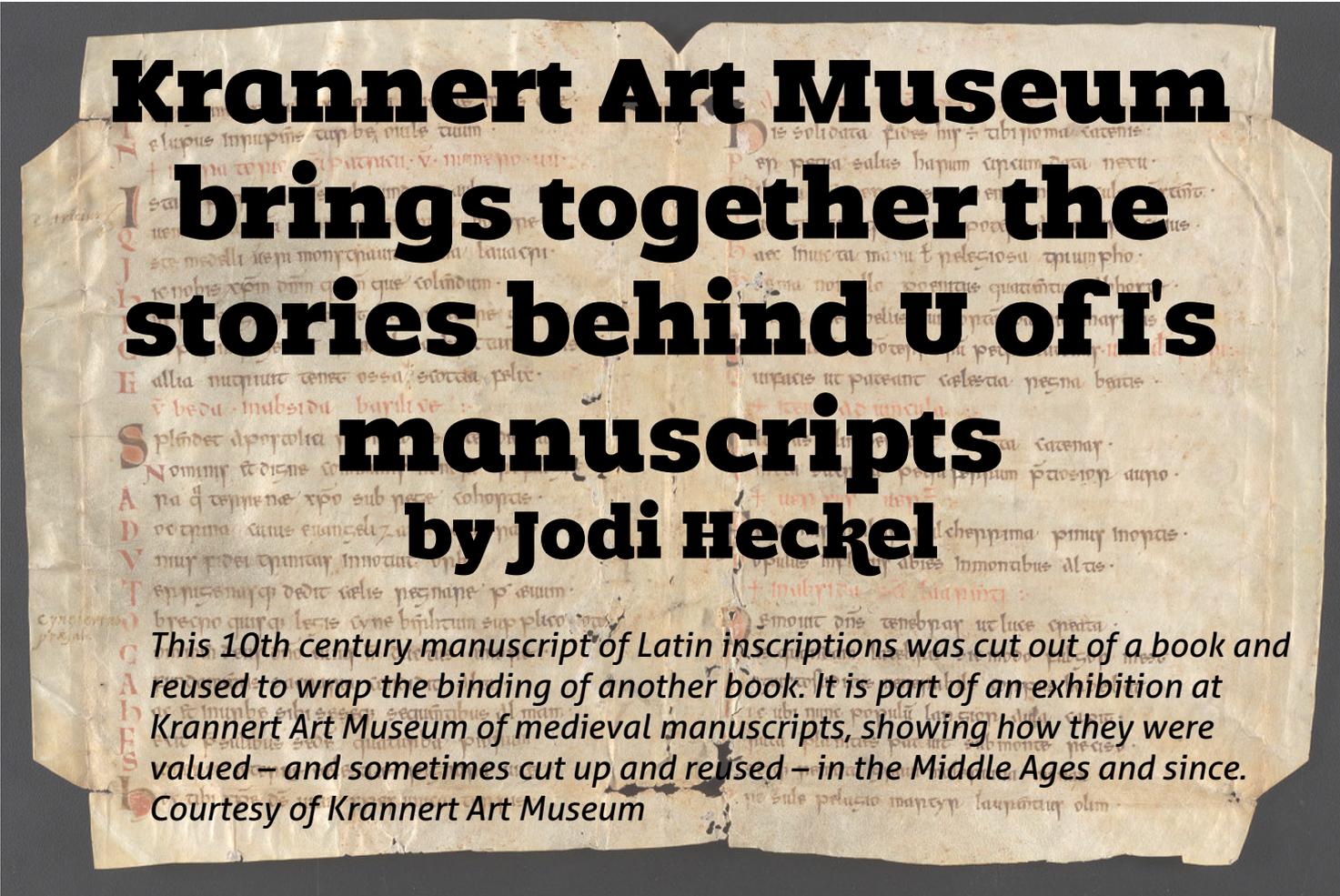
Follow him on Twitter

@PeterNLindfield and join him on Thursday, November 17 for a book launch, Q&A session, and a champagne reception. Peter will be signing copies of his new book at this launch party, *Georgian Gothic: Medievalist Architecture, Furniture and Interiors, 1730-1840*.

Get more information and RSVP for the book launch, visit <https://www.eventbrite.co.uk/e/talkbook-launchreception-georgian-gothic-architecture-furniture-interiors-tickets-26417372071>

*This article was originally published by The Conversation.*





# Krannert Art Museum brings together the stories behind U of I's manuscripts by Jodi Heckel

*This 10th century manuscript of Latin inscriptions was cut out of a book and reused to wrap the binding of another book. It is part of an exhibition at Krannert Art Museum of medieval manuscripts, showing how they were valued – and sometimes cut up and reused – in the Middle Ages and since. Courtesy of Krannert Art Museum*

Medieval artisans created manuscripts adorned with intricate, colorful hand-drawn illustrations and embellished with gold leaf. Some of those images have since been cut from books, leaving the books missing parts of pages, and other manuscripts have been scraped clean of text.

Examples of such manuscripts – both intact and altered – will be displayed at Krannert Art Museum in an exhibition titled “Making and Breaking Medieval Manuscripts.” It will show how books were used and valued in the Middle Ages and since.

The exhibition opens Nov. 17 and goes through Feb. 11. It is the first exhibition specifically of medieval art at the museum since 1997, and it is the first time the medieval manuscripts have been displayed together. The

manuscripts are owned in whole or in part by the University of Illinois and housed at Krannert Art Museum, the Rare Book and Manuscript Library, Spurlock Museum of World Cultures and the Newberry Library in Chicago.

“It’s a special opportunity. In general, medieval manuscripts are works mostly seen by scholars in a private, reserved setting,” said Maureen Warren, Krannert Art Museum’s curator of European and American art and co-curator of the exhibition.

The works on display range from the 12th century to the 20th century, but the vast majority were made between the 13th and 16th centuries. Most are books, but the exhibition also includes a large map and genealogical scroll showing the intermarriage of kings in France and England.



Illustrated leaf from a Bible c. 1325. Image courtesy of Krannert Art Museum

The illustrations were considered the most attractive and valuable parts of medieval manuscripts. Pictures, initials and borders were often cut out and displayed on a wall, made into a collage, pasted in a scrapbook or used in a new book.

For example, an item from the Rare Book and Manuscript Library's collection, the Lyte Book of Hours, has large initials "K.L." on each page, colored red and blue and embellished with gold leaf. Several have been cut off the pages.

Books that fell out of fashion were often cut up so the images could be given as gifts to special visitors, Warren said. Sometimes the parchment was

***"These are some of the most valuable treasures from our collection,"***

said Anna Chen, the Rare Book and Manuscript Library's curator of rare books and manuscripts and a co-curator of the exhibition.

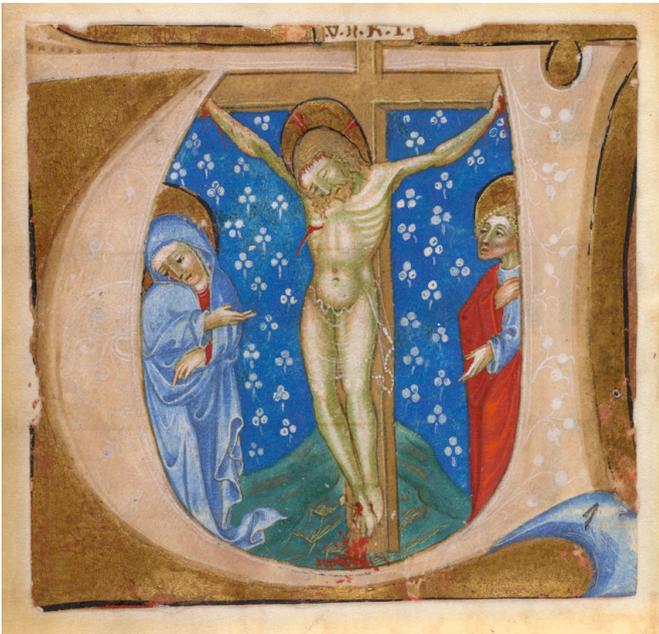
The exhibition celebrates the life history of medieval manuscripts – how they were made and how they were broken apart by collectors, Warren said.

The fragments of books represent a practice now known as book breaking that started in the Middle Ages. In later centuries, the embellished images in manuscripts began to be treated like miniature paintings to be cut out and framed.

scraped down and reused for a new manuscript or for wrapping items.

The earliest object in the exhibition is a piece of a 10th century manuscript of Latin inscriptions that was cut out and then used to wrap the binding of another book.

***"It's been cut and it has holes in it and it's dirty," Warren said. "It's not, on its own, a beautiful object. But it shows early medieval handwriting and how parchment was reused."***



*A crucifixion scene from an early 14th century manuscript. Photo courtesy of Krannert Art Museum*

While beautiful images were cut from books because they were valued, pages of text were recycled into new books because they were not valued in the same way, Chen said. Some of the types of texts that were reused include those seen as pagan, voided legal documents and liturgical music.

Cutting images out of manuscripts and distributing them was also a way to provide scholars with examples of art from different periods.

Among the items in the exhibition is a portfolio created by Otto Ege, a professor at the Cleveland Institute of Art at the turn of the 20th century. Ege wanted universities to have access to medieval texts, but he knew most could not afford them, Warren said. So Ege cut pages from a wide range of books and created portfolios featuring one page from each, accompanied by a description, so students could see

pieces of a manuscript in person.

"His aims were noble, but his methods were controversial," she said.

The Rare Book and Manuscript Library owns one of Ege's portfolios that may have been part of his personal collection. Two leaves of it will be on view in the exhibition.

Book breaking is condemned now because it destroys the contextual evidence of a fragment, Chen said. The text and illustrations work closely together in medieval manuscripts, she said, and it can be difficult to know what an initial or image means when it is separated from the text.

Special care had to be taken to display the manuscripts, most of which were made from parchment.

"Parchment is a beautiful material, but it is very temperamental. It's skin. It has pores. And with high humidity, it swells. That's very bad for illuminated manuscripts. It can cause paint to flake off," Warren said.

The cases in which the manuscripts will be displayed for the exhibition contain silica gel and the humidity will be carefully monitored. The exhibition will be limited to three months to further protect the manuscripts from environmental damage.

This story was provided by the University of Illinois. For more news like this from U of I, visit the university's News Bureau or follow @KAMillinois or @IllinoisRBML on Twitter.

# New Franco-British partnership brings digitised manuscripts online



*The British Library and the Bibliothèque Nationale de France are working together to digitise 800 illuminated manuscripts from the period 700-1200, making them available online for the first time.*

*Illuminated initial 'I'(nitium) with dragons and human masks in medallions, England or France, late 12th century (British Library, Royal MS 4 D II, f. 2v).*

The project will focus on manuscripts produced on either side of the English Channel, in the centuries before and after the Norman Conquest – a period of close cultural and political entwinement, when scribes moved between England, France and Normandy, working in Latin and French on manuscripts of unparalleled beauty and sophistication.

The project, generously funded by The Polonsky Foundation, will result in the creation of two innovative websites which will make the 800 manuscripts freely available to scholars and the general public around the world.

The Bibliothèque nationale de France will create a new bilingual website that will allow side-by-side comparison of 400 manuscripts from each collection, selected for their beauty and interest. The British Library will develop a bilingual site aimed at a general audience that will feature highlights from the most important of these manuscripts, along with articles commissioned from leading experts. Both websites will be launched by November 2018.

Roly Keating, Chief Executive of the British Library, said: “We are delighted to be working with our colleagues at the Bibliothèque nationale de France on this hugely exciting collaboration. It will bring

together manuscript treasures from a time when the cultural, political and religious interchange between Britain and France was unfolding at many levels. The illuminated manuscripts that our respective institutions hold are remarkable survivals from that period and bring it to life in a way that few other artefacts can. Making them freely available online will allow scholars to make new connections and will allow a much wider audience to explore the medieval world preserved in these pages.”

Laurence Engel, President of the Bibliothèque nationale de France, said: “Through this ambitious digitization project funded by The Polonsky Foundation, we are committing all the BnF’s scientific and technological expertise to make accessible to everyone these invaluable treasures from our medieval collections alongside those of the British Library.”

The Polonsky Foundation is a UK-registered charity which primarily supports cultural heritage, scholarship in the humanities and social sciences, and innovation in higher education and the arts. Its principal activities include the digitisation of significant collections at leading libraries (the British Library; the Bibliothèque Nationale de France; the Bodleian Library, Oxford; Cambridge University Library; the New York

Public Library; the Library of Congress; the Vatican Apostolic Library); support for Theatre for a New Audience at the Polonsky Shakespeare Center in Brooklyn, New York; and post-doctoral fellowships at The Polonsky Academy for the Advanced Study of the Humanities and Social Sciences at the Van Leer Jerusalem Institute. Its founder and chairman, Dr Leonard S. Polonsky, was named a Commander of the British Empire (CBE) for charitable services in 2013.

The Bibliothèque nationale de France is the custodian of the collections which preserve more than 40 million documents, including 14 million books and manuscripts, gathered across five centuries through legal deposit and a keen acquisition policy. Guardian of the transmission of this heritage to future generations, the BnF ensures as well the preservation and restoration of items in its custody.

A source of knowledge, the BnF is responsible of this unique heritage encompassing all kinds of documents : manuscripts, printed documents, engravings, periodicals, photographs, maps, coins, audiovisual documents, video games, internet websites and more.

Gallica, the digital library of the BnF and its partners, permits online access to 4 million. documents.

Prime location for world-class research, the BnF offers too numerous exhibitions, visits, workshops and conferences thus opening its collections to satisfy everyone's interests.

The British Library is the national library of the United Kingdom and one of the world's greatest research libraries. It provides world class information services to the academic, business, research and



*Illuminated initial 'B'(eatus) and full border at the beginning of Psalm 1, Canterbury, early 11th century (British Library Arundel MS 155, f. 12r).*

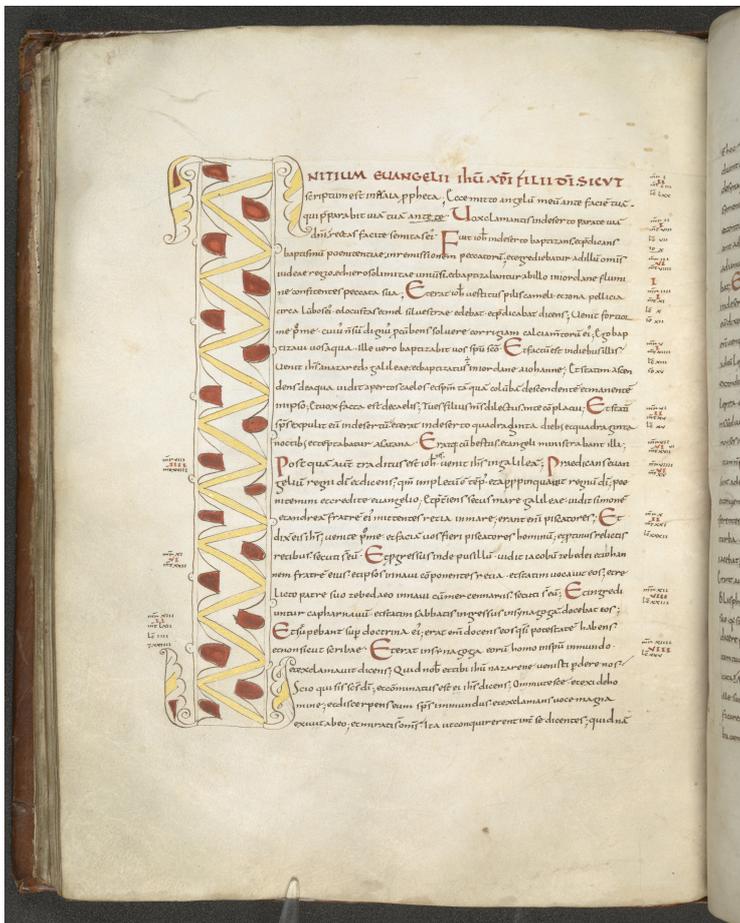
scientific communities and offers unparalleled access to the world's largest and most comprehensive research collection.

The Library's collection has developed over 250 years and exceeds 150 million separate items representing every age of written civilisation and includes books, journals, manuscripts, maps, stamps, music, patents, photographs, newspapers and sound recordings in all written and spoken languages. Up to 10 million people visit the British Library

website - [www.bl.uk](http://www.bl.uk) - every year where they can view up to 4 million digitised collection items and over 40 million pages.

Get news from the British Library @britishlibrary and le Bibliothèque nationale de France @laBnF .

To browse the British Library's existing collection of digitised manuscripts, explore <https://www.bl.uk/manuscripts/>



A book of Gospels from Thorney Abbey, originally produced in France, possibly Brittany, in the early 10th century, but which made its way to the abbey by the late 10th or early 11th century (British Library, Add MS 40000 f. 34v).

Decorated initial 'I'(nitium) from western France, perhaps Brittany or Tours, 9th century (British Library Egerton MS 609, f. 46r).

# **Environmental Change is Changing Archaeology**

## **by Kirsty High & Kirsty Penkman**

Star Carr in North Yorkshire is perhaps the most important archaeological site in the UK relating to the Mesolithic period from the end of the last ice age. Archaeologists have discovered unique organic artefacts there that are over 10,000 years old. These include carved red deer antler headdresses, thought to be part of the earliest shamanic costume, and expanses of worked wood that display the earliest evidence of carpentry in Northern Europe. But recent excavations at Star Carr have produced bone that was completely demineralised and wood that was severely compressed, representing the loss of valuable archaeological evidence. The problem was caused by environmental changes in the waterlogged soil that once preserved the evidence. And thanks to environmental changes related to things such as land modification and climate change, other important archaeology around the world could be at risk

from similar destruction. Wetlands like Star Carr and other waterlogged environments can preserve organic materials that are rarely found elsewhere. This is because the lack of oxygen in the environment prevents biological decay. This can provide unique evidence for how people lived and interacted with the natural environment, from the remains of prehistoric buildings to delicate ecological evidence such as plant and insect remains that tell us what past environments were like. But wetlands across the globe are increasingly at risk from environmental changes including drainage, land development and climate change. Wetland loss can contribute to flooding, drought, coastal erosion and species destruction. But we also need to make sure the effects of this environmental change on the unique archaeological information found in many wetlands aren't overlooked.



*Examples of how poor conditions can affect archaeological data. Above: the 1939 Sutton Hoo ship excavation, with only the rivets remaining. Right: A "sand body," also from Sutton Hoo. The acidic soil caused the complete decay of the burials at the site, leaving only stained soil. If wood and bones completely disappear in naturally hostile conditions, think about what will disappear as the climate becomes more unnatural. Images from WikiCommons.*

The evidence shows that the alarming deterioration of artefacts at Star Carr was the result of geochemical changes at the site. But the exact cause and timescale of these changes was until now unknown, making it hard to make decisions about how to mitigate or manage the problem.

In our most recent research, we recreated the environment of Star Carr in a lab by burying modern and archaeological bone and wood in peat taken from the site for a period of 12 months. We then used a number of chemical analysis techniques to measure how much

the bone and wood had decayed and compared it to decay on artefacts excavated from the site itself.

Alarmingly, we found that within only 12 months the structure of the bone had completely transformed, visibly altering its appearance. This would make it much harder to work out things like its age and what kind of bone it was. We also found chemical changes in the wood, although decay was slower. In comparison, similar material buried in sand or garden compost for the same time period showed almost no change.

## ***Rapid Decay***

The main reason for the rapid decay of evidence from Star Carr is the increased acidity in the ground caused by a recent drop in water levels. Field drains inserted near the site around the year 2000 reduced the water table – the level where the ground is permanently saturated – to below the archaeological horizons. This exposed sulphur compounds in the soil to oxygen, producing sulphuric acid. The loss of water in the ground also compressed the soil and the wooden artefacts within it, as well as creating more potential for biological decay.

Our experiments have also shown that the conditions at the site are causing the loss of organic archaeological material at an incredibly fast rate. This raises serious concerns for the continued survival of evidence buried there,

Editor's note:

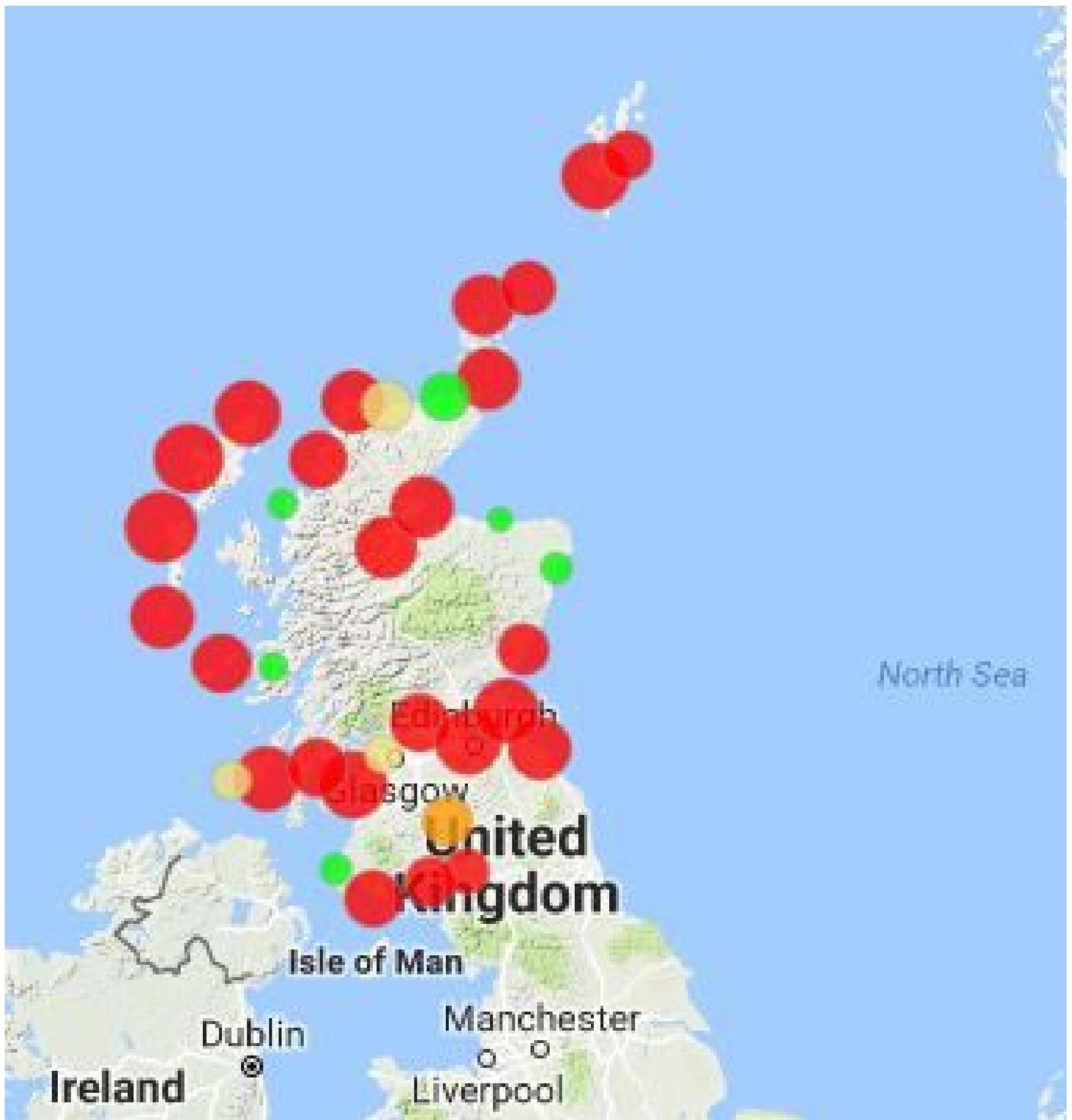
While this article did not focus specifically on medieval archaeological research, the effects of climate change are also affecting medieval heritage. Melting glaciers and tundra in northern regions are exposing and changing archaeological sites faster than researchers can find and record them. Archaeologists in Norway, Sweden, Finland, Iceland, and Greenland are finding swords, burials, foundations, and other sites which are decaying rapidly after their sudden exposure. The coastlines of many islands are being obscured by coastal erosion and rising waters, destroying delicate sites and covering others. We hope that you'll read this article and apply its content to the context of medieval research, because we absolutely think that it's applicable. -DT

and at other sites with similar conditions.

This decay causes an irreplaceable loss of our cultural heritage. The speed at which we now know it can happen means we need to take urgent action when other sites are similarly threatened. As many wetland archaeological sites are typically left unexcavated, we need to start working out the risk to the evidence they contain. If we don't improve our understanding and monitoring of wetland conditions – and come up with strategies to manage them – then we stand to lose some of the world's most valuable cultural assets.

Kirsty High is a Research Fellow at the University of York. Kirsty Penkman is Senior Lecturer in Chemistry at the University of York.

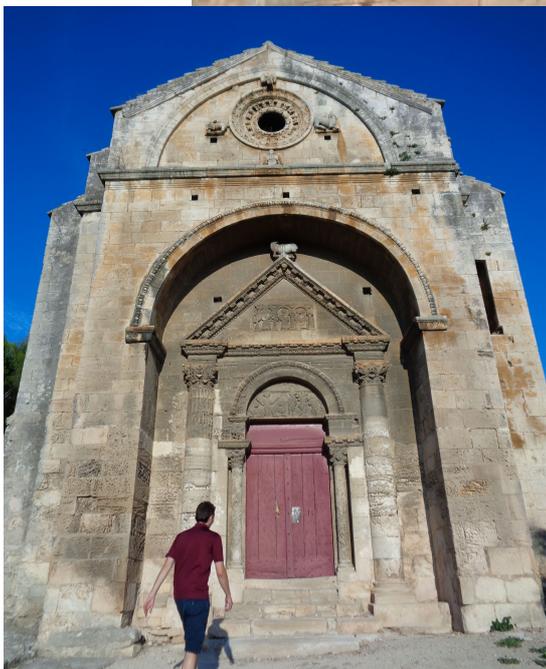
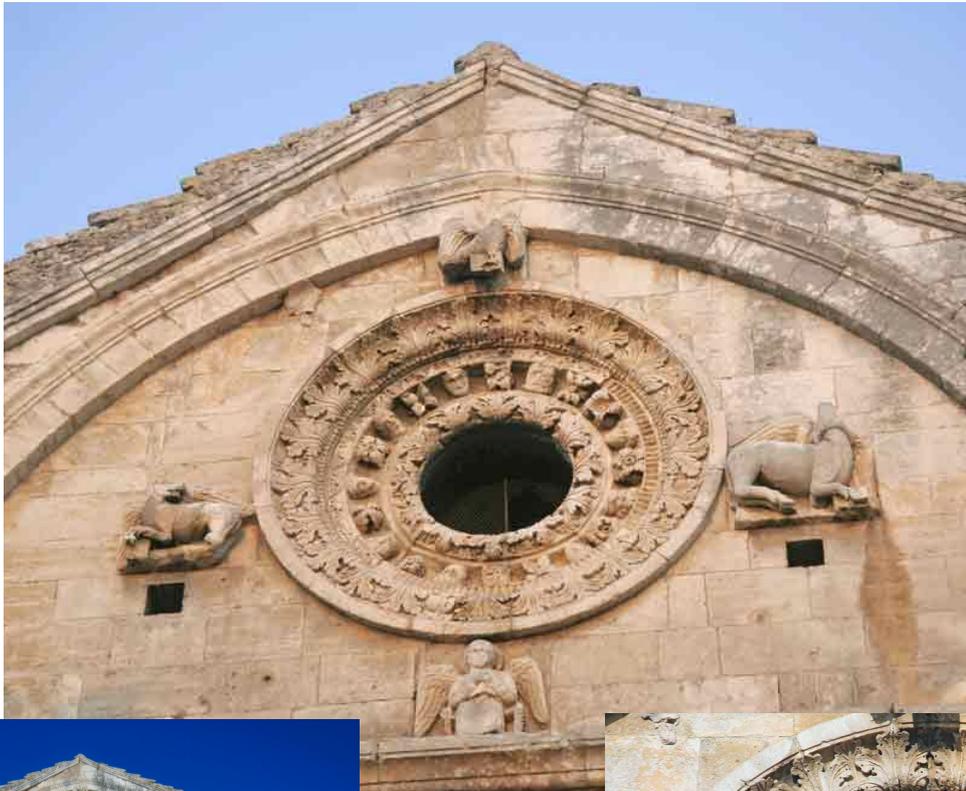
*This article was originally published by The Conversation.*



*SCHARP, or Scotland's Coastal Heritage at Risk, surveys and records at-risk coastal archaeological sites. Their Coastal Zone Assessment Surveys of around 40% of Scotland's coast have recorded over 12,000 archaeological sites and remains. Parts of Scotland are experiencing rapid coastal change as a result of changing weather patterns and an increase in the frequency and severity of storms. Learn more about coastal erosion and at-risk heritage sites at [www.scharp.co.uk](http://www.scharp.co.uk).*

## Oculus

A circular opening in a dome or wall. Originating in Roman architecture, it was also used in medieval, Renaissance, and NeoClassical architecture. Known as an œil de boeuf, or a bull's-eye. A unique example exists at the 12th century La Chapelle Saint-Gabriel de Tarascon. The facade at this chapel seems to be inspired by local extant Roman monuments, and features an oculus surrounded by the symbols of Matthew, Mark, Luke, and John.



Images by Les Amis de la Chapelle Saint-Gabriel (above and right) and D. Trynoski (left).

# British red squirrels are suffering from an outbreak of medieval leprosy

by Stephen Harrison



For many people, leprosy brings to mind Biblical stories of diseased people cast out from society. It's a condition that today is largely found in developing countries, whereas in other, mostly Western nations it's a pestilence of the past that was eradicated decades ago. But recent research has shown the disease not only persists in Britain but, perhaps more alarmingly, is also being carried by one of our best loved and most endangered native mammals, the red squirrel.

The study by researchers at the University of Edinburgh and EPFL in Switzerland found red squirrels from England, Scotland and Ireland were infected with leprosy. In particular, a group from Brownsea Island on the south coast of

England had a strain of the disease virtually identical to one that infected humans in the middle ages.

So could it be that leprosy was never entirely eradicated from Britain but instead has lingered on in wildlife reservoir hosts in isolated areas? Possibly, but the whole picture is more complex, not least because of the history of the red squirrel in the British Isles. Understanding what's going on could help us in our efforts to protect and regrow the red squirrel population.

Leprosy is an infectious disease caused by bacteria

that can persist in the body for years without causing symptoms but can eventually lead to skin lesions, eyesight problems and nerve decay. This can cause sufferers to lose the ability to feel pain and so repeatedly damage parts of their body (leading to the myth that leprosy causes limbs to drop off).

The disease seems to cause similar symptoms in red squirrels, with individuals commonly exhibiting alopecia, swollen eyes, ears and digits. How serious a problem the leprosy is for British red squirrels has still to be fully investigated, although high numbers of animals sampled in this study tested positive for the disease. Given the plight of the species, which have gone from a population of millions to just 120,000 in a few centuries, it cannot be good.

The new research, published in the journal *Science*, compared genetic sequence data from diseased squirrels with those taken from contemporary human cases from Mexico and the skeletons of leprosy victims from medieval Europe. The results show that the leprosy in the squirrels was caused not only by the classic bacteria *Mycobacterium leprae* (long thought to be the sole causative agent of leprosy), but also by the more recently discovered *Mycobacterium lepromatosis*.

The *M leprae* strain found on

Brownsea Island seems to be almost identical to that of medieval victims from England and Europe. This suggests the disease has persisted in British wildlife long after its eradication from the human population. Using genetic analysis, the researchers also showed the British and Irish strains of *M lepromatosis* had a common ancestor just 200 years ago. By comparison, they separated from the strain found in Mexico 27,000 years ago. This suggests the disease may have actually been imported to Ireland when conservationists first tried to reintroduce red squirrels to the country from Britain in the 19th century.

### ***Isolated from Humans***

The reason leprosy has continued in red squirrels while being effectively eradicated from the human population could be the result of the changing nature of our interactions with the animals since the middle ages. Red squirrels are no longer hunted for food or fur but their numbers have declined dramatically thanks to habitat destruction, other diseases such as squirrelpox and the spread of grey squirrels. Red squirrels are now largely extinct from their former ranges in England and Wales, with core populations located in Scotland.

This decline means red squirrels are now protected by law in both



the UK and Ireland. Legal protection, if implemented properly, limits the amount of contact we have with a species and so can reduce our negative impact on it. But this reduced contact also means we know less about the diseases of that species and so could help explain why the rediscovery of leprosy is such a surprise.

Humans are a selfish species at heart and so the focus of our fight against disease is generally limited to those pathogens that threaten our own health or our economy. This means we tend to be oblivious to the risks from diseases among species we have limited interaction with.

This is even more likely if we associate the disease with a specific species, especially through its name or our understanding of its history. Over the past 30 years,

we have been caught unawares by bovine tuberculosis in African lions, canine distemper virus in Siberian seals and tigers, and leprosy in North American armadillos.

What this latest study shows is that we should be more prepared to expect the unexpected when it comes to disease surveillance. We owe it to ourselves, and the animals we manage, to broaden our horizons and our understanding of disease dynamics in all species.

Comprehensive disease screening would help us reduce the chances of accidentally introducing pathogens into a new species or area when moving animals around for conservation reasons. Better understanding of the disease threats our squirrels face could also help us develop bespoke conservation strategies. For example, we could tailor captive breeding programmes to the levels of genetic diversity needed to bolster natural resistance to disease. Hopefully studies like this will help us secure the long-term future of this charismatic little mammal.

*Images provided by Shutterstock.*

*This article was originally published by The Conversation.*

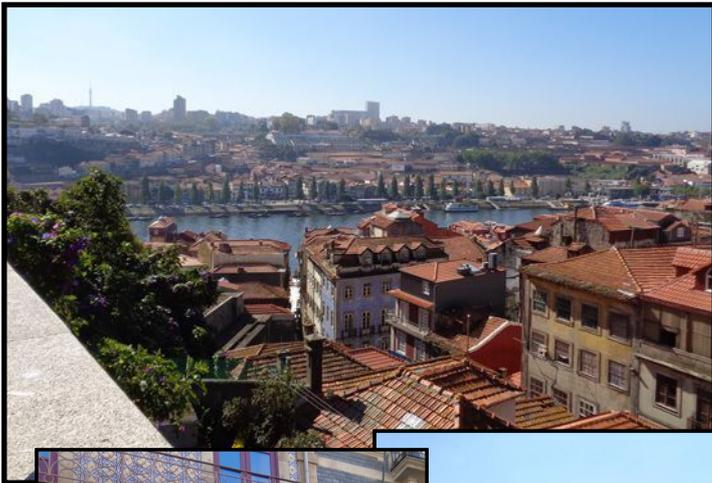
Dr. Stephen Harrison is Lecturer in Animal Sciences at Nottingham Trent University.

# Travel Tips Feature

## Porto, Portugal

Known locally as Oporto-The Port-this city rises on the banks of the River Douro with an eclectic mix of architecture and altitude.

The city centre holds UNESCO World Heritage Status and centers on the Avenida dos Aliados. Populated since the 4th century BC, due to its deep river and proximity to the Atlantic Ocean. Its Latin name, *Portus Cale*, is thought to be the inspiration behind "Portugal." In the 12th century, construction of the Porto Cathedral began. In 1387, Philippa of Lancaster, John of Gaunt's daughter, married John I of Portugal marking the first of many alliances between England and Portugal. English merchants frequented Porto for many centuries, using the port as a place to restock their supplies and pick up goods. The city continues to enjoy a mercantile status, operating as a major shipping and trading port for Port Wine. Many of the adjacent towns are centered around wineries and a popular tourist day trip includes a river cruise to the various tasting docks. Porto is well-known for its kitchens, offering local specialties as tripe stew, bacalhau (salted codfish), and the Francesinha (little French lady). As you browse café menus, you're treated to a riot of color in the window flower boxes and the decorative building tiles of every size and shape. Another notable landmark is the 19th century Ponte D. Maria, a wrought iron railroad bridge designed by Gustave Eiffel. *Photos by D. Trynoski*

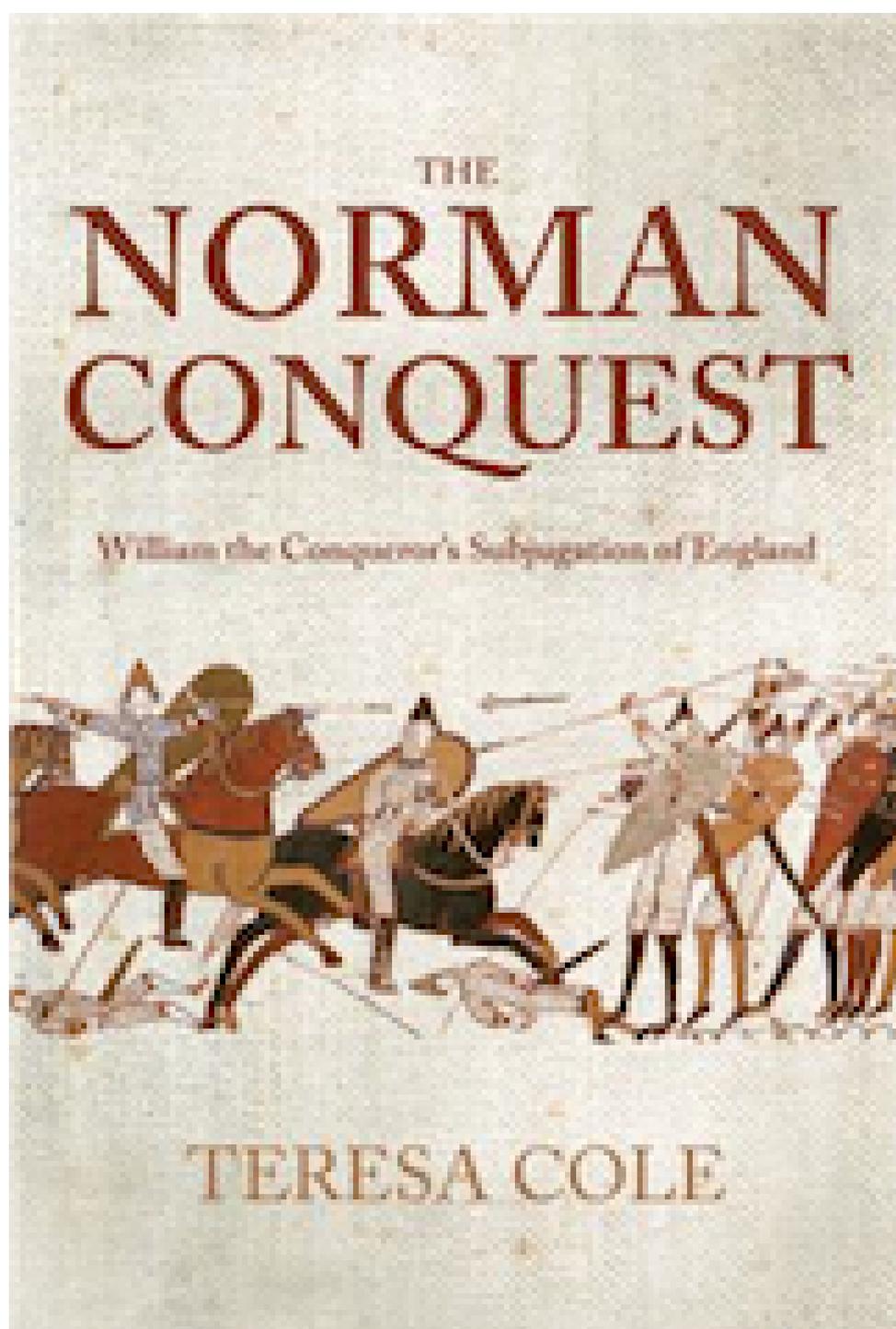


## Book Review

# The Norman Conquest: William the Conqueror's Subjugation of England

Teresa Cole

By Sandra Alvarez



October marked the 950th anniversary of the Battle of Hastings. Author Teresa Cole's latest book, ***The Norman Conquest: William the Conqueror's Subjugation of England***, looks at the events, key figures, and sources that brought Harold Godwinson (1022-1066) and William I (1028-1087) to this pivotal turning point in English history.

Our friends at **Amberley** have been kind enough to run a special promotion for Medievalists readers. **Until November 30th, 2016 Medievalists.net readers get 20% off all Amberley titles!** Just head over to **their website**, select your title and when checking out, use the code: **Medieval16**.

### **Was William's Claim Legitimate?**

Some of the more intriguing parts of the book touched on the legitimacy of William's claim that he was promised the crown by Edward the Confessor (1003-1066) in 1051. William's claim to England's throne, according to Cole, *'Was tenuous in the extreme'*. Cole recounts the unlikely trip made by William to receive that promise in the autumn of 1051. The search for the relations of Aethelred the Unready (968-1016), such as Edward the Exile (1016-1057), also seems to undermine William's claim to the throne. Edward the Exile died under extremely mysterious circumstances two days after arriving in England. Rumour had it that he was murdered, but to this day, no one knows who was responsible if this was indeed the case, nonetheless, this was extremely fortunate for William.

### ***"I was schooled in war since childhood."* ~William the Conqueror**

Cole looks at William's upbringing and his claim to throne from the Norman perspective. Once he became of age, legitimate relations, such as Guy of Burgundy, a nephew of William's father, Duke Robert I (1100-1035) started to challenge his claim to the throne because he was illegitimate. William had ten children with Matilda of Flanders (1031-1083), and according to contemporary accounts, they seemed to have a genuinely affectionate relationship. William respected and trusted her as regent because he gave her the care of his duchy when he was away. William was also well known for cruelty and *'was not a man to trifle with.'* He purportedly hacked off the hands and feet of thirty-two citizens of Alençon after his opponents taunted him about his family background.

## Post-Conquest England: The Normanizing of the Anglo-Saxons

William had problems taming the land once he won at Hastings. He had numerous rebellions crop up in the years that followed, it was definitely not a smooth or happy transition. In retaliation for this belligerence, William decimated the north. The horrific campaign came to be known as the 'Harrying of the North'. According to English chronicler Oderic Vitalis (1075-1142),

*"He levelled their places of shelter to the ground, wasted their lands and burnt their dwellings with all they contained..."* (p.210-211). The resulting famine killed thousands in the north, finally subduing the populace under William's yoke.

Cole makes an interesting comparison between Cnut (995-1035) and William's conquests. While Cnut's was far more brutal, unlike William, Cnut was respected and took on English customs. The Normans were "Frenchified" and unlike the Danes, their customs and language were wholly alien to the English. Much of the English nobility was lost after Hastings, and the treatment of the English by the Normans perpetuated reoccurring violence for years after the conquest.

*There would be little comfort and, certainly in the early years, very little mingling with the local population. Indeed, in most areas no Norman would*

*venture outside the walls of his castle without an armed guard"* (p. 219).

The English church was 'Normanized'. English church officials and bishops were removed and replaced with Norman ones. English became a second language and transactions were now carried out in Latin or French. Buildings, and castles built of stone flew up quickly and the landscape that was once recognizable to the English, was fundamentally changed.

*"The land, the Church, the language itself, in every way the Englishman was reminded he was now a conquered subject, while around him in the form of castles, churches and fortifications the Conquest was Day by day being built in stone."* (P.230)

## Mythbusting

Cole actively dispelled the myth that Anglo-Saxon army were untrained, disorganized peasants and details the make-up of Harold's army, huscarls, thegns, and the like who were far from undisciplined William's entire campaign was a magnificent stroke of luck: luck that his opponents on the continent had died a few months before so he could launch an attack on England without worry or interference, luck that he landed unopposed, luck that the English

forces were depleted after two fierce battles in the north before Hastings, and lucky that Harold and his brothers were killed during the battle. I liked

that Cole took on incorrect assumptions about the Anglo-Saxons that have been perpetuated since Victorian times, and still linger today. Victorian textbooks depicted a "civilized" society coming to the rescue of a backwards people when this was far from the truth. The Anglo-Saxons had a vibrant, and complex written language, a great number of saints, and they were renowned for jewellery and embroidery. Cole stated,

*"Once again we see the myth that the Normans brought an advanced level of civilization to backward England. Not only did they have nothing comparable to this rich flow of language and imagination, but their coming and the down-grading of the native tongue to a second-class language meant that nothing similar would be produced for centuries until once again Geoffrey Chaucer made writing in English acceptable."* (p.259)

The Anglo-Saxons were far from ignorant barbarians, in fact, they gave far more to Norman culture than the reverse.

*"The claim has traditionally been made that England benefitted from the conquest by way of a more advanced civilization and culture, beautiful buildings, Church revival and a more ordered way of life. Clearly these things were present already in the conquered land, and by and large the benefits flowed the other way. It is much more likely that the English civilized the barbaric Normans, while the*

*development of their culture was stopped in its tracks."* (p.260)

The Appendixes are well worth a read, don't skip them, because they contain several interesting tales, such as: Did Harold Die at Hastings? A fascinating legend that states Harold survived the Battle of Hastings to become the Hermit of Chester. Another Appendix looks at the evidence questioning the current location of the Battle of Hastings, did it actually happen where it is re-enacted today? Recent archaeological digs in 2011 and 2012 failed to find anything from 1066 to definitively prove it. Other potential battle sites were put forward: Crowhurst, Caldbec Hill, and The Battle Roundabout. It's an interesting speculation.

Lastly, Cole provides generous notes in the Appendix about the primary sources she used, such as the Anglo-Saxon Chronicle, John of Worcester, William of Jumièges' 'Gesta Normannorum Ducum', and Roman de Rou by Wace to name but a few.

If you are interested in the Norman Conquest, this book should be added to your "to-read" list. The Norman Conquest: William the Conqueror's Subjugation of England offers a well rounded look at William's life and times. It's not just focused on the Battle of Hastings, but also examines its aftermath, devoting several chapters to William's reign and the effects of the Domesday Book on England.

It provides insights into key players who helped (and thwarted) William's journey to the throne, as well as dispelling myths and long held ideas about Anglo-Saxon society before the Norman Conquest.

Follow Amberley Publishing on Twitter: **@Amberleybook**

Like Amberley on **Facebook**

Follow Amberley on **Pinterest**

**Visit Amberley Publishing**

Follow Sandra Alvarez on Twitter: **@mediaevalgirl**

# Feature

## Talk the Talk

### "Peresçous"

### Idle, Slothful

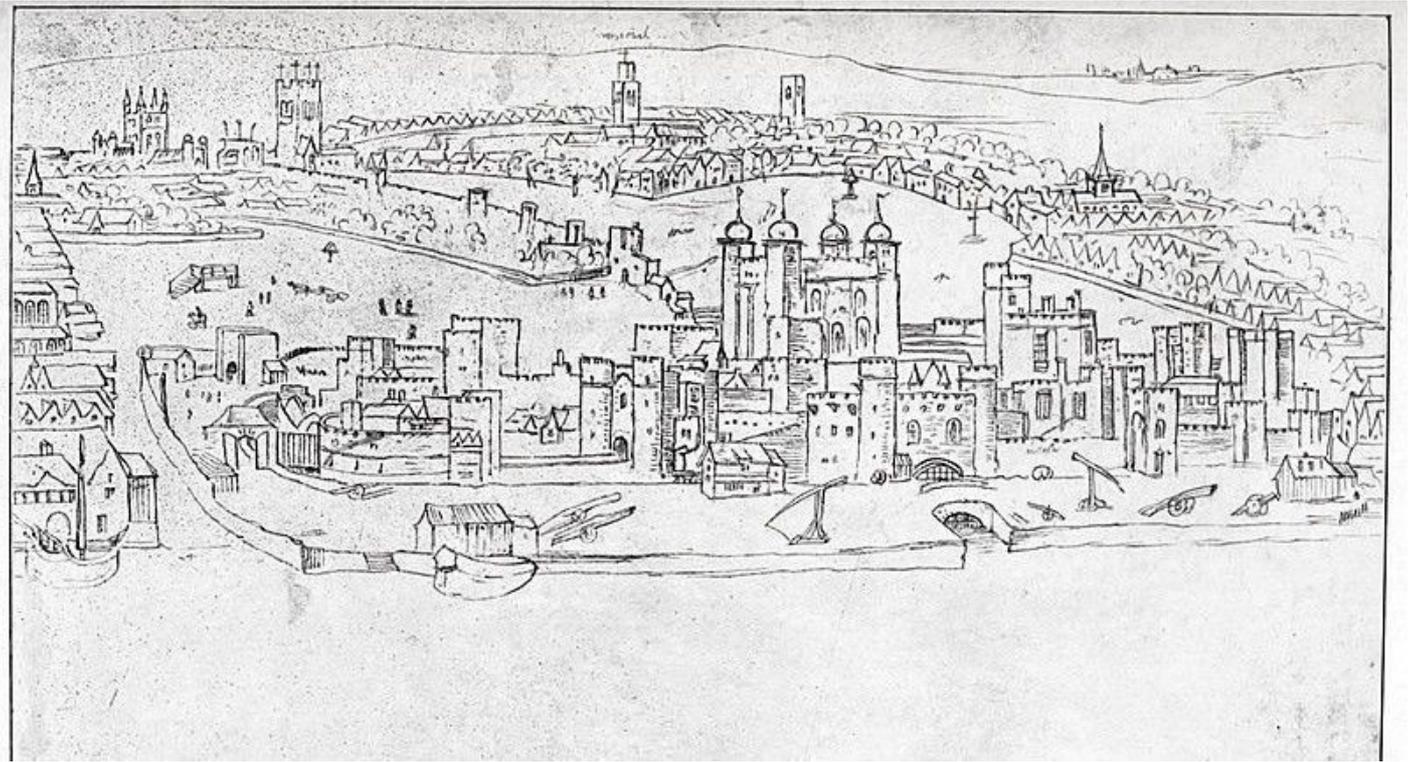
### Anglo-Norman

### Noun



*Sleeping Guards 1350 Germany Freiburg im Breisgau Cathedral.*

## 1603 AD: Shakespearean London



*Drawing by Antony van den Wyngaerde View of London – The Tower of London – 16th century.jpeg*

*We recently brought you a snippet of **Medieval London**. In this week's issue of Londinium, we take a brief trip back in time to Shakespearean London with Dr. Matthew Green. What kind of a place was Shakespeare's London? We're taking a peek into the first lecture of the series, a 'teaser' on London in 1603.*

### **London is Booming**

William Shakespeare arrived in this fair city in 1589 and ended up living here for as long as he had lived in his home city of Stratford-Upon-Avon. By the late sixteenth, early seventeenth century, Southwark has expanded, and London's tourist culture grew

exponentially during this time. London was still a city that divided contemporary opinion; Swiss diarist and physician, Thomas Platter the Younger (1574-1628) visited London in 1599 and loved the city. His diaries about his adventures in this fair city have enabled historians to accurately date some of Shakespeare's plays. Conversely, English poet, John Donne (1573-1631) thought London was a place of danger, vanity and vice. In terms of physical growth, Queen Elizabeth I (1533-1603) and James I (1566-1625) were keen in trying to

prevent London from sprawling as the population swelled to 200,000 people. London now constituted the fifth biggest city in Europe. Rome and Paris still eclipsed London, but by the seventeenth century, London became the biggest city in Europe. Green said, *"London was a magnet for immigrants, especially after the advent of the Tudor regime in 1485. It sucked in 5,000 migrant per year."* As the Reformation kicked off, a large number of Huguenot refugees arrived. Immigrants predominantly came from France, Spain and the Low Countries.

### **Bankside's Bull and Bear Baiting**

Bull and bear baiting initially took place in fields but in the 1540s, structures were built purposely for these two events. Londoners would watch bull and bear baiting once per week. The event was open to all, with galleries reaching up to four stories high to accommodate the crowds. In the middle of the ring, would be a bull with a chain around its neck and large mastiffs circling the bull. The crowds would scream: "Now dog! Now bull!" The dogs crawled along their bellies with the goal being the bulls flipping the dogs like pancakes. There were four rounds and bets were placed on the dogs. The spectacle was particularly savage and a popular British blood sport. It was horrific but it drove the crowds wild. How could something so gruesome become so popular? Bull and bear baiting had Royal legitimacy, while Queen

Elizabeth I never went to the Globe, she loved this sport and her approval helped make it immensely popular. The most shocking thing was the words used to describe this pastime: sweet, peaceful, and good fun. The only people who objected to this sport were Puritans because these were God's creatures. By the early 18th century, bull and bear baiting was seen as distasteful and had come to a stop but it has left its mark on London in the form of a street sign, SE1 Bear Gardens, in the very spot where the baiting was once held.



*The Bear garden, Bankside, some time before 1616. From Visscher's Map of London.*



*A Tobacco Drinker, 1623*

### **Tobacco: "The Smoking Age"**

Tobacco took the city by storm in the sixteenth century. Everyone smoked, men, women, children. People even slept with their pipes under their pillows at night!

Tobacco was warm and dry and considered a sensible addition to good health. Medical practitioners made medicinal claims about the restorative qualities of tobacco, it was believed to be good for pregnant women to smoke! Tobacco's praises were also taken up by many writers, *"They embrace this miraculous herb as given from the grace of God."*

Tobacco was also believed to be a catalyst for creativity, and they thought it would bring them closer to God according to Green, it was, 'the first generation of chain smoking intellectuals.' There were over 7,000 tobacco houses in the city, more than ale houses and taverns, making it the smoking capital of Europe. Tobacco houses were the forerunners of the coffeehouse. If you had money, you smoked with a Winchester pipe, trimmed with silver and a decorative tobacco box and poorer smokers had clay pipes.

King James VI and I (1566-1625) disliked tobacco. He produced a pamphlet lamenting tobacco, concerned that it wasn't being cultivated in England. He was also concerned about tobacco being produced by heathens, and affecting the English in some bizarre form of reverse colonization. To combat this scourge, he hiked taxes by 4,000% but it just created smuggling. James eventually conceded defeat and then lowered the prices when he saw it was a lucrative commodity.

Dr. Matthew Green will be running his History of London course again *starting January 17, 2017.*

**REGISTER HERE**

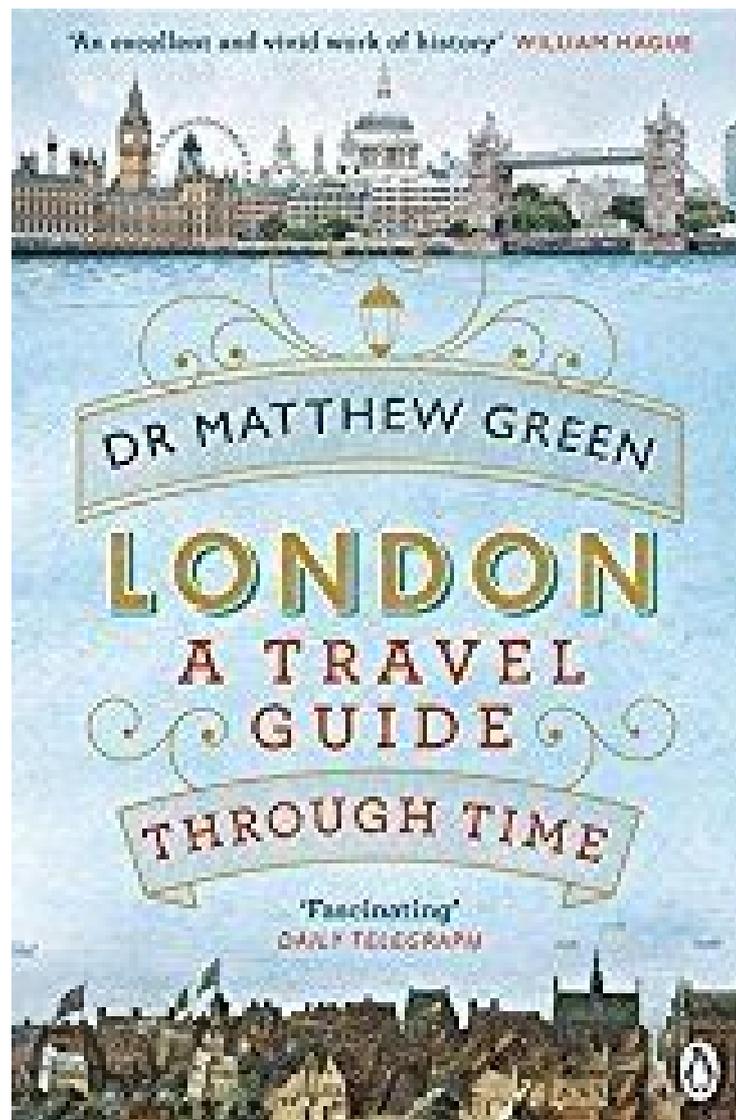
For more information about the course and London tours, please visit: **Unreal City Audio.**

Like Unreal City Audio on **Facebook**

Follow Dr. Green on Twitter:  
**@drmatthewgreen**

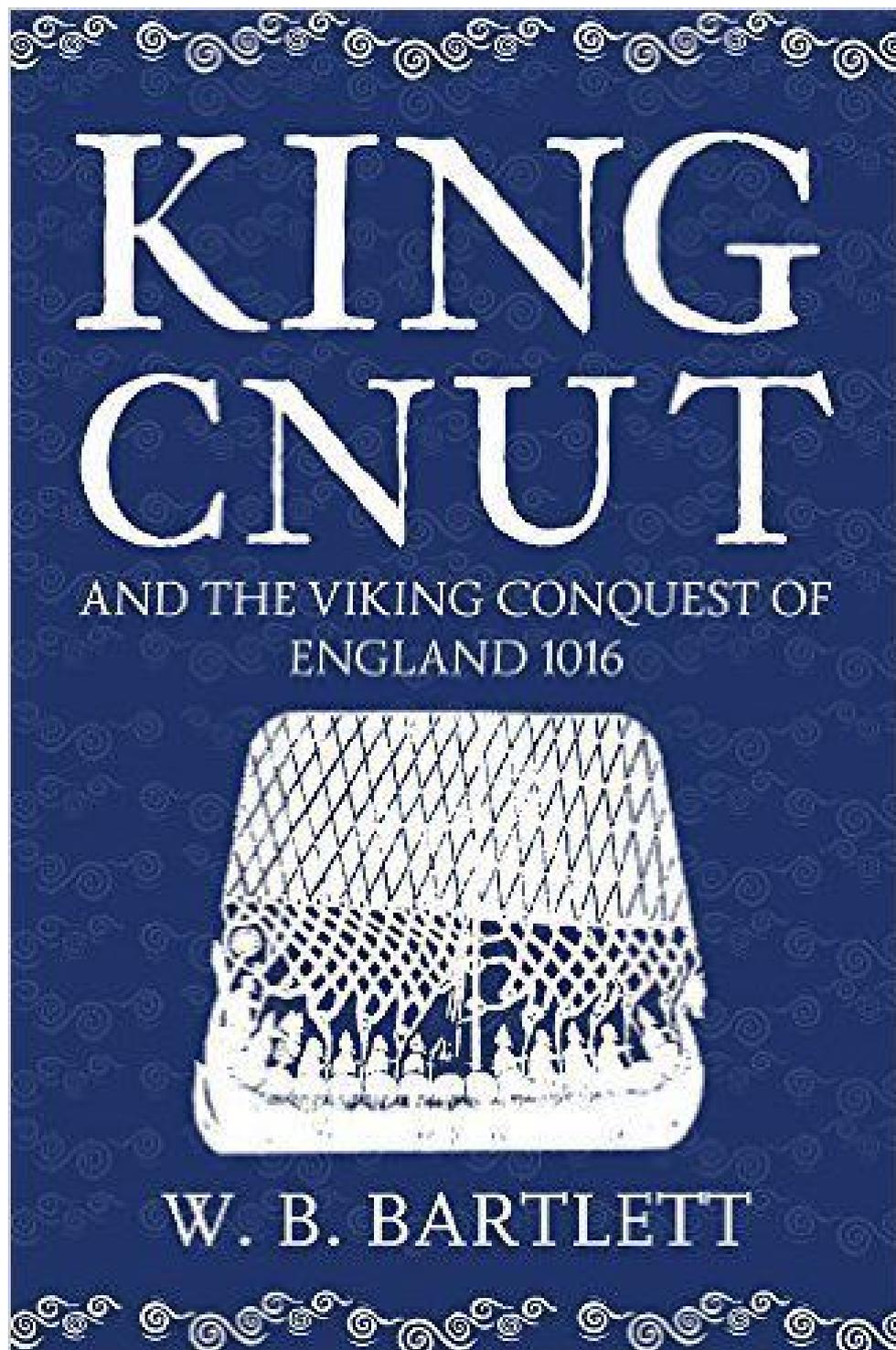
Dr. Matthew Green runs several fantastic historical tours, such as the **Medieval Wine Tour, Coffee House Tour, London in 7 Drinks,** and Chocolate House Tour.

**Purchase Dr. Matthew Green's acclaimed book:**



King Cnut **Book Excerpt**

**And the Viking Conquest of  
England 1016**  
by WB Barlett



Our friends at **Amberley** have been kind enough to run a special promotion for Medievalists readers. Until November 30th, 2016 Medievalists.net readers get 20% off all Amberley titles! Just head over to **their website**, select your title and when checking out, use the code: Medieval16. **King Cnut and the Viking Conquest of England 1016** has been released to coincide with the 1,000 year anniversary of Cnut's conquest of England. The book is also available in Kindle, Kobo, and iBook formats.

Read a snippet from this hot new release!

## About This Book

*The Viking Conquest of England in 1016 – a far tougher and brutal campaign than The Norman Conquest exactly half a century later – saw two great warriors, the Danish prince Cnut, and his equally ruthless English opponent, King Edmund Ironside fight an epic campaign. Cnut sailed in 200 longboats landing first in September 1015 on the Wessex coast with 10,000 soldiers and the two forces fought each other to the point of exhaustion for the next fourteen months. It was a war of terrifying violence that scarred much of England, from the Humber to Cornwall. It saw an epic siege of the great walls of London and bruising set-piece battles at Penselwood, Otford, and the conclusive Danish victory at Assandun on 18 October 1016. Edmund's death soon after finally resolved a brutal, bloody conflict making Cnut the de facto king of England. This book tells the extraordinary story of Cnut the Great's life. Cnut was farremoved from the archetypal pagan Viking being a staunch protector of the Christian Church and a man who would also become Emperor of the North asking of Denmark and Norway. His wife, Emma of Normandy, was a remarkable woman who would outlive the two kings of England that she married. His son Harthacnut would be the third and last Danish king of England, the greatness of his dynasty did not long survive his death. This saga also features the incompetent Ethelred the Unready, the ferocious Sweyn Forkbeard and the treacherous Eadric Streona, recreating one of the great stories of Dark Age England.*

# King Cnut Book Excerpt

## And the Viking Conquest of England

### Chapter 4: Ironsides: Battle to the Death (1015–1016)

by WB Bartlett



*Battle of Assandun, showing Edmund Ironside (left) and Cnut the Great. (Matthew Paris, Chronica Majora, Cambridge, Corpus Christi College MS. 26, fol. 80v).*

Viking hordes of earlier times had probably numbered in the hundreds rather than the thousands. Now, though, things were very different; it was said that Cnut sailed to England with a fleet of approximately 200 ships, which suggests a sizeable force maybe approaching 10,000 strong if these figures are accurate. With the quisling Eadric now at his side, Cnut moved north with a powerful mounted army and fell on Cricklade in Mercia. His army then made its way into Warwickshire, burning and killing as they went. It was significant that Cnut's first targets in England were Wessex and then parts of Mercia. These were the most important parts of Anglo-Saxon England other than London. In so doing he was throwing down a gauntlet, threatening the ruling dynasty in its very heartlands. If he succeeded in conquering these areas,

there would be few places for the Anglo-Saxon monarchy to run to other than back overseas. Eadric's presence with Cnut was significant as the areas pillaged in Mercia bordered on his own territory, the main base of his closest rivals. Personal advantages beckoned and they clearly took precedence over the national interest.

This time there was no King Æthelred on the scene to cobble together an army to fight against Cnut and instead it was left to his eldest surviving son Edmund to lead the defence. He lost little time in getting an army together in response. But the English would do nothing without the king and they also insisted on the help of the garrison in London. Again the English defensive effort came to nothing and the army that had gathered to face up to the Viking threat stood idle, leaving the invaders to their own devices. Once again, internal divisions threatened to completely emasculate the defence of England.

The situation could not go on like this. Even the English now began to realise that some kind of unified response was vital. Edmund managed to add more men to his army and sent urgent messages to his father in London to come to his assistance with all haste. Soon after, the king gave orders that the army was to reassemble after Epiphany, 6 January. Æthelred made his way from London to join the force but in the end it was all the same as before; this force achieved nothing. Once more treachery in the ranks of the army was suspected. Again Æthelred was betrayed and he returned ignominiously to London which, through many disasters, seems on the whole to have stayed loyal to the ruling Anglo-Saxon dynasty in England.

It was a feeble effort and Edmund took himself off to the north where he joined forces with Earl Uhtred of Northumbria whilst Æthelred stood down his own men. Edmund could clearly not place any reliance on assistance from his father, who was by now probably both ground down by the exertions of a long and troubled life and reign and also physically very ill. There was strong evidence too that relations between father and son were not close either and that neither man trusted each other.

The expectation now was that the forces Edmund and Uhtred would assemble in the north would form a united front against Cnut and his Viking army but instead they made a less direct attack by raiding into Staffordshire, Shrewsbury and Chester as well as Leicestershire as the men of those regions had refused to take up arms against the Danes. It was certainly significant that some of these were lands closely associated with the despised Eadric Streona.



Divided loyalties were again tearing the defences of England apart. The uncertainty of the times was evidenced by Uhtred's changes of allegiance. He had been married into the English royal family and had then sided with Sweyn Forkbeard. But it is quite possible that some of those mutilated by Cnut when he fled England were kinsfolk of Uhtred as it is known that he was forced to hand over hostages at the time of his submission to the Danes. As a result, he was hardly likely to be a friend of Cnut now.

*W. B. Bartlett has written ten history books including : **MONGOLS: From Genghis Khan To Tamerlane,***

***Assassins: The Story of Medieval Islam's Secret Sect, and Agincourt Henry V, the Man at Arms & the Archer.** He works as a finance management consultant advising nations such as Mongolia and Sudan on behalf of the IMF and World Bank and lives in Bournemouth.*

Read our excerpt of ***The Norman Conquest: William the Conqueror's Subjugation of England*** by Teresa Cole

Follow Amberley Publishing on Twitter: **@amberleybooks**

Like Amberley on **Facebook**

Follow Amberley on **Pinterest**

**Visit Amberley Publishing**



*Silver penny of Cnut the Great*

# Machiavelli meets 'The Prince'

by Samantha Morris



*Portrait of Niccolò Machiavelli by Santi di Tito. (16th century)*

# *“It is better to be feared than loved, if you cannot be both” ~ Niccolo Machiavelli*

On 24th June 1502, the Florentine politician and diplomat **Niccolo Machiavelli** came face to face with **Cesare Borgia**. Borgia's name had long been known to Machiavelli and indeed the Florentine people – he was the son of **Pope Alexander VI** and an exceptional military tactician, whilst stories of his macabre and evil doings (many of them brought on by nothing more than rumours whispered by his enemies) had been heard throughout Italy for years. By the time Cesare and Machiavelli came to meet, Cesare had encountered military success in the Romagna – but Florence was worried. If Borgia had taken the Romagna, then what was to stop him from taking over Florence? Florence, in their terror, sent to **Louis XII** for help – Louis had previously been allied with Borgia, but after Borgia had completely gone against Louis' orders not to have anything to do with Florence, the French King took away his support. 6000 troops were promised by the French in an effort to protect Florence. But before the troops could arrive one of Borgia's top commanders rode for Arezzo, a small town that had risen in revolt. The moment he, that is to say, **Vitellozzo Vitelli**, arrived he was welcomed by the people, their revolt was quashed. Vitelli then travelled

throughout the surrounding area, taking the towns easily. When news arrived in Florence that **Piero de' Medici** was in Arezzo, the Florentine people became horribly aware that their days as a Medici free republic could very well be numbered. And with Borgia involved, the Florentine people were convinced that the end would come sooner rather than later. He then sent word to Florence – he wanted to meet a delegation to discuss incredibly important matters.

Florence chose two men to go and meet the Captain General of the Papal armies – **Francesco Soderini**, Bishop of Volterra, and Niccolo Machiavelli, a young man who had proven himself time and time again as Florence's most gifted political diplomat. The two men set out to meet Borgia in the agreed location, but when they reached Pontasieve they were told that Cesare Borgia had decided to go to the now unguarded Urbino, as **Guidobaldo De Montefeltro** had fled for his life upon learning of Cesare's treachery and the way in which he had been deceived into disarming his own city – it was a clever tactic by Cesare, as the city was in a prime location for him to take Florence.

The moment that Soderini and Machiavelli arrived in the city of Urbino, they were immediately taken

to the ducal palace where they were to meet the infamous Cesare Borgia. It must be remembered that it was Borgia who had requested this meeting, and Florence had readily agreed. The government of the republic were eager to know what Cesare's plans were for the city – would he end up laying siege? And they wanted to delay Cesare long enough for Louis XII's promised troops to arrive so that they would be protected if Borgia decided to turn on Florence.

Borgia immediately launched into what can only be described as a rant towards Florence's attitude towards him. The previous summer the republic had promised him safe passage throughout their lands so that he could carry on with his campaign across the Romagna, but they had later changed their minds – something which Borgia was far from happy about. And when Louis sent a letter to Cesare demanding that he not invade any Florentine territory, it made Cesare even less happy. His main ally, the French, had seemingly turned against him and sided with Florence. Machiavelli sent a long letter back to the Signoria, the Ten of War, in which he states Borgia's exact words, words that showed his distrust of the Florentine government and that he wanted their acquiescence.

"I don't like this government, and I cannot trust it. You must change it and offer guarantees of the observance of what you promise

me...If you don't want me as a friend, you will find out what it is like to have me as an enemy"



*Profile portrait of Cesare Borgia in the Palazzo Venezia in Rome, ca. 1500–10 (Wikipedia)*

It was a threat, and not a very thinly veiled one, that gave the Florentine government just four days to make their decision. And it was a threat that the Florentine's didn't take seriously. During those meetings, Machiavelli and Soderini discussed other things with Borgia.

One of these discussions ended up with an agreement made that Leonardo Da Vinci would come and work for Borgia. Once the meetings were finished, and aware of the time limit that Cesare had given,

Machiavelli himself rode as fast as he could back to Florence so he could discuss with the Signoria what had happened.

Machiavelli was already aware that part of what was discussed, that Vitellozzo had acted on his own, was a bluff. But what he wasn't aware of was how much of a bluff it was. Borgia knew precisely what he was playing at, knew that he could very easily bully Florence into working with him before Louis' promised troops arrived. It was a clever ploy to have everything work in his favour, and the guile and psychological games that he played to get his own way impressed Machiavelli from the moment he first met him.

It would end up with Borgia being used as a model for Machiavelli's "Il Principe" in which he described the best types of leaders. He had watched as Cesare had ruled his states in the Romagna with a heavy, yet fair hand. He watched as Cesare punished those who went against him, including having one of his men executed and his body parts left outside to rot. And he watched as the man tamed the Romagna into peace. Borgia's methods, his charm, his intellect and his 'no nonsense' attitude certainly struck a chord with Machiavelli, so that even after Borgia's death in 1507 Machiavelli would still respect the man who had made demands of him on that fateful night in Urbino.

### **Further Reading**

Paul Oppenheimer – *Niccolo*

### ***Machiavelli: A Life beyond Ideology***

Paul Strathern – ***The Artist, the Philosopher and the Warrior***

Sarah Bradford – ***Cesare Borgia: His Life & Times***

Niccolo Machiavelli – ***The Prince***.

*This article originally appeared in AISR.*



*Author Samantha Morris.  
Photo: MadeGlobal Publishing.*

Follow Samantha on Twitter:  
**@TheBorgiaBull**

Like *The Borgia Bull* on **Facebook**

**Visit The Borgia Bull**

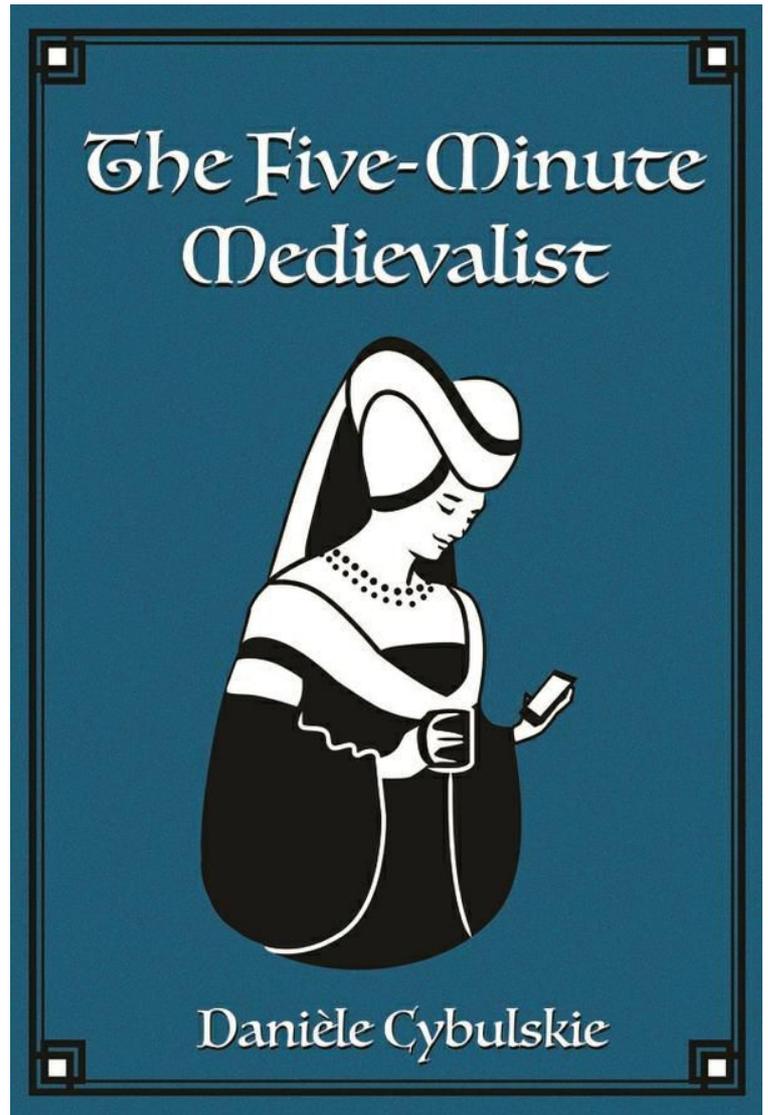
**Visit MadeGlobal**

# The Five-Minute Medievalist

By Danièle Cybulskie

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

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



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

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