The Medieval Magazine

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Getting the Dirt on Medieval Archaeology

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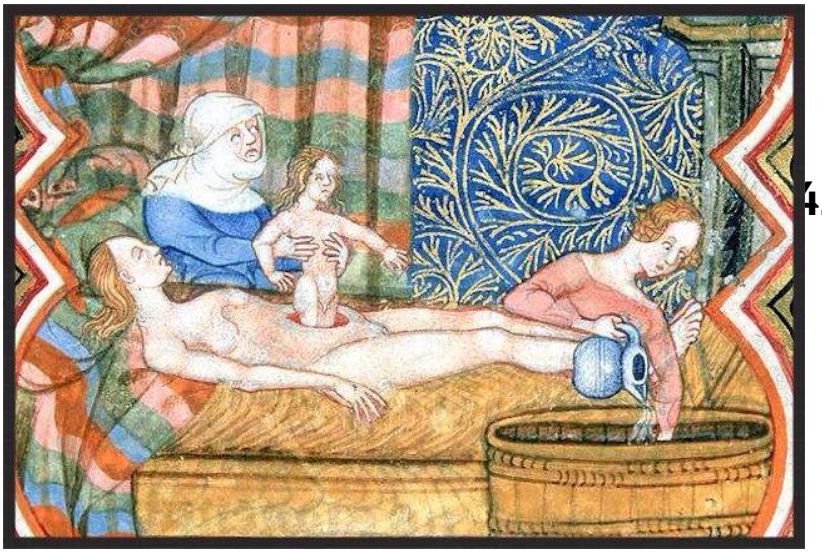

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THE MEDIEVAL MAGAZINE

Editors: Sandra Alvarez and Danielle Trynoski

Website: **www.medievalists.net**

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Cover Photo Credit: Excavation team on Point Rosee, Newfoundland, Canada. Robert Clark for National Geographic

Getting down and dirty!

Dear readers,

We're getting into the dirt and focusing on archaeology in this issue. While medieval manuscripts are praised for their rich colors and illuminating stories, it's the glitter of jewelry or the curve of a leather shoe that really helps connect us with our medieval predecessors.
Archaeology gives us a more tangible side to history and stokes the imaginative fires of our minds. While one museum visitor might be enthralled with the craftsmanship in an enamelled belt buckle, another might chuckle softly to herself about a pair of dice or ice skates made of bone.
We've still included lots of medieval news for your enjoyment, such as a discussion on Game of Thrones' Battle of the Bastards relates to medieval history and a review of the Walters Art Museum's new exhibit on medieval recycling.
Of course this wouldn't be our typical Letter without addressing current events. We want to mirror the calls for honest, respectful conversations in the United States and the United Kingdom with a call for respect across medieval studies. In many situations, the manuscript expert feels far removed from the archaeologist and vice-versa. We hope that everyone who admires, studies, or explores the medieval past can recognize the strength of an open, interdisciplinary discussion. Everyone's research will be stronger because of it and it might just alter your perspective. Keep an open mind and don't be afraid to get a little dirty.

Warmly,

Sandra and Dani

Sandra Alvarez

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

Danielle (Dani) Trynoski

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

Danièle Cybulskie

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

Peter Konieczny

Along with being a co-founder and 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.

About the Festival of Archaeology

Roman re-enactor at History Live! (Photo courtesy of Festival of Archaeology)

1,000s of people get hands-on with the past across the UK at events bringing our archaeology to life from 16-31 July 2016.
The Festival of Archaeology - coordinated by the Council for British Archaeology (CBA) - encourages everyone to explore the archaeology of their local area, watch experts at work, and experience archaeology for themselves.
Dig visits and open days give the whole family the chance to try their hand at techniques such as digging and identifying finds and experience the excitement of archaeology.
Enjoy farm and woodland-themed activities, talks on the latest discoveries and expert-led walks.
Tours of sites and buildings from recent centuries bring our industrial past to life - you can walk in the steps of Robert Stephenson and visit a coal mine.
Experience life as a Roman, Greek and Egyptian, with living history, warfare demonstrations, food tasting and mosaic making. Learn about the technology behind archaeology and have a go at geophysical and topographic surveys, or take part in mini-excavations or excavate a prehistoric and Romano-British site.
As ever, the Festival kicks off the summer holidays with hundreds of activities.

Enjoy archaeology all year round

Join the UK's leading archaeology charity, the Council for British Archaeology (CBA) and keep up with the latest discoveries and events.

Receive British Archaeology, our flagship magazine, and our members' newsletter direct to your door, plus offers, special events and plenty of ways to get involved in your local area. Options for adults start from just £3.20 a month. Order your membership pack today!
The Young Archaeologists' Club offers hands-on archaeology activities for young people aged 8 to 16. There are 69 YAC Branches across the UK. Most meet once a month, usually on a Saturday, and they are a great way to learn more about archaeology in your area and make new friends. To find out more about what Branches do and how you can get involved visit www.yac-uk.org.

The Council for British Archaeology (CBA)

The CBA is working tirelessly to help safeguard Britain's historic environment, from prehistoric and medieval sites to industrial structures and 20th century buildings. The CBA provides opportunities for everyone to discover and learn from archaeology, and get involved.
Membership makes a vital contribution to funding so the CBA can continue speaking up for archaeology and showing decision-makers that archaeology matters! Join the CBA and help give our past a future.

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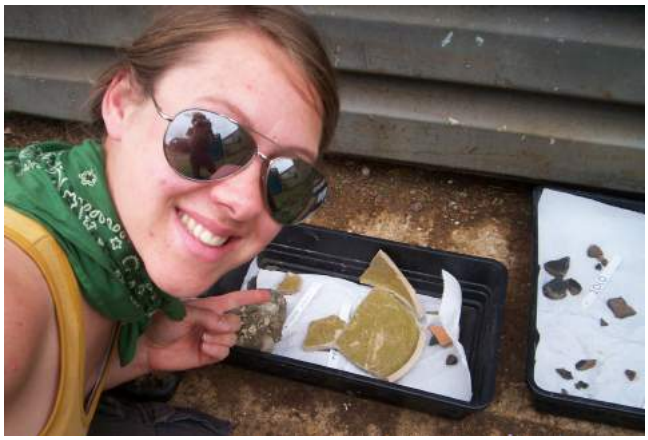
There's a Lot of Dirt: How Archaeology Works

by Danielle Trynoski



Left: A not-accurate depiction of the joys of archaeology. Image from indianajones.wikia.com
Right: The first medieval finds on a Romano-British excavation; nice bright green glaze pottery with enough pieces to reshape the base of the vessel! A big win in archaeology! Photo by author.

Archaeology studies human behavior over long time periods. Closely related to history, anthropology, and sociology, this discipline offers a more tangible connection with past peoples. Archaeologists study biology, geology, botany, metallurgy, chemistry, geophysics, and more in their quest to interpret the lifestyle of long-gone individuals. In medieval archaeology, this means having an ability to identify sheep versus goat skeletal remains, delicately uncover a corroding bucket handle, screen for seeds or nuts, or recognize period-relevant building material. In reality, there's a lot of dirt. Entry-level field archaeologists are half-jokingly known as "bucket monkeys" for valid reasons. In the modern world of commercial archaeology, development or construction firms hire archaeological consultant firms to handle any archaeology present in advance of building a new shopping center or apartment complex. To "handle" essentially means to excavate and remove, or ignore and leave undisturbed because in most situations that apartment complex is definitely coming into the space.

Commercial archaeology is also known as Cultural Resource Management (CRM), Heritage Resource Management (HRM), or Cultural Mitigation. In realistic terms, the primary developer hopes and dreams that no cultural materials (no archaeology) exists on the site. The identification of archaeology makes the development move more slowly and adds expense therefore, archaeology equals bad news for most developers. So to return to the original point: lots of dirt with no archaeology means that

lots of entry-level field archaeologists don't accomplish much other than move buckets of dirt.

Now, different strokes for different folks and all that, and different countries have diverse standards for "handling" archaeology. In California in the United States, there is a relatively high number of Native American tribal groups officially recognized by the U.S. Government, and most of these groups are relatively small. However, due to the self-governing ability of Native American reservations to host casinos, some of the California tribes are wealthy and command a political presence. This means that their archaeology receives relatively good care and attention. All development in California, including the posts for solar farm panels, has an archaeology monitor (observer) and most development projects have a tribal monitor as well.

In France, the commercial archaeology sector is nearly nonexistent since the state archaeology service or university teams perform most excavation. In the United Kingdom, CRM is prevalent due to national legislation about the requirement for a pre-development research survey, archaeological monitoring, and post-development research report publication. While there are many problems in the actual manifestation of this process, there are laws and policies protecting heritage features.

While the modern policies regarding archaeology are a sub-discipline in themselves, it's important for medievalists to understand something of the archaeological process. Yes, it is far removed from the manuscript analysis lab or museum collections storage but the tools and knowledge are equally as important for the study of the past.

Archaeologists can't analyze archaeology without first identifying the site and in recent years technology has drastically affected this process. Aerial photographs highlight soil configurations and foliage changes which may indicate the presence of archaeological materials, and this was a huge breakthrough for the discipline in the 1930's. Manual topography surveys, used for centuries, were gradually replaced by digital survey machines and GPS devices.

Now LiDAR (Light Imaging, Detection, and Ranging) use aerial lasers to scan the surface for minute topographical changes and infared satellite imagery can reveal changes in the foliage which are invisible to the human eye. Desk-based research using good ol' printed resources plus these new technological tools allows archaeologists to identify candidate sites for surface, or physical, surveys.

Surface surveys may include a number of data-gathering techniques including field walking, collecting GPS coordinates, magnetometry, ground-penetrating radar (GPR), or electromagnetic sensing. These non-invasive techniques together with the desk-based research, typically yield enough data to make a decision on whether or not to excavate. Excavation is expensive, and most firms (development and archaeological) do their best to avoid it. Excavation, or subsurface survey, requires a longer timeline, more staff, and more time. In many cases, if excavation is part of the project, then test trenches will be the first step.

The locations of these small excavation areas are either associated with data from the surface surveys or spread at random throughout the proposed development area to provide a true test of the potential archaeology. While field walking, magnetometry, and the other surface surveys require some expertise, excavators need to be detail-oriented when carefully recording and extracting finds, knowledgeable about matrices and soil stratigraphy, and efficient in their manual-labor-dirt-removal skills. Being able to identify a cluster of rocks which is not natural for the local geography is a special skill, as is the recognition of small pieces of charcoal below the topsoil which may indicate burning or metal-working.

Post-excavation skills are a somewhat different skill set, but equally important to allow for cleaning, identification, analysis, and registration of artifacts, soil types, skeletal remains, and botanical data. Trash heaps or rubbish pits, known as middens to most archaeologists, are some of the best finds because they typically contain lots of substantial data to analyze and process in post-ex.

While you may be disappointed to hear that not every archaeologist is constantly finding the next Staffordshire Hoard, Sutton Hoo, or long-lost royal remains, rest assured that most archaeologists are fascinated by what they do find. Archaeologists are the first ones to hold artifacts lost by an owner 800 years ago, or find an abandoned smith's forge. They uncover the simple homes and long-lost pathways of medieval folks and get a rough, dirty glimpse of their lives. Archaeology finds the nuts and bones of the feast mentioned in the manuscript, or the foundations of the monastic chapter house raided by Vikings. All medievalists should experience at least one archaeological moment in their careers; they might get their hands a bit dirty in their quest to reach out and touch the medieval.

Above left: Romano-British or early medieval pads for door frame. Top right: Nothing like sharing a crowded excavation trench with eight of your colleagues you've just met and a few rocks... Lower right: Heavy machinery is fair game for a nap on breaktime. Photos by author.

Cleveland Museum of Art Announces New Acquisitions

Icon of the New Testament Trinity, c. 1450. Byzantium, Constantinople. Tempera and gold on wood panel (poplar); 35.5 x 62.5 cm. The Cleveland Museum of Art

Recent acquisitions by the Cleveland Museum of Art include a Byzantine icon of the New Testament Trinity; a Bacchus centerpiece by famed artist René Lalique; an exceptionally beautiful Japanese lacquer writing box; a contemporary sculpture by a Cambodian artist; and an African figure from the Mbole people of the Democratic Republic of the Congo.

Icon of the New Testament Trinity
Painting dates to before the fall of Constantinople

This rare Byzantine icon represents an important subject in Orthodox Christian art, "The New Testament Trinity," which features Christ and the Ancient of Days (God the Father) seated on a bench with the dove representing the Holy Spirit between them. Christ is placed to the left and blesses with his right hand, holding a gospel book in his left hand. The Ancient of the Days––God the Father as Christ in old age––is placed to the right. Between them the Holy Spirit in the form of a dove hovers in an eight-pointed star that signifies the eighth day, or the future. On either side of the Trinity are two hymnographers, both identified by gold letters outlined in red.

The Icon of the New Testament Trinity is painted in a late Palaeologan style typical of Constantinople during its final century of existence and represents a

when Byzantine painting reached a brilliant crescendo. The icon is not signed or dated; however, analysis of the painting's style places it in Constantinople around 1450, just prior to the fall of Constantinople to the Ottomans in 1453. The icon would have been part of a series of paintings on panel that decorated a church templon, the barrier that separated the nave from the sanctuary in an Orthodox church. The painting's style is highly refined, and in a remarkable state of preservation.

A Byzantine icon assigned to Constantinople is exceptional on today's market. This work provides for the museum a much sought-after representation of the most important center for painting in the Byzantine world: Constantinople. The Icon of the New Testament Trinity complements the museum's other icon, Mother of God (Crete, c. 1425-50).

Bacchus Figural Centerpiece Support
Work by René Lalique, one of the foremost figures in 20th-century decorative art and design

Created in 1923 as part of a group to adorn the table of the president of France in the Elysée Palace in Paris, this "Bacchus" figural centerpiece support by René Lalique was shown only once to the public in the Salon d'Automne of 1923. Later, Lalique created other figural models destined for commercial sale, but the "Bacchus" example remained unique. Eight supports of this type were created for the palace to be arranged around the center of a table supporting a garland of flowers or ivy. These eight supports remain in the state collection of France, while this figure and one other have emerged on the art marked in the last 25 years. The figure depicts "Bacchus," the Roman version of the Greek god Dionysus, the god of wine, fertility, and ritual madness.

Realized in a neoclassical style consistent with the revival of traditional modes of decoration during the early 1920s, the form is updated to reflect modern sensibilities: stylized and ghost-like rather than realistic in form. Such "modernistic" interpretations of classical antiquity were an early vehicle for 20th-century decorative artisans seeking to create new versions of older iconography or forms. The "Bacchus" support also displays the finest of Lalique's modeling and casting techniques from the period of his apex in glass production. His signature patination––in this case flesh-toned to emphasize the human form––gives definition to the three- dimensional aspect of the composition. Perfectly proportioned and balanced, this figure is the most successful of all of Lalique's standing sculptural figures.

The museum owns several very important examples of Lalique's work in its permanent collection. All of these works highlight different aspects of Lalique's technique or design, yet none of them show his prowess in three-dimensional sculptural composition. This figure greatly enhances the stature of the CMA's decorative arts collection with an object of unparalleled beauty.

Bacchus Figural Centerpiece Support, 1923. René Lalique (French, 1860-1945). Cast and patinated glass; h. 25.5 cm. The Cleveland Museum of Art.

Writing Box (Suzuribako) with Phoenix in Paulownia
Lacquer writing box from Japan's "Age of Gold"

This writing box is a beautiful and functional example of the cultural florescence of the Momoyama period (1573-1615), often called Japan's "Age of Gold." IIt has a design of a phoenix in a tree along the bank of a flowing river on its exterior, and a lush array of chrysanthemum flowers and grasses under a silver autumn moon on its interior. It contains a metal water dropper and an ink stone for calligraphy.

Lacquer occupies a central place in the decorative arts of Japan. Although lacquer inlaid with gold and silver was first made in China, it was only after it was exported to Japan that the wide variety of sprinkled gold powder (maki-e) techniques were developed to their highest level. Objects such as the Writing Box with Phoenix in Paulownia amply demonstrate why Japan remains the first country that comes to mind when lacquer is mentioned, and why Japanese lacquer has been celebrated by other cultures—including China—over the centuries. Dramatic effects are achieved in this box through the use of pear-skin ground (nashiji) decoration, foil application, and takamaki-e, in which sprinkled gold and silver powders are built up to create elements in high relief.

Although leading institutions in Japan have rich holdings in Momoyama period lacquers —and fine examples of lacquer writing boxes from the period—there are far fewer examples of early lacquer writing boxes in American collections. The Cleveland Museum of Art is fortunate to own a number of early Japanese lacquers, but this rare, beautifully preserved box exemplifying the exceptional beauty and technical achievements of Japanese maki-e lacquer artists is unique within the collection.

Seed Pods
Large-scale contemporary sculptures by Cambodian artist

This pair of large-scale sculptures was made by Cambodian artist Sopheap Pich (b. 1971). In his studio in Phnom Penh, the artist and his team make grid networks of hand

-cut bamboo strips and rattan, secured with steel wire and manipulated by fire to create lyrically undulating, monumental, organic forms. The hardships and hunger of Pich's childhood––marked by Cambodia's social and political turmoil, the extremist Khmer Rouge regime, and life in refugee camps during the period of civil war––find expression in the emptiness of his sculptures.

In 1983, a Christian charity helped relocate Pich and his family to Northampton, Massachusetts, where he attended middle school and high school. He went on to earn a Bachelor's degree in Fine Arts with a concentration in painting at the University of Massachusetts, Amherst, and an MFA at the Art Institute of Chicago. He returned to Cambodia in 2001 where he shifted his practice to making sculpture and has achieved widespread international acclaim for his work.

Seed Pods is the first work of art by a contemporary Southeast Asian artist to be added to the distinguished historical collections at the Cleveland Museum of Art. As a vegetal form, Seed Pods presents a vital link to the early Indian and modern Pan-Asian emphases on the life forces of nature in art.

Writing Box (Suzuribako) with Phoenix in Paulownia, 1573-99. Momoyama period (1573-1615). Lacquer on wood with sprinkled gold and silver powder (maki-e) and gold and silver foil application; 4.3 x 20.4 x 23.8 cm. The Cleveland Museum of Art.

Seed Pods, 2015. Sopheap Pich (Cambodian, 1971). Bamboo, rattan, steel wire; 249 x 221 x 30 cm. The Cleveland Museum of Art.

About the Cleveland Museum of Art

The Cleveland Museum of Art is renowned for the quality and breadth of its collection, which includes almost 45,000 objects and spans 6,000 years of achievement in the arts. Currently undergoing an ambitious, multi-phase renovation and expansion project across its campus, the museum is a significant international forum for exhibitions, scholarship, performing arts and art education. One of the top comprehensive art museums in the nation and free of charge to all, the Cleveland Museum of Art is located in the dynamic University Circle neighborhood.

For more information about the museum, its holdings, programs and events, call 888-CMA-0033 or visit www.ClevelandArt.org.

How the Battle of the Bastards squares with medieval history

By James Clark (Professor of Medieval History, University of Exeter)

Jon Snow, The Battle of the Bastards. Photo courtesy of The Wrap (www.thewrap.

A 12-foot giant, his unhuman features oddly familiar (almost homely, after two screen decades colonised by combat-ready orcs) wheels around a wintry courtyard, wondering at the thicket of arrow shafts now wound around his torso. He stops, sways somewhat, and falls, dead. So Wun Wun the Wilding met his doom in The Battle of the Bastards, the penultimate episode of this season of Game of Thrones.

One casualty which, with countless others in the scenes before and after, might have a claim to a place in history, apparently. "The most fully realised medieval battle we've ever seen on the small screen (if not the big one too)", is the breathless verdict from The Independent.

As a full-time historian of the other Middle Ages – Europe's, every bit as feuding and physical as the Seven Kingdoms but with better weather - I am struck by the

irony that Martin's mock-medieval world might now be seen to set the bar for authenticity. There's no doubt that for much of screen's first century, medieval was the Cinderella era: overlooked, patronised and pressed into service for clumsy stage-adaptations, musical comedy and children. But over the past two decades – almost from the moment that Marsellus fired the line in Pulp Fiction (1994) – we have been "getting medieval" more and more.

Medieval millennium

Any connection between Braveheart (1995) and recorded history may have been purely coincidental, but its representation of the scale and scramble of combat at the turn of the 13th century set a new standard, pushing even Kenneth Branagh's earnest Henry V (1989) closer to the Panavison pantomime of Laurence Olivier's film (1944). Branagh had at least toned down the hues of his happy breed from the bold – indeed, freshly laundered – primary colours of Sir Laurence's light brigade, but his men-at-arms still jabbed at each other with the circumspection of the stage-fighters while noble knights strutted and preened.

Of course, at times it threatened to be a false dawn: First Knight (1995) and A Knight's Tale (2001) are undeniable obstacles in making the case for a new realism. But new epics have extended the territory taken in Mel Gibson's first rebel assault

Now already a decade old, Kingdom of Heaven (2005) achieved a level of accuracy without reducing the cinematic to the documentary. For the first time, the scene and size of the opposing forces were not compromised by either budget or technological limitations. The audience is led to gates of the Holy City as it would have appeared to the Crusaders. The armies' subsequent encounter with one another is captured with the same vivid colour and fear that the contemporary chroniclers conjure them, catching especially the crazy spectacle of Christian liturgical performance – crucifixes, chanting priests – on the Middle Eastern plain. And descriptive details were not lost, particularly in the contentious arena of Crusader kit, now a hobbyists' domain into which only the brave production designer – and braver historian – strays.

Meanwhile, Peter Jackson painted energetically with his medieval palate in the Lords of the Rings trilogy, not, of course, pointing us to a place or time but certainly providing a superior visual vocabulary for the experience of combat in a pre-industrial age.

Back to basics

So, has Game of Thrones bettered this?

There are certainly some satisfyingly authentic twists and turns woven around The Battle of the Bastards. The most significant casualties occur away from the melee of the pitched battle in one of a number of routs (medieval battles always ended with a ragged rout, not a decisive bloodbath). And the principal actors in the drama do not readily present themselves for a tidy dispatch. The mounted forces of Westeros are rarely decisive and even fighters of the highest status do not see out the day in the saddle.

Also accurate are the individual acts of near-bestial violence which occur, are witnessed and go on to define the significance of battle. The deliberate breaking of Ramsey's face by Jon Snow is a point-of-entry into a central but still under-researched dimension of medieval conflict: ritual violence, such as the systematic, obscene dismemberment of the dead and dying English by their Welsh enemies during the Glyn Dwr wars.

Jon Snow standing against Ramsey's charge. Photo courtesy of Screen Rant.

Yet I suspect that these are not the snapshots that have won the superlatives. No doubt it is the standout features of the battle scenes: their scale, the weaponry and the "reality" of wounding in real time that have held most attention. And these threaten to turn us again in the direction of that Ur-Middle Ages which we had every reason to hope we had left for good.

Because medieval armies were always smaller than was claimed, far smaller than we see here. Weaponry was not fixed in time, but – more like the Western Front in 1917 than you might imagine – a fluid domain of fast-developing technology. It is time that directors gave space to firearms, which were the firsthand experience of any fighting man from the final quarter of the 15th century. They must also shed their conviction that "medieval" means hand-to-hand combat. It was sustained arrow-fire that felled armies, not swordplay, nor fisticuffs.

Life on the medieval battle path also meant poor health, rapid ageing and no personal grooming. So we are also overdue sight of a medieval fighting force as it might actually have arrived on the field: neither sporting sexy hairstyles, nor match-fit for action. They of course arrived after months of marching, if they arrived at all: dysentery passed through campaigning forces with fatal routine. They faced their foe in a youth that would have felt more like middle age to you and me.

And in the middle of this Ur-medieval battlefield there is a 12-foot giant, just to confirm that this not medieval Europe, by any means.

Originally published in The Conversation.

"Vikings Unearthed"
A Response to the Point Rosee Documentary
by Danielle Trynoski

In spring 2016, the medieval archaeology community started buzzing about a potential new Viking site identified in North America, known as "Point Rosee." Many researchers didn't know much about the site or the related data, and had to read short press release articles with a few pictures. In April, a television documentary on the new site was aired and the research was publicly announced. The geographic location is still somewhat secretive, but after viewing the documentary, it's relatively easy to pinpoint the immediate area using Google Maps satellite images. While this archaeologist isn't convinced that Point Rosee is a Viking site, the documentary does provide some fantastic context for the Viking Age and Viking activities.

Indeed, it's satellite images that started the entire research project. Dr. Sarah Parcak of the University of Alabama uses satellite images, infared, and near-infared scanning technology to locate sites with high probably of containing active archaeology, known as productive sites. She's referred to as a "space archaeologist" in the TV program, due to her use of satellites. While this title is maybe o.k. for general vernacular, it really isn't too accurate. There are many industries apart from archaeology using predictive modeling and remote sensing based on satellite images and infared technology. Most of these pay better than archaeology such as oil and gas companies. While aerial images have been used in archaeology since the 1920's, the application of predictive modeling using satellite images and infared in a GIS context is relatively new to the practice of archaeology.

Returning to "Vikings Unearthed," the program provides a good overview of Scandinavian society from recognized scholar Neil Price. The timeline and vocabulary is appropriate despite repeated comparisons of the traders versus raiders. It's a relief to see a few concrete dates included to help give the public some context for the Viking Age; accurate maps also help to show the extent of Viking expansion, travel, and contacts.
It even discusses the Salme sites (Applause!) dated to the 8th century. This site, in modern Estonia, contained seven bodies in Salme I, the smaller of two boats, the most in any previously discovered Viking boat burial. Salme II, 55 feet long by 10 feet wide, contained 34 bodies, likely men. The Salme II bodies were covered by shields, then by sacrificed animals including dogs and birds. Salme II contained more swords than men.

. It had been assumed that most Vikings were farmers and wouldn't have access to high numbers of weapons, so this was a surprising find. The Salme swords were high-class weapons, carefully forged with a high level of skill with decorated pommels. The show discusses ship technology with an overview of the Oseberg ship, c. 800 A.D. Likeable historian and host Dan Snow visits the Viking Ship Museum in Roskilde where he sees how to make a recreated klinker ship using traditional tools. He helps split oak planks, which are strong AND flexible. Snow stands on top of a weathered plank, which bends significantly under his weight but doesn't crack. They walk out to see one of the finished recreations, and master boat builder Martin Dael Rodevad shows Snow how this flexibility manifests in a finished ship. The movement in the ships allows it to absorb stress in rough waters.

Snow takes the viewer to the UK, to talk about Vikings in England. The Anglo-Saxon Chronicles record attacks and raids, and Snow visits Portmahomock in Scotland to meet with eminent medieval archaeologist Martin Carver. They discusses the past existence of a thriving monastic community and farming community, with connections throughout Britain and the continent plus a wealthy monastic treasury. Carver gives a somewhat detailed account of a monk that was killed by three or more sword blows to the skull, discovered in excavations at the site.

Top to bottom:
The Oseberg ship (Photo WIkicommons).
Excavations at Portmahomack (Photo york.ac.uk).
10-11th century Carnelian bead from Gotland (Photo www.gotland-fieldschool.com).

The camera cuts offsite to Neil Price, who reminds us that the Vikings weren't the only group performing violent raids. Scandinavians were just one of the groups performing these acts on Christian places of worship in the 8th and 9th centuries.

In the 9th century, Vikings started settling. The Shetland Islands were an early settlement spot, with several Scandinavian longhouses discovered through excavation. Parcak uses the distinctive shape of longhouses to aid her search. Viewers are taken to Parcak's lab (or a fancy set) and identifies Papa Stour, one of the islands and a potential Viking settlement site identified by Parcak using near-infared imagery.

Parcak interprets high-resolution satellite imagery taken from satellites orbiting 400 miles above the earth's surface. A new satellite, WorldView3, has a relatively fine resolution of .3 meters. It shows details like structures, rooms, wall width, etc. This satellite can also record information in light spectrum including near-infared. This reading includes subtle differences in foliage reflecting soil changes and moisture differences beneath the surface. It's not visible to the human eye, but shapes and outlines can be clarified by manipulating the image.

The North House farm site on Papa Stour is the first potential Norse site to be excavated using Parcak's technique. Some researchers even contest that "Papa Stour" is derived from the Old Norse "Papey St ra" meaning big island of the priests. Early in the excavation, a foundation wall was uncovered. A few days later, a carnelian bead was recorded. Carnelian was sourced from India, and has been discovered in other Viking sites. Val Turner, the Shetlands Regional Archaeologist, visited the site and confirms that the shape and size of the wall is comparable to other Norse longhouse excavations in the Shetlands.

Vikings Unearthed: Doug Bolender Dan Snow Dr Sarah Parcak. Photo courtesy of KPBS.org

Snow continues to provide context for the Vikings in Great Britain, discussing the Great Heathen Army which invaded England in 850's. This invading army wintered in camps, like the location at Repton recorded in the Anglo-Saxon Chronicle. Snow visits Repton with Martin Biddle, who excavated the Viking camp site in Repton forty years ago. The Trent River runs adjacent to Repton, and the Viking camp was adjacent to the river, horseshoe-shaped, circled by a ditch and bank. In the excavation, a singular special Viking burial was discovered next to the church. Biddle describes that this contained a male skeleton with a sword, beads from a necklace, and a wild boar's tusk placed between his legs. One of his femurs had evidence of a sword cut which due to the angle likely separated his *ahem* boar's tusk and the inclusion of this in the grave was likely a symbolic replacement. Repton's medieval church was incorporated into the defensive ditch and bank, disrupting the religious community backed by the local royalty. Nearby, Biddle also uncovered a mass grave. The bones had been collected and carefully stacked in the grave, indicating that they were brought to the site. His theory is that over 260 individuals were brought back to this "Viking territory" for burial. The group was over 80% male and mostly young adults.

The Anglo-Saxon Chronicle and archaeology shows that Viking settlements continued to spread in the 9th century. They settled in the established city of York in 876 A.D. Here, they develop a thriving industrial quarter. Snow visits the Yorkshire Museum where curator Andy Wood discusses a recent find, the Vale of York Hoard. This collection shows the relationship between the Christian Anglo-Saxons and the polytheistic Vikings. Woods points out the features of a St. Peter's Penny, a coin struck in York in the late 9th century. It has Latin text combined with Viking symbols like a sword and Thor's Hammer. The Hoard contains other coins minted near modern Uzbekistan plus items from Ireland and Russia, showing the extent of the Vikings' network.

Snow connects with Andrew Jones of York Archaeological Trust in Betty's Tea Rooms, a popular York eatery. Jones describes the layers of intact archaeological record beneath the café and city, including up to 3 meters of human excrement which provides evidence of diet, nutrition, cooking methods, and overall health. Food supply was diverse, but so were parasite counts. This is a true glimpse into the lifestyle of the Vikings in a country foreign to them, and it's pretty humorous that Jones

A selection of the Vale of York Hoard. Photo WikiCommons

his favorite medieval coprolite into a posh tea café.

Moving back to Scandinavia, the narrator describes "oppressive rulers driving people away" to settle in distant locations. That may be debatable, but there definitely was an expansion in the 9th and 10th centuries. Iceland was colonized within 60 years of the first contact, with buildings created from stacked turf blocks. Can Parcak's technology spot evidence of turf buildings? She believes yes. Parcak is joined by Doug Bolender from the University of Massachusetts to evaluate satellite imagery from Iceland. Straight lines and right angles indicate man-made features, so they, and we the viewers, travel to Iceland to explore further. Test trenching reveals evidence of turf walls created by stacking turf blocks and the application of near-infared as an identification tool is supported by this find.

With this discovery in Iceland, the narration provides an introduction of the Icelandic Sagas including a note of caution about their reliability. The Sagas do provide details about lifestyle, sailing techniques, government, and personalities, yet they are stories transmitted verbally for hundreds of years before being recorded in writing. Snow tours the Thingvellir, the site of the Viking parliament which is at the junction of the North American and Eurasian tectonic plates. Researcher Emily Lethbridge elaborates on the issues facing the Icelandic government in the Viking Age.

Disputes, feuds, legal revisions, judicial sentencing, and exiling all happened at the Thing. The Sagas record the exile of Erik the Red, who sails further west and eventually reaches land which he names

Greenland. To see what it feels like to be in the North Atlantic in an exposed ship, Snow jumps a ride on the Ottar, a replica Viking ship. He checks out the typical shipboard fare with Captain Ebsen Jessen. Smoked lamb (smoked over reindeer droppings!), dried cod, pickled herrings, fresh fish, and preserved foods were high in protein and lasted for weeks.

"We don't know for sure what tools or techniques the Vikings used to find their way through open seas" admits the narrator, which is an honest statement unlike some other Vikings shows.

Jetta Arneborg of the National Museum of Denmark visits one of the best preserved Viking sites in Greenland with Snow. The farmstead at Volstead is marked by the ruins of the church, and stands for a major debate on the success or failure of the Greenland colonies. This substantial building was finished about 150 years before the colonies were vacated and represents one of the earliest Christian settlements in the "New World." The Vikings gathered walrus ivory for trade and hunted seal for sustenance, with farming contributing a small amount of the overall nutritional intake. The Greenland colonies lasted for 500 years and it is estimated that these settlements housed around 3,000 people.

Erik the Red's son Leif Eriksson continued west from Greenland, and the Icelandic Sagas offer descriptions of the lands discovered on his journeys. Lethbridge paraphrases the Sagas for Snow: Helluland is the Land of Stones, and has similar characteristics to Baffin Island. Markland is heavily forested and appears to be similar to modern Labrador.

As Leif's crew starts to explore the coastlines, they discover wild wheat and grapes and call this section of coast Vinland. Vinland might be Newfoundland and the Gulf of the St. Lawrence River, yet again it might not. In 1960, the L'Anse aux Meadows Norse site on the northeastern tip of Newfoundland was identified. Parcak and Snow travel to L'Anse aux Meadows and meet Birgitta Wallace of Parks Canada Agency, member of the original archaeological team.

The eight turf buildings on the site were

Recreated Norse sod longhouse at L'Anse aux Meadows.

Photo by D. Gordon E. Robertson, WikiCommons

divided into four complexes and can be identified by the mounds of turf covering the collapsed walls and foundations. To Wallace, the most exciting find is three butternuts which do not, and did not, grow naturally on Newfoundland. The closest naturally occurring growth is hundreds of miles south in modern New Brunswick, proving that Vikings explored past L'Anse aux Meadows. Wallace notes that even more exciting, butternuts grow in the same areas as wild grapes in New Brunswick so Vinland may still be waiting to be identified.

It is estimated that the L'Anse aux Meadows site housed up to 90 people. Several industrial features including a smelting furnace were excavated in the 1960's project. It is similar to Viking furnace sites in Scandinavia, with evidence of a cylindrical furnace and iron slag. Nail fragments were also recovered in abundance, evidence of ship building or repair in Scandinavian sites. Other buildings included at least three residential longhouses with interior wooden paneling. Parcak reviews the reconstructed buildings at L'Anse aux Meadows, looking at details of construction such as the thickness of the walls. She notes that turf is an ideal building material since it is dense yet malleable; almost like an "all-natural Lego" block.

Returning to the Saga descriptions, Lethbridge states that a number of sites were mentioned in the Vinland area. In particular, an estuary and lake shore location is mentioned as a winter camp site, named "Hope." This encourages Parcak to narrow down some candidate sites using satellite imagery. Her search has focused on the coastline of Labrador, the St. Lawrence River, Maine, and Newfoundland. She narrowed down on Point Rosee on the western coast of Newfoundland, where a dark stain on the imagery appears. Parcak manipulates the image, and a shadowy rectilinear shape appears. According to her, the shape imitates a longhouse. It is 22 meters long by 7 meters wide with an internal dividing wall, similar to the longhouses at L'Anse aux Meadows. Her conclusion is that this is the first site in 55 years which deserves additional investigation and excavation.

Bolender examines Parcak's images and expresses doubt. He thinks the "longhouse" could easily be a sand or rock formation and cautions that human beings by nature are wont to seek out patterns. As an experienced archaeologist with 15 years of Icelandic excavation, he is working with Parcak to identify candidate sites along the Atlantic seaboard. Cut back to Parcak, who outlines the process for confirming if the site merits excavation.

First, the team requires permission from

Canadian authorities. Secondly, they perform non-invasive surveys such as field walking and magnetometry. The magnetometer records magnetic differences in the soil caused by digging, burning, or the presence of metal. Team member Dave Gathings lays out a grid and takes the readings. A few "hot spots," with higher level of magnetism, are adjacent to or overlapping with the satellite imagery and convince Canadian authorities to permit 14 days of excavation.

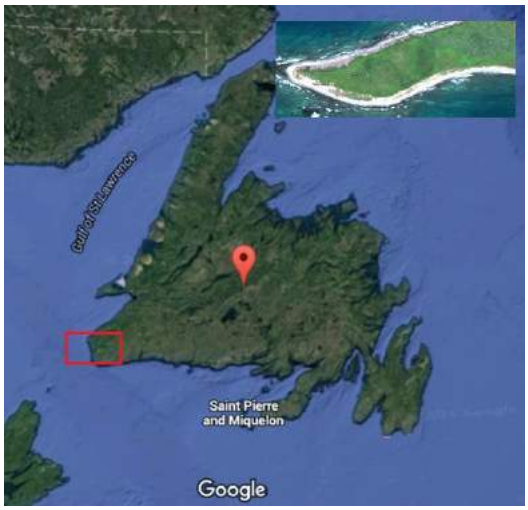
This is when it starts to get a little dirty. Literally.

Point Rosee, a relatively thin peninsula, has numerous beaches ideal for pulling up ships. Canadian archaeologist Fred Schwartz and the team take topographical survey points and lay out a grid including the magnetometry "hot spots." On Day 3, the test trenches reveal a change in the soil, changing from the top layer of heavy peat to a sand deposit.

When you're excavating for 1000-year old turf buildings, a change in soil which might indicate manual alteration of the site (e.g., leveling for a building pad) can be worth noting. A few days later, Schwartz discovers a large boulder, potentially cracked by high-temperature fire.

Fire-cracked rock (FCR) is a notorious material. It's difficult to identify even for many experienced field archaeologists and natural breaks can be very similar to the cracks and breaks caused by high heat. Most FCR in archaeological contexts is in a smaller size, not typically a large boulder. To create temperatures high enough to split this boulder, bellows or other accessories would be needed to fan the fire in a furnace. These high temperatures are also required for working iron and steel. When there is metalworking, there are typically waste products in an archaeological site. Slag, produced by purifying raw iron, and hammerscale, the small flakes of metal produced by hammering hot metal, are most common.

Gathings brings out the magnetometer and finds high readings. The next day, Parcak pulls out what could be slag, typically evidence of metalworking and the existence of a furnace. On Day 10, the team finds what might be the head of a nail or other metal by-product. They wet-screen, or sieve, soil from the trenches and find other objects which might support the existence of metal-working processes.



Left: The boulder identified as fire-cracked rock by the excavation team.
Above: Potential slag from regining bog-iron ore.

Photos by Robert Clark, National Geographic

.In the same trench as the cracked boulder, a dense layer of what might be compact ash is identified with flat stones beneath. According to Bolender's experience, the ash layer is typical in Icelandic excavations, and a flat layer of anything indicates human interference with nature. Further screening turns up what might be a seed or berry. Organic material like seeds, wood, or bone can be used for radiocarbon dating so are highly desirable in archaeological excavation. These tentative field identifications will be tested later when the finds can be carefully cleaned and formally tested in lab conditions.

Doug Bolender visits the site in the last few days of excavation and Parcak gives him an overview of the highlights. He confirms that features like the cracked boulder and small finds are typical of Norse iron-working sites in Iceland, and starts expanding one of the test trenches. Bolender, experienced in excavating and identifying archaeological evidence of turf walls, uncovers a series of dark bands which resembles lines of turf blocks. "I'm having a lot of trouble making it a geological anomaly," says Bolender, meaning that it's more likely to be a man-made site than natural. "If we were in Iceland, I wouldn't think twice about identifying what's here."

After leaving the site, the finds are sent for testing. Parcak is most eager to see the results of the radiocarbon dating, which turns out to be more recent around the 18th century. Parcak isn't pleased, and wonders if the high levels of water at the site pushed a more modern berry down into an earlier site. She says, "If the site were historic, we would've found one thing," such as glass or pottery in the five test trenches. Bolender agrees that the radiocarbon result doesn't rule out Point Rosee as a Viking site because of the evidence for fire and turf walls, but it doesn't help build the case either. The archaeological features could still support a Native American site, but the metal tests could indicate evidence of metallurgy.

An electron microscope tests for chemical composition in the potential slag and hammerscale from Point Rosee, and archaeo-metallurgist Tom Birch confirms that some of the "slag" is actually just natural stone despite having a deceptive appearance. Other samples however, are confirmed to be bog iron ore, collected and roasted to purify the metal content. This IS evidence of metal working at the site, even if it doesn't support the existence of a furnace. Birch confirms bog iron ore is typically roasted in advance of refining the ore and working it.

Parcak and Bolender are excited, and are strongly encouraged that Point Rosee is actually a Viking site.

Since the screening of the documentary in North America and Europe, the site has received a lot of attention in the media. Well, as much as medieval archaeology would ever get without having a royal buried in a parking lot, but that's another issue. What is an issue to many academics and this reviewer is the slim nature of the evidence from the Point Rosee site. There might (italics) be main-made straight lines on the near-infared images. There might (italics) be remnants of turf blocks. There might be (italics) evidence of metal-working. Most of the post-excavation testing did not support Parcak's hypothesis, and in more recent interviews she has implied that she felt pressured to make overt claims of her belief that the site was Norse.

While it's still unclear if the Vikings had a nail-forging furnace at Point Rosee, the program did provide an excellent story of Viking culture and expansion. It concluded nicely with the story of the excavation and didn't shy away from discussing actual archaeology. The daily dirt is balanced by small but significant victories like the carnelian bead discovered on Papa Stour.

I hope that more excavation happens on Point Rosee, but for now, viewers can sit back and enjoy this television tour through Viking Europe and the archaeological proess.

New Feature!

Medieval Minded

This new monthly feature will showcase a professional medievalist and provide some insight on the person behind the publications.

Dr. Alison Leonard

Twitter @Scandinavigator
See her profile on Academia.edu

Current Occupation:
Mellon Foundation Post-Doctoral Research Fellow in Early Medieval British History and Material Culture, Faculty of History, University of Cambridge. I get to study coins and Viking artefacts at the Fitzwilliam Museum, and teach enthusiastic students in the Faculty of History and the Departments of Archaeology and Anglo-Saxon Norse and Celtic.

Why'd you go medieval?
My dad's English (I'm Canadian) and every year we'd travel to England, where I got hooked on castles and Tolkienesque countrysides. I also read a lot about Merlin and King Arthur, so growing up I had a very romantic view of medieval Britain. It fuelled a passion for the period that got me to where I am now. I've since given up castles for much smaller, earlier, and more mundane objects. The landscapes are still very important to me though.

Favorite medieval thing:
I believe strongly in the power of place in the past—and not just for the medieval period—so I would have to choose a place as my favourite medieval thing. I would say the Wreake valley in Leicestershire, with its variety of Old English, Old Norse, and 'hybrid' place-names, prehistoric tumuli, ridge/furrow fields, and numerous 'moot' and 'ting' sites with commanding views across the valley. But if I could, I would add an artefact found there: a finger-ring of probable Continental origin, highlighting the extensive networks of trade & communication that permeated early medieval England, even deep in the midlands. Studied apart, landscapes and small finds provide us with lots of information, but taken together they can convey even more.

If you could time travel, would you live medieval?
I've been thinking about this question a lot recently since I just finished reading Connie Willis's *Doomsday Book*. Yes, I'd do it for the sake of research and to satisfy my own curiosity. But I don't think I'd last long. Infectious diseases aside, I'd probably struggle to keep warm. Perhaps if I could time travel to a Mediterranean climate I'd do better. Studying the Vikings gives me a few options!

Favorite modern thing:
I have two new favourite modern things: our kittens, Aubergine and Frobisher (Aubie & Frobie). Cats are the perfect companion for an academic, providing just the right amounts of company and distraction. Frobie used to have a fixation with computer screens and sitting on keyboards, but now he's grown out of that it's easier to get work

Lady Arbella Stuart

by Susan Abernethy

Since I've been studying Tudor history, I've never come across another historical figure with as remarkable a story as Arbella Stuart.

She was a great granddaughter of Margaret Tudor through her paternal grandmother and therefore a cousin of Queen Elizabeth I of England and King James VI of Scotland. Because of her dynastic significance, she was never allowed to marry by Queen Elizabeth or King James. Her two ill-fated attempts to marry without the monarch's permission were possibly a gamble for the throne of England, getting her into trouble with both monarchs. An intellectual and political neophyte, her expectations in life would result in a tragic ending.

Arbella's birth was the result of a marriage which came about due to a conspiracy between her two grandmothers, Margaret Douglas, Countess of Lennox and the formidable Bess of Hardwick. Margaret was the daughter of Margaret Tudor as well as the mother of Henry, Lord Darnley, second husband of Mary Queen of Scots. These two women planned a meeting late in 1574 to which Margaret brought her son Charles Stuart, Earl of Lennox and Bess brought her daughter Elizabeth Cavendish. Margaret feigned sickness and Bess nursed her, leaving the two children supposedly alone. The two were married without Queen Elizabeth's permission and Margaret and Bess pretended to be ignorant as to how the marriage came about saying the two children fell in love and were married before they could be stopped.

Arbella was born late in 1575, most likely at Lennox House, in Hackney. Her father died of consumption in April of 1576 and his earldom went to another male relative. When her grandmother died, all her English properties went to Queen Elizabeth I, leaving Arbella with no title or income. All her life, Arbella and her relatives, including her aunt, Mary Queen of Scots, tried to restore her Lennox title to her to no avail. Because Arbella was related to Queen Elizabeth and due to her lack of direct heirs, Arbella was considered by some to be a contender to the throne of England. She would always be the subject of possible kidnapping attempts as well as potential marriage alliances.

Arbella's mother died in January of 1582 and she went to live with her maternal grandmother Bess of Hardwick where she was kept under close watch. Bess devoted her life to Arbella's upbringing, instilling in her a sense of entitlement because of her royal blood and always seeking royal favor for her.

Portrait of Lady Arbella Stuart by Robert Peake the Elder

Arbella received a stellar education, learning the classics and several languages. Throughout her life she would always find solace in reading and studying. Arbella would become close to Mary Queen of Scots who was in the custody of Bess of Hardwick's husband, George Talbot, Earl of Shrewsbury.

As royalty, Arbella was a highly desirable bride. Around 1583, Bess arranged a marriage between Arbella and Robert, Lord Denbigh, the three year old son of Robert Dudley, Earl of Leicester and premier favorite of Queen Elizabeth. The unfortunate boy died in 1584 and a marriage was discussed between Arbella and King James himself. This never materialized nor did another proposed marriage with the Duke of Parma's son. Other marriage proposals were debated but it soon became obvious the Queen would never agree to any marriage for Arbella. She didn't want to see Arbella have children who might become rivals for her throne.

In 1588, Arbella became a lady-in-waiting to Queen Elizabeth and lived at court. While there she developed a friendship with the Queen's current favorite, Robert Devereux, 2nd Earl of Essex. She was seen chatting with him in public, infuriating the Queen. It is unclear if Arbella was actually in love with Essex but she was sent home to Bess in disgrace. This unfortunate incident led to a decade long exile from court. Arbella continued her studies but she increasingly resented the restrictions she was forced to live under with her grandmother. Arbella recruited her uncle, Bess' son Henry Cavendish in an ill-fated attempt to extricate herself from Hardwick Hall.

Hardwick Hall, Photo by Honeysuckle & Castle

This incensed Bess. There were increasingly bitter confrontations between the two women and in 1602, Arbella had enough and started to plan her ultimate getaway.

During the Christmas season, she persuaded a servant to deliver a message to Edward Seymour, the 1st Earl of Hertford. The message was an acknowledgement that her friends had convinced her to accept his proposal of a marriage between herself and his grandson Edward Seymour. Now the Seymours had a claim to the English throne themselves, being descendants of Mary Tudor, younger sister of King Henry VIII. Either Arbella was displaying a colossal amount of bad judgment or she was deliberately trying to provoke Queen Elizabeth. It may have been her intention to make a play for the throne as Queen Elizabeth was ill and dying. The Earl of Hertford was appalled at the suggestion of an alliance with anyone of his house and promptly reported Arbella's blunder to court, denying any involvement in the whole affair.

Elizabeth's ministers dispatched Sir Henry Brouncker to Hardwick Hall to question Arbella.After spending many hours interrogating her, he determined Arbella was merely trying to draw attention to her miserable home life. She was not to be punished but after this official court visit, Arbella was under severe stress. She wrote many tearful, frantic and irrational letters to many officials declaring she had a secret lover. She refused to eat and drink. Brouncker questioned her

about her mysterious paramour. She declared it was King James of Scotland who happened to already be married to Anne of Denmark. Robert Cecil, Elizabeth's chief minister, wrote on the back of one of her letters "I think that she hath some vapours on her brain".

After this traumatic incident, there was a permanent breakdown in the relationship between Arbella and her grandmother. Bess was eager to have her out of the household as quickly as possible as she felt she could no longer trust or control Arbella. Queen Elizabeth died in March of 1603 and there was a peaceful transition as King James VI of Scotland came south to claim the English throne with the aid and support of many of Elizabeth's important councilors. King James was supportive and understanding of Arbella's situation and she went to live at court.

Shortly after this a plot was uncovered which was put forth by Henry Brooke, Lord Cobham. His plan was to murder King James and Robert Cecil, marry Arbella to Thomas Grey, fifteenth Baron of Wilton and put her on the throne. Cobham sent a letter to Arbella with this absurd scheme. Arbella laughed at the letter and promptly handed it over to the king. Cobham was put on trial for his treason and Cecil spoke in favor of Arbella, saying she had no knowledge of the plot. Again she escaped punishment and the king gave her an increased pension and an official position in the court of Queen Anne.

Arbella considered the court pastimes juvenile and a waste of time and observed court politics with cynicism. But she was pleased with her increased revenue and new found independence. She remained very diligent and serious in her studies while at court. Arbella was named godmother to the king and queen's daughter Mary in 1605. Also in that year, she managed to escape any involvement in the Gunpowder Plot to assassinate King James and replace him with his daughter Elizabeth.

In 1608, Bess of Hardwick died. Arbella would visit Hardwick Hall and eventually bought herself a home and refuge from the court at the Blackfriars. She suffered with smallpox that Christmas and then went on a progress of sorts, taking advantage of the waters at Buxton and visiting friends and family. She managed to spend a lot of money on this trip and began to hope the king would allow her to marry. She was now thirty-four and time was passing quickly. But King James, like Queen Elizabeth, had no intention of letting her marry and produce further heirs to the throne.

By now Arbella had met William Seymour at court. He was the twenty-two year old brother of the Edward Seymour she attempted to marry in 1602. Once again her bad judgment was demonstrated in trying to ally with the Seymours. If her intention was to provoke the king, it worked. Early in the morning in her apartments at Greenwich Palace, on June 22, 1610, she married William. He was looking to make a living for himself and find a place at court and was grateful for

William Seymour, Marquess of Hertford, later 2nd Duke of Somerset (1588-1660), portrait attributed to Gilbert Jackson (c.1595/1600-post-1648), private collection.

the attention he received from Arbella. Both Arbella and William had disregarded warnings from the king and within seventeen days the reality of their marriage was discovered. William was sent to the Tower of London and Arbella was put under house arrest at Sir Thomas Parry's house in Lambeth.

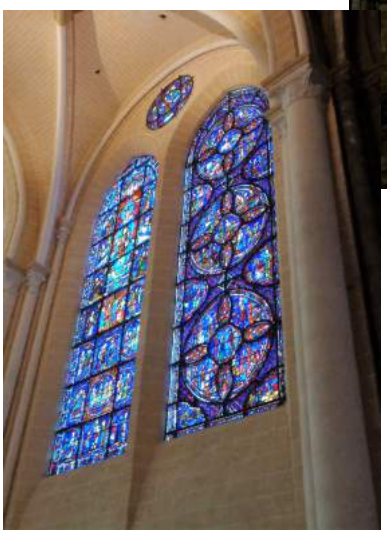
Arbella and William secretly managed to visit each other and have conjugal visits. When the king learned this, he ordered Arbella be sent to Durham. On the way, Arbella became seriously ill. Whether it was real or not is a matter of debate. She was allowed to rest for a while and two days before she was to depart, she dressed herself as a man and succeeded in making a daring escape, managing to make her way to the coast and onto a ship bound for France. William was supposed to meet up with her at Blackwall. He did manage to escape from the Tower after changing clothes with his barber but was delayed or left too late. Arbella made it out into the Channel but insisted on waiting for William. This was a fatal mistake as news of her escape had reached the court and an English naval vessel was sent to capture her. Meanwhile, William had boarded another ship and reached Ostend.

Arbella was sent to the Tower of London where she spent the next five years. She sent many pleas for help to numerous people, known and unknown. She questioned what her crime was, why she was imprisoned and why she never received due process in the form of a trial. King James never forgave her for marrying without his permission and was adamant she never be released. Arbella would become seriously and chronically ill in the Tower. She made her own condition worse by refusing to eat. She would finally die on September 25, 1615, an emaciated shell of her former self. She was buried in Westminster Abbey in the tomb of her aunt, Mary Queen of Scots.

In an interesting twist of fate, William Seymour managed to survive. He lived on the continent for several years, letting the excitement die down. He would eventually ask for and receive permission to return to England where he would remarry, have a family and become a valued member of court. He died in 1660.

*Susan Abernethy is the writer of **The Freelance History Writer**. Follow Susan on Twitter: **@SusanAbernethy2***

BUILDING MEDIEVAL



LANCET:

Window shape used in Gothic architecture. A lancet, or candelaria, is a tall, narrow window topped with a pointed arch. A common feature of the French early Gothic (1140-1200 a. d.) and the English Gothic (1200-1275 a.d.) periods of cathedral building, these windows were often built in pairs with a small rose window between the tips of the arches.

Photos: Left, Chartres Cathedral, France. Right, Lincoln Cathedral, England.

Photos by D. Trynoski

News from the MINIARE Project

Manuscript Illumination: Non-Invasive Analysis, Research, and Expertise

The MINIARE and Cambridge Illuminations projects are the research platform of a major exhibition "COLOUR: The Art and Science of Illuminated Manuscripts" that will celebrate the bicentenary of the Fitzwilliam Museum's foundation in 2016. The exhibition will display over 100 of the Fitzwilliam Museum's finest illuminated manuscripts representing the leading artistic centres of medieval and Renaissance Europe. Visitors will be invited to examine in detail the artistic, intellectual and historic significance of the manuscripts.

Digital displays will allow them to leaf through multiple paintings within a manuscript; over-lay images of the same painting captured with different techniques; discover the pigments and techniques identified through cutting-edge, non-invasive scientific analyses; follow the trade routes that supplied artists' materials across Asia and Europe; and explore the relationships between the individuals involved in the manuscripts' production and early use.

The exhibition will re-construct the creative process, from the artists' original ideas through their choice of pigments and technical expertise to the finished works. It will demonstrate how artists strove to break the barrier between images and viewers by engaging the senses, stimulating the mind, and stirring up emotions. The catalogue, written by an international team of experts and illustrated in full colour, will be published by Harvey Miller / Brepols.

Visit "COLOUR: The Art and Science of Illuminated Manuscripts" at the Fizwilliam Museum from July 30-December 30, 2016.

'The Colourful Page' a short film about our research

This short experimental documentary directed by Alice Corner explores the research of conservation scientist Paola Ricciardi, one of the members of the MINIARE research project. The film was produced as part of the Cambridge Shorts initiative, which allows University of Cambridge researchers at an early stage of their career to work with artists and film makers using innovative ways to visualise research processes and outputs.

The exhibit at the Fitzwilliam will be accompanied by the "Manuscripts in the Making: Art and Science" conference from December 8-10, 2016 hosted by the Department of Chemistry a tht University of Cambridge. This interdisciplinary conference will aim to break new ground in integrating recent advances in the art historical and technical analyses of illuminated manuscripts with research in social and intellectual history. While Western illuminated manuscripts from the 6th to the 16th centuries will form a major focus of discussion, the conference will also include papers on Byzantine, Islamic and Pre-Columbian material. Places are limited so register soon!

Come One!
Come All!
Medieval Tournament Announcements

by Danièle Cybulskie

Tournaments were the big-ticket events in the Middle Ages, attracting people from all walks of life to witness great spectacles of sport and entertainment. But how did tournament organizers spread the word? For an illiterate population, it wasn't practical to post notices or hand out flyers (not to mention the fact that that may have been pretty unkind to sheep). Instead, organizers depended on the medieval radio: the town crier.

Steven Muhlberger's great book *Royal Jousts at the End of the Fourteenth Century* contains a surviving public announcement or "cry" for a tournament that was held in Smithfield in 1390 (translated by Will McLean). The cry is addressed to "lords, knights, and squires" (p.75) and calls them to meet "come Sunday, the ninth day of October next into the new Abbey near the Tower of London" (p.75) to start the parade of knights and ladies that would open the tournament.

The parade was to march to Smithfield, which is at the other end of London, and feature knights and ladies "all dressed in one color" (p.75) to match one knight whose shield featured King Richard II's personal emblem: "a white hart having a crown around its neck with a hanging chain of gold" (p.75). Upon arrival at Smithfield, the party would get started.

The next day, the tournament was to begin. The cry is very specific in what is to be expected at the tournament in terms of rules. In addition to the knightly team in the parade, "all manner of knights who wish to come and joust" (p.76) are to be suited up and ready to go in the field "before the hour of High Prime" (p.76), or first thing in the morning. Everyone was to use six lances, which would all be pre-measured "so that they are the same length" (p.76) in order to prevent any unfair advantage. Each lance also had to "be fitted with appropriate coronels" (p.76) – that's the part that goes on tip of the lance – for safety's sake. (You can see the damage a nasty coronel can inflict in *A Knight's*

Sixteenth century joust depicted in Paulus Hector Mair, de arte athletica, 1540s.

Tale). Finally, the crier says, "the shields of the said knights will be covered neither with iron nor steel" (p.76).

At this time in the Middle Ages, tournaments had evolved to the point at which they were meant to be relatively safe places to compete, not the tournaments of old which were much looser. Too many royals and nobles had lost their lives in tournaments over the years, so the rules had become quite strict. The rules for the Smithfield tournament were laid out in no uncertain terms, and were to be adhered to or else. If a knight was caught jousting with a lance that was too long, he was effectively disqualified (he could not win "any manner of prize or degree", p.76), and knights without the proper coronels would "lose their horse and their harness" (p.76). No cheating allowed.

On Wednesday, after two days in which everyone had competed at least once, the six-lance rule was to be thrown out, and the parade knights and sixteen squires were to take on all comers with "as many lances as seem good to them" (p.76). This was to be the last day of the tournament, and its grueling schedule of joust after joust would have shown the crowd just who was the best of the best.

In order to hook more knights, the crier's announcement also included the prizes to be won. These were divided into two categories of winners: those "within" and those "without". In his notes, Muhlberger describes these categories roughly as the "home team" (within) and the "visitors" (without, p.13). The knight within who won the six-lance part of the tournament was to win "a white greyhound with a collar of gold around its neck" (p.76), perhaps as a reference to Richard II's white hart. The knight without was to win "a horn garnished with gold" (p.76).

In the Wednesday free-for-all, the knight within was to win "a golden belt" (p.76) and the knight without "a circlet of gold" (p.76). In the (Wednesday) competition of squires, the prizes were "a noble courser, saddled and bridled" (p.77), for the winner within, and "a fine chaplet well worked with silk" (p.77) for the winner without. All prizes were to be awarded by beautiful ladies, a tradition that continues to this day.

The ladies, themselves, were part of their own competition over the course of the tournament, which also included prizes. Instead of being a competition solely based on skill, this was more of a "Miss Congeniality" award, given to "the lady or damsel who dances best or leads the most joyful life" (p.76). The winner was to receive "a golden brooch" (p.76), while the runner-up received "a ring of gold with a diamond" (p.76), to be presented to the women by knights.

To wrap up the Smithfield announcement, the crier decrees that anyone who wants to come for the tournament "will have safe conduct" (p.77), guaranteed by King Richard II, for "twenty days before the festival and twenty days afterward" (p.77). This is an important detail, because a foreign knight kitted out for a tournament looks a lot like a foreign knight ready to wage war.

This final part of the decree ensures that no one will be mistaken as hostile when they come for sport, something that the knights coming from across the sea needed to hear, especially during The Hundred Years' War.

By this point in the tournament tradition, medieval people knew just what to throw in to an announcement to be broadcast by the town crier: the where and the when; the rules and the penalties; the appearance of noble knights and beautiful ladies; and the tantalizing prizes. This was the most effective way to ensure that the tournament was well-advertised and well-attended, and saved scribes the effort of writing many copies of the announcement. For two more great tournament invitations (including another translated by Will McLean), and the details on how the Smithfield tournament turned out, check out Steven Muhlberger's *Royal Jousts at the End of the Fourteenth Century*.

Check out more from The Five-Minute Medievalist.

Art ifact Spotlight

Mary Magdalene, Carlo Crivelli, Tempera on Panel

Painting of Mary Magdalene, c. 1480. On permanent display in the Rijksmuseum, Amsterdam, the Netherlands.

Label: "With Carlo Crivelli, the so-called 'International Gothic' style experienced its final flowering in Italy. This perfectly preserved panel was painted towards the end of his career. It served as the altarpiece of a provincial church dedicated to the Magdalene. Crivelli's refined style is apparnt here in the overly elegant arrangement of the hands and fingers and in the saint's face."

Photos taken by D. Trynoski.

Remedies for infertility: how performative rituals entered early medical literature

A study of one of the most important medieval texts devoted to women's medicine has opened a window into the many rituals associated with conception and childbirth. Research into the shifting communication of knowledge contributes to a wider project looking at the history of reproduction from 'magical' practices right through to IVF.

The medicalisation of life's beginnings and endings has not diminished the human need for ritual. Earlier this month a photograph of a newborn baby still attached to his mother's placenta, with the umbilical cord arranged to spell the word 'love', was posted on the web. The image, by an Australian photographer, went viral. The online discussion drew attention to the age-old Maori tradition of returning the placenta to the land and to the many rituals still associated with childbirth around the world.

While many birthing traditions are passed on orally, others entered the realms of literature well before the advent of printing. One of the many treasures among the manuscripts belonging to Pembroke College, Cambridge is a compendium of medical and surgical knowledge written by Gilbertus Anglicus (Gilbert the Englishman) around the middle of the 13th century. The text is titled Compendium medicine and is written in a near contemporary hand in two columns, probably by a scribe from the south of France.

Later in the same century, this manuscript (now kept in Cambridge University Library) found its way to England. We know this because there are notes made by an owner writing in an English hand. The Latin text of Gilbertus's Compendium medicine was the first great survey of medical knowledge to have been assembled after the arrival of Greek and Arabic texts in Western Europe, and was tremendously popular. It represents a key source for historians of medical knowledge in the Middle Ages.

Particularly fascinating for historians interested in the communication of practical medical knowledge are additions to the text written in the margins of the Pembroke manuscript (MS 169). Some of these "postscripts" are valuable evidence for how orally transmitted traditions gradually entered written records – and became embedded in later copies of medical texts.

At the bottom of a page of the manuscript is an empericum (remedy) neatly written in the margin, perhaps even by Gilbertus himself, soon after

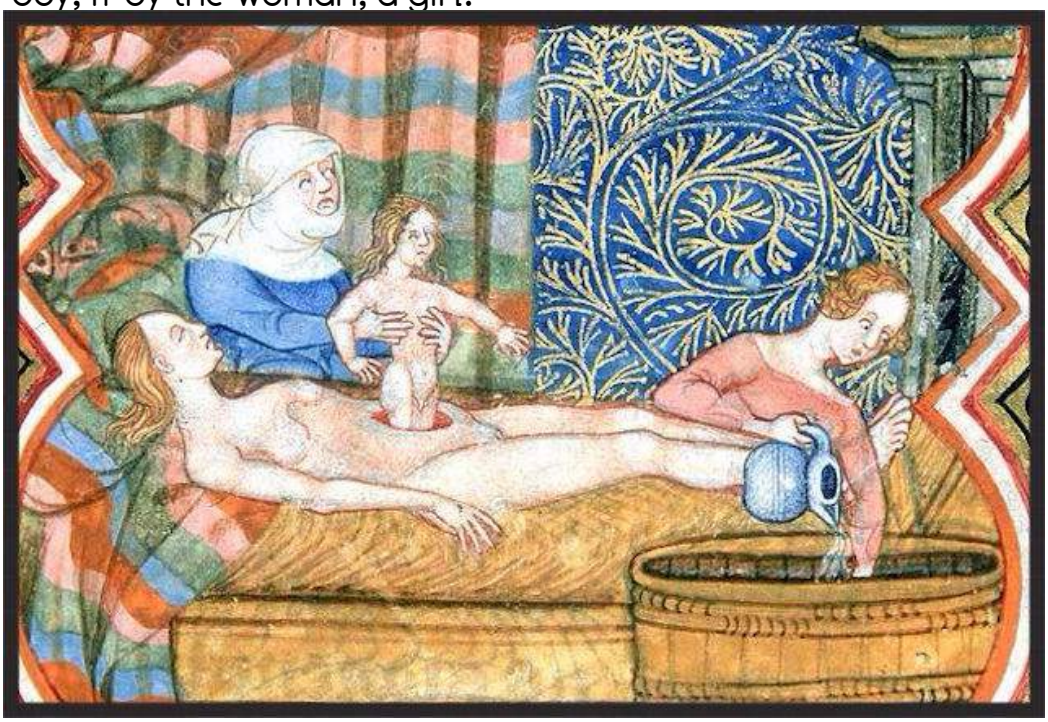
soon after the original text was compiled. It sets out, in considerable detail, a prescription for the treatment of sterility that "never fails" ("qui numquam fallit"). This personal witness to the remedy's success ("through this treatment by our hand many who were thought to be sterile conceived") inspired someone to add the remedy in the margin of a manuscript written at some expense by a professional scribe. Other entries in the margins of Compendium medicine credit remedies to "a soldier", or "a Saracen", but scholars don't know who told Gilbertus this particular empericum.

To summarise the remedy: a man aged 20 years or more should, at a precisely designated hour and while reciting the Lord's prayer, pull from the ground two plants (comfrey and daisy) and extract their juices. These juices should be used to inscribe the words of a well-known directive from Genesis ("The Lord said: Increase and multiply and fill the earth"), together with some magical names, on an amulet to be worn during sexual intercourse. If the verse is worn by the man, the union will produce a boy, if by the woman, a girl.

In subsequent copies of Gilbertus's Compendium medicine, the same prescription appears in the main body of the author's text, and so it found its way into print in the 16th century. Its later readers would have had no idea that this remedy was not part of the original version and may have first circulated by word of mouth.

In an article published in a special issue of the Bulletin of the History of Medicine, Peter Murray Jones and Lea Olsan (Department of History and Philosophy of Science) draw on dozens of examples from manuscripts circulating in England between 900 and 1500 to show how medieval men and women used performative rituals to negotiate the dangers and difficulties of conception and childbirth.

Charms, prayers, amulets and prayer-rolls played important roles within the sphere of human reproduction at a time when male impotence or infertility, and the perils of childbirth, were not just matters of personal anxiety but vitally affected the legality of marriage and the inheritance of land or noble status.



Medieval depiction of a Caesarian section.

Birth of Catherine of Siena

and the inheritance of land or noble status.

Jones and Olsan illustrate, through their analysis of surviving documentation, the ways in which performative rituals combine spoken words and actions which drew on Christian liturgy, the intercession of saints, as well as occult symbols and powers to protect mothers and children or to ensure fertility. Repeated use of the rituals added to their force. Some were extremely long-lived, but at different times might involve different actors – monks, priests, or friars as well as local healers, midwives, doctors or the lay owners of remedy books.

One of the earliest and most important of the sources for these rituals is the Trotula collection of texts – a compendium of women's medicine dating from the 12th century when it was collated in Salerno (Italy), and later assumed to have been written by a female physician.

Drawing on a detailed study of this collection by historian Monica Green, Jones and Olsan cite three rituals to facilitate a delayed birth or expel a dead fetus. One such remedy, for difficult birth, requires the woman to eat the sator arepo tenet opera rotas palindrome (a phrase that could be written out as a magic square of letters) written in butter or cheese.

A second specifies a string of letters, this time to be drunk with the milk of another woman. A third ritual employs the skin of a snake as a birthing girdle, to be tied around the mother-to-be.

This special issue of the Bulletin of the History of Medicine was edited by members of the Department of History and Philosophy of Science in Cambridge (Nick Hopwood, Peter Murray Jones, Lauren Kassell and Jim Secord).Their introduction explains how important the whole business of communication has been to the history of reproduction. The other articles in the issue explore communication and reproduction from a variety of angles and in different periods. See the Q&A at the JHU Press blog.

The special issue springs from a larger Cambridge project that looks at the long-term shifts in understandings and practices of reproduction.

"Remedies for Intertility" is Funded by a Wellcome Trust Strategic Award, the historians involved in this 'Generation to Reproduction' programme are offering fresh perspectives on issues ranging from ancient fertility rites to IVF. They are thus reassessing the history of reproduction over the long term.
Originally published by the University of Cambridge.

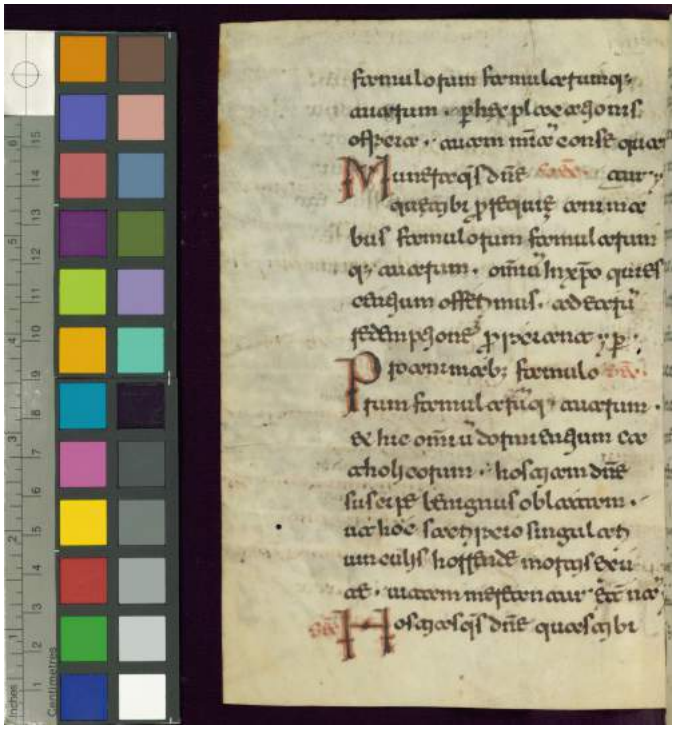
Modern Day Knight: Female Wins Longsword Competition At World Invitational Tournament

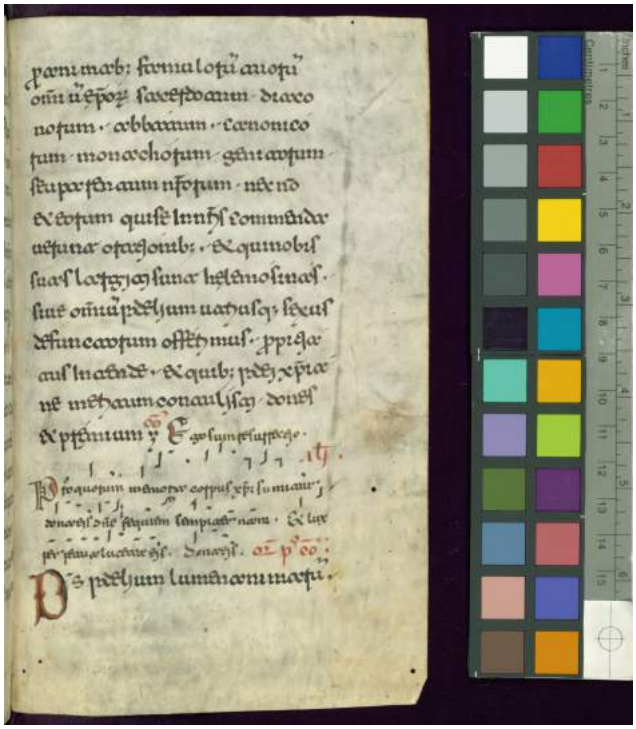
Modern day female longsword expert wins the The Longsword Competition at the World Invitationals.
Trained in European martial arts as she puts it (When you think 'martial arts' it usually brings up images of Far East fighting styles, so this was interesting to hear European sword fighting described in this way), and using swords that she herself designed (specifically for her style of fighting and longsword competition), Samantha Swords is a girl after my own 'Geek' heart.

Originally published in the The Geekocracy

The Walters Shows Off its (Recycled) Goods

The concepts of recycling and reuse are often viewed as a modern, even trendy approach to dealing with the overwhelming volume of material culture created by mankind. In the Walters Art Museum's new exhibition, Waste Not: The Art of Medieval Recycling, hidden stories behind more than 20 of the museum's medieval art treasures are revealed through exciting discoveries about their pasts as recycled objects. It will be on view June 25 through September 18, 2016, and admission to the exhibition is free for everyone.





"I hope visitors will have a new appreciation for the rich histories behind medieval objects, and the cleverness of the craftsmen who made and transformed them," said Lynley Anne Herbert, the Robert and Nancy Hall Assistant Curator of Rare Books and Manuscripts. "I think everyone can relate to the concepts of reuse and recycling, so key in our modern world, and through this, exhibition visitors will discover how equally prevalent and important this was in the medieval era." The exhibition, presented in the intimate setting of the Walters' Manuscripts Gallery, explores various approaches to medieval recycling, such as how a lack of raw materials sometimes forced scribes to erase older manuscript pages so their parchment could be reused. Roman gold and mosaic glass became resources for medieval artisans to melt down for use in their jewelry and enamels. An appreciation of earlier works of art also often led to their reuse, be it the re-carving of a beautiful Roman sculpture to fit a Christian context, or the careful removal of portraits of earlier patrons from a prayer book when it was

acquired by a new family.

Key works of art in the exhibition include a colossal ancient stone head of Hercules that was re-carved into that of a saint (27.533), an exquisite Limoges enamel cross fragment that incorporates melted Roman glass (44.22), and a pair of manuscript leaves that were reused as a book cover, and still retain the cuts, folds, and ghosted image of the book they once encased (W.149). Of the recycled book cover, Herbert says that "it's not the most beautiful object, but it's interesting. Stunning and important in their own right, these works of art have unseen layers of history that can now be newly understood through modern research."

All of the works of art in *Waste Not: The Art of Medieval Recycling*, are part of the Walters' collection.

In an interview with Herbert, *The Medieval Magazine* gleaned some insight into the scenes behind the display cases. The exhibit has a broad appeal, and she credits that with the team effort behind the development of the show. Martina Bagnoli, the former Medieval Art Curator, and Abigail Kwon, a conservator, worked with Herbert on the concept and selecting the objects for the checklist. New research on manuscript W6 (opposite page) revealed the existence of previously unknown text which was scraped from the vellum. Museum staff have not yet fully deciphered or translated the text, but Herbert hopes that this could yield new data on the manuscript and its uses. Recent work on this object and others provided exciting new material for the exhibit labels and programs.

Herbert, who holds a B.A. in Art History and Archaeology/Art Studio from the University of Maryland, College Park, and received her Ph.D. in Medieval Art History from the University of Delaware, is particularly looking forward to a couple of key events which help interpret the idea of medieval recycling to a modern public audience.

On July 14, the museum will screen "WASTE LAND" followed by a Q & A. It explores how "waste" can be recycled and inspire the creative process. The film documents artist Vik Muniz as he travels to Brazil and collaborates with

Opposite: MS W6, recently identified as a palimpsest

This page: MS W.149, recycled as a book cover

All images property of the Walters Art Museum.

Fragment of a medieval belt incorporating Roman medallions and coins

pic argest dump
Jar uly 21, the
mu ke Night
workshop focusing on bookbinding and upcycling using scrap materials. This will be a direct tie-in to W.149 in the exhibit. Another Make Night on August 18 also connects the public with the exhibit, in a workshop teaching plastic bag crafts led by local artist Thea Canlas.

Programs like these help visitors understand the exhibit's themes on a more significant level. The hands-on elements help forge links between the modern participant and the medieval maker, and it's this experience of crafting the objects that Herbert hopes to relay. Just like today, people have myriad reasons to recycle. For some, it was the access to certain materials. Roman gold is found in many medieval gold objects, likely because it was available but no longer stylish. In a similar way that vintage clothes carry a certain prestige, some Roman objects were recycled to show their age and prestige.

Herbert mentions one particular ring which includes a Roman intaglio of Pan set into Byzantine gold and surrounded by a Christian inscription. The pagan nature of Pan, says Herbert, is negated by the text and therefore elevates the Christian power and the status of its wearer. Another object, a heavy belt, uses a Constantius medallion as the centerpiece with additional chains hanging down. These chains held more medals or Roman coins at some point, as a way for the wearer to "name-drop" according to Herbert.

She hopes, ultimately, that visitors will realize that these medieval craftsmen lived in a time that was anything but stagnant. Medieval makers created their own innovations using both raw and recycled materials. The vibrancy and dynamic aspects of the medieval era shine through in the diverse media of the exhibit. Don't miss this opportunity to connect with the human side of the medieval aesthetic at the Walters Art Museum though September 18, 2016.

Medieval Mounds in North

Lawrenz Gun Club Archaeological Investigations
Warfare & Demography on the Late Pre-Columbian Prairie Plains

2015 IUPUI excavations on the northern palisade wall at Lawrenz revealing the relationship between circular and rectangular bastions. Photo Lawrenz Gun Club Archaeological Investigations

In 2016, the Department of Anthropology at Indiana University-Purdue University Indianapolis (IUPUI) will return to Lawrenz Gun Club, a large, fortified Mississippian Period village in the central Illinois River valley. The site is located along the lower Sangamon River in the southern half of the central Illinois River valley approximately nine kilometers northeast of modern-day Beardstown (Cass County, IL).
While the site is best known for the robust fortifications that were first constructed in the mid-12th century (~ AD 1150), investigations in 2015 uncovered a century older cluster of late Lohmann-to-early Stirling Phase structures outside the community's walls. Given the ephemeral evidence of early Mississippian communities in this region, we will be expanding our excavations in this area of the site in 2016 to obtain information on community and household structure/ organization, identity and social reproduction, subsistence, and potential interactions with local, terminal Late Woodland groups. Additional work will also be conducted on the fortifications and other archaeo-magnetically detected features within the site's walls.

During a critical period of socio-political instability, interpolity warfare, concurrent contact with an exogenous Oneota population, and probable climate change, the goals of this research are to understand how the community at Lawrenz Gun Club 1) coped with persistent threats and potential resource shortfalls, 2) transformed the local landscape with the construction of fortifications, a plaza and earthworks, and 3) negotiated the dynamic and interwoven social, political and religious terrains. Particular attention will be paid to the organizational pattern of the community, chronological association between mound, village and palisade construction episodes, and the function of the mounds and plaza in the civic and ceremonial lives of community members. These research questions will necessitate the collection of a diverse data from a range of contexts on site. These archaeological investigations will be conducted concurrently with our National Science Foundation Research Experiences for Undergraduates program that is examining the spatial and temporal relationships of demographic change and warfare on the Prairie Plains of west-central Illinois. Over the past four years, our research team has learned a great deal about Lawrenz Gun Club and its relationship to other regional and macro-regional phenomena. Contrary to many of the other Mississippian villages situated on the western bluffs in the region, Lawrenz Gun Club is in a relatively unique physiogeographic location on the eastern floodplain of the Illinois Valley and abutted a channel of the lower Sangamon River (which drains most of central Illinois east of the site).

Our geophysical research and subsequent excavations have revealed that the village was protected by palisades and associated bastions on the north, west, and south sides, each in excess of a quarter kilometer in length (with the Sangamon River to the east). These defensive features, first constructed between AD 1175 and 1225, resulted in a protected village close to eight hectares in size. Within the walls of the village, our investigations have revealed a dense settlement and sequence of deposits extending 1.5 to 2.0 meters below the modern ground surface. At the center of the village was a large plaza fronted by a series of earthworks that we believe to have served as platforms for structures of civic and ceremonial importance. Between these earthworks and the village's walls, we have detected a series of rectangular magnetic anomalies indicative of Mississippian-era structures, including houses ranging from four to eight meters in length on a side. Two of these archaemagnetically detected structures have been sampled to date. Intriguingly, both were incinerated, leaving behind a rich material culture assemblage beneath the burnt structural elements (i.e., roof/ walls). Furthermore, the two structures have indistinguishable radiocarbon dates in the late 13th and early 14th centuries, suggesting village conflagration shortly before site abandonment.

Learn more about the Lawrenz Gun Club field school and Field School Director Jeremy J. Wilson. through their websites.

Travel Tip
Warkworth Castle, England

First recorded in a 12th century grant of a timber castle from Henry II to Roger fitz Eustace. Likely an Anglo-Saxon noble estate pre-dating the Norman Conquest, the Percy family took control of the estate in 1345 a.d. Alterations in the 13th-15th centuries strengthened the castle, including the addition of the keep in the late 14th century under the first Earl of Northumberland Henry Percy. Warkworth served temporarily as the Yorkist headquarters in the War of the Roses in the second half of the 15th century. It was abandoned as a residence in the 17th century. In 1915, the castle and nearby Hermitage were declared Scheduled Monuments and English Heritage has supervised the property since 1984.

The site is an excellent example of the progression of medieval castle architecture with a motte-and-bailey, bailey wall, foundations of a hall and church inside the bailey, towers, and keep. Highlights of a visit include the polygonal Carrickfergus Tower, the intact kitchen hearths, Great Hall, gatehouse, and the remains of the 15th century Percy family heraldic sculpture. Be on the look out for 19th century "rebuilding" such as window frames and parts of the curtain wall. Pronounced locally as "werkwerth."

One Man's Vision at the Getty Villa

Part 3 of 3

This last installment of this article series will showcase a few select exhibits at the Getty Villa. While the J. Paul Getty Trust's collection is an encyclopedia of fine art, the Villa's exhibits are exclusively classical art and artifacts. As a reproduction of a Roman villa, it is more of a cultural or anthropological museum than a traditional art museum. For a medievalist, it provides a fascinating, tangible experience into a world only a generation or two before the early Middle Ages. From the triple aisle of the basilica to the delicate beading of the jewelry, there is abundant evidence for medieval inspiration and innovation.

It's All About Style

The traditional glass case exhibit design is contrasted against the sumptuous context of the building materials, rooms, gardens, and views. Maps and explanatory labels accompany thematic groupings of objects. The galleries flow in a loose chronological order but theme, style, and object type are the primary order of operations in these exhibits. Many labels describe the manufacturing technique evident in the object however there isn't a lot of hands-on opportunities at this art museum. In attempts to increase the interactive offerings, a few labels on free-standing sculpture invite visitors to take selfies and post on social media with specific hashtags. In the same manner that medieval builders and craftsmen copied Roman style, the Villa is encouraging visitors to do the same with their poses. I think it's likely that museum visitors are on their phones for part of the visit anyway, so why not capitalize on that screen time and drive the museum's social media activity? The bad part: I didn't have cell service or a wifi connection during my entire visit. #TooBadSoSad.

Statues and Seismic Isolation Bases

The Getty is known around the world for its high quality of museum practices and innovations, and the Getty Villa offers several prime case studies. Many of the statues are mounted on special "floating" bases-known as seismic isolation bases-which prevent falls and damage in the event of an earthquake. The Getty Center and the Getty Villa are in close proximity to the San Andreas Fault, one of the most active fault lines in the world and the source of a relatively high amount of earthquake activity. Jerry Poldany, as a senior conservator at the Getty Villa, was the lead developer on this revolutionary method of installing objects in earthquake-prone display and storage spaces.

Above: Video used in the Getty Villa's galleries to describe the seismic isolation sculpture bases. Below: Former Sernior Conservator Jerry Poldany shows how the seismic isolation bases help prevent falls and potential damage to artifacts.

TimeScape Room

One of the unique rooms at the Villa is one of the most modern in appearances. Unlike most galleries in the building, the TimeScape Room has modern décor, numerous touchscreens, an enormous screen with a large map, a multi-cultural timeline, and carefully selected artifacts. This is the place to answer questions that the classical gallery displays didn't or couldn't address. The multi-cultural timeline feature, while a bit conventional, is paired with a great big column illustrating the archaeological principles of stratigraphy: the oldest 'stuff' is the farthest down.

This excellently illustrated display includes replicas of objects like 20th century Olympic Games brooches, a World War II helmet, Renaissance-era coins, Roman tile, and Etruscan pottery. In addition to the "look and learn" materials like the timeline, the touchscreens provide a menu of choices including quizzes, short games, maps, and videos about the exhibits, the Villa's history, and the Getty's history.

The mix of elements here is successful because each element provides context for the Greek and Roman worlds. The content is delivered in diverse ways which reach a diverse group of learning styles. More importantly for the purpose of a medievalist, it provides the context of the cultures which produced the Middle Ages, and the historiography of Greek and Roman studies.

A Few of My Favorite Things

I'll finish off this article series with a few of my favorite objects on display at the Getty Villa.

This fantastic "Folding Tripod with Horses" has hinges and horse details perfectly preserved. This bronze item from the 3rd or 4th century reminds me of domestic medieval accessories like cooking racks, or the chain and cauldron recovered at Sutton Hoo. The three horses decorating the top of this piece represent infancy with a nursing foal, the prime of life with a strong expressive stallion, and an older horse drinking from a cup. The exquisite lion's head details on the uprights are finely molded with an acanthus leaf on the handle as a final touch.

In the Villa's basilica, gardens, and galleries, Roman religious sculpture is plentiful. It's easy to see why the medieval church smoothly adapted stone carving for their church decoration and the practice of using human figures as a central point of worship.

The statues of gods, demi-gods, athletes, and emperors are clearly the predecessors of saints and Mary Magdalene's. At the Villa the collection is large enough to see a few imperfect examples of Roman sculpture; it makes it a little easier to accept some of the more crude extant medieval examples. At every classical antiquities museum, I try to seek out the Roman Egyptian sarcophagi paintings. The large, sensitive eyes of these paintings are skillfully rendered and dramatic. Small details typically allude to the individual's occupation or interests such as a stylus in the hand of a scribe or clerk. When these mummy paintings are displayed near their Roman-style sarcophagus, the culture clash is even more dramatic. The medievalist will respond to the details and proportions of the faces, similar to Byzantine icons. The stone sarcophagi often contain scenes which mirror or directly inspire medieval manuscript illumination. One particular example from the 4th century shows a group of Cupids crushing grapes into wine with almost identical poses to several manuscript illustrations of the vendange.

In conclusion, the Getty Villa is a must-see for medievalists. The context of what inspired the Middle Ages is illuminated in sculpture, mosaic, ceramics, and architecture. The collection is top-notch, with stellar preservation and a carefully selected range of objects. If you visit sunny Southern California, don't miss a trip to J. Paul Getty's vision at the Villa.

During this visit, I couldn't help but notice certain elements which transitioned into the Middle Ages. While the Romans borrowed many elements from the Greeks, the Medievals borrowed from both cultural styles. Gargoyles, jewelry, and manuscript illuminations all incorporate apotropaic symbols and ideas. Decorated columns and capitals were used in both religious and secular architecture through the Renaissance, with medieval monastic cloisters particularly adapting the platform for inspirational artwork. The basilica, a small, early version of a three-aisle house of worship, contained statues of the Roman gods and muses similar to a medieval church with its saints and Mary's. The display of wealth in materials and resources like marbles, mosaics, metals, and oils carried through into the Middle Ages in construction materials, tapestries, gilding, and hunting rights.
The Getty Villa provides a fascinating glimpse of the physical platforms for the development of medieval culture, both built culture and material culture. Between the Romans and the Middle Ages, the use of buildings and materials to display wealth is a very similar language and even shares some specific building blocks.
Part 1 of this article series was published in Vol. 2 Issue 19 on June 13, 2016. Part 3 will include details on the art, artifacts, and exhibits at this delightful institution.
All photos taken by author.

Talk the Talk

"heahsetl, heahseld"

noun, Old English

"Official seat, seat of honor, secular throne for ruler or judge, throne of a divine being especially God or Christ."

Edward the Confessor, 13th c. (Public Domain).

Stirling Castle shortlisted for Best UK Heritage Attraction

Stirling residents asked to put their castle on the map by voting in the 2016 British Travel Awards

Stirling Castle has beaten the competition to become the only Scottish attraction on the shortlist for this year's British Travel Awards. Members of the public now have until 30th September 2016 to vote for their favourite UK Heritage Attraction on the BTA website.

The British Travel Awards are the largest consumer voted awards programme in the UK. In 2015, over 254,000 members of the public voted for their favourite destinations, holiday providers and heritage attractions.

The castle faces stiff competition from Beamish Living Museum in Durham, the Giant's Causeway, Longleat Safari Park in Wiltshire, Titanic Belfast and the Tower of London, so staff are appealing to locals and visitors alike to help put Stirling on the map.

Liz Grant, Executive Manager of Stirling Castle, said:

"It's wonderful that Stirling Castle has been recognised once again by the British Travel Awards. Just being shortlisted is testament to the hard work of all our staff, but of course we'd love it if it was third time lucky with a win for the castle in 2016.

It has been a busy year at the castle, which launched a new website and a brand new fashion event, In Vogue, as well as beginning a programme of conservation works on the James IV arch, and hosting cultural events from the Scottish Chamber Orchestra to Dunblane High School's Shakespeare

Stirling Castle,. Photo by unitedprivatehire.com

Dunblane High School's Shakespeare festival. Still to come this summer, Stirling Castle will host its popular outdoor theatrical performances, as well as running a range of activities for school children to enjoy over the holidays.

Historic Environment Scotland is a registered Scottish Charity. Scottish Charity No. SC045925

As of the 1st October 2015, Historic Scotland and RCAHMS came together to form a new lead public body charged with caring for, protecting and promoting the historic environment. The new body Historic Environment Scotland (HES) will lead on delivering Scotland's first strategy for the historic environment, Our Place in Time.

To vote for Stirling Castle to win the Best UK Heritage Attraction Award at the 2016 British Travel Awards, visit www.britishtravelawards.com.

Visit Stirling Castle at: http://www.stirlingcastle.gov.uk

Statue of Robert the Bruce on the castle esplanade. (Wikipedia) Photo by Christian Bickel.

Book Excerpt

Afterlife: A History of Life After Death

By Philip C: Almond

The end of life has never meant the extinction of hope. People perpetually have yearned for, and often been terri ed by, continuance beyond the horizon of mortality.

In this unique history, Philip Almond travels to the banks of the Styx, where Charon the grizzled boatman ferries a departing spirit across the river if a gold obol is placed for payment on the tongue of its corpse. He journeys to the legendary Isles of the Blessed, walks the hallowed ground of the Elysian Fields and plumbs the murky depths of Tartarus, primordial dungeon of the Titans.
From Dante's Inferno and the doctrines of Medieval Christianity to the fusion of Heavenly and Hellish worlds in the fantasy creations of twentieth century literature, Almond takes the reader on an illuminating journey of the captivating history of ideas surrounding life after death.

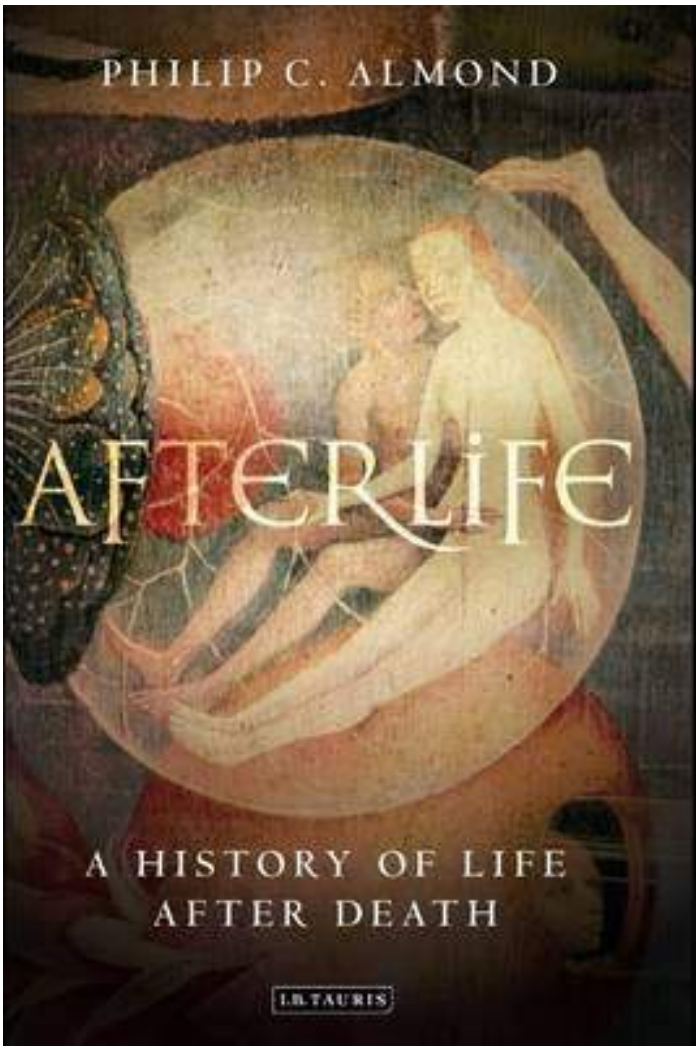
Chapter 4: Purgatory and Beyond

There were two further refinements to Purgatory, penances, suffrages and piety in the medieval period more generally. These were the 'Treasury of Merits' (thesaurus meritorum) and indulgences, or pardons. During their lifetimes, the Virgin Mary and the saints had accumulated a surplus of merits beyond those necessary for their own salvation (see Plate 26 [C]). The Treasury of Merits was the celestial bank in which these merits had been deposited.

The merits of Christ were also included in it, so there was no chance of its ever running out of 'spiritual cash'. These surplus merits were available for transfer to the faithful to assist them in their salvation through the granting of indulgences (pardons, grants).

In keeping with Christ's handing of the keys of the Kingdom of Heaven to the Apostle Peter such that 'whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven' (Matt. 16.19), the popes as the apostolic successors of Peter had final authority over this treasury. Any bishops who granted indulgences did so only on authority from the pope.

While he could not absolve souls in Purgatory of the punishments due to them, the pope could offer to God from the Treasury of Merits whatever was necessary for the cancelling of those punishments.



Originally, for the granting of such pardons, pious Christians made financial thank-offerings to the Church. These were eventually to come before rather than after the receipt of indulgences, and thus came to function as payments for them. So payment for indulgences became a legitimate, if potentially dodgy, way of putting into practice the injunction of Jesus not to store up for yourselves treasures on earth, where moth and rust doth corrupt and where thieves break in and steal; but store up for yourselves treasures in heaven, where neither moth nor dust doth corrupt, and where thieves

Both Bonaventure and Aquinas had suggested that it was the Treasury of Merits that could be drawn upon to pay off the debts owed for sins. It was, however, Pope Clement VI (1291–1352) who formalised this connection in his bull Unigenitus (Only-begotten) in 1343. According to this, a great heap of treasure has been derived from the excess merits of Christ, the Virgin Mary and all of the martyrs and saints throughout history. Those who availed themselves of it were 'made partakers of God's friendship'. This treasury was not 'hidden in a napkin or buried in a field'.

Rather, it was entrusted to be dispensed 'through blessed Peter, bearer of heaven's keys and his successors as vicars on earth'. It was to be applied to those that had confessed and were truly penitent 'now for total, now for partial remission of punishment due for temporal sins (or of temporal punishment for sins)'. There was no chance of its diminution or disappearance 'as well because of the infinite merits of Christ [...] as because the more men are drawn to righteousness as a result of its application by so much more does the heap of merits increase'.

But were these indulgences able to be applied not only to the living but also to those already dead? The tradition of indulgences for the dead can be found from the end of the eleventh century. Then it was often connected to zeal for the Crusades. In the middle of the thirteenth century, for example, Stephen of Bourbon (d.1261) heard the story of a crusading knight who, tiring of the adventure, wished to return home.

After being told by a certain William of Paris that, as a papal legate, he had the authority to grant indulgences not only to Crusaders but also to their deceased relatives on condition they complete 40 days of service, the knight agreed to stay. When the Crusade was over, this knight had a dream in which his father appeared to thank him for having freed him from Purgatory.

Among medieval scholars, virtually no one denied that the dead in Purgatory could benefit from indulgences. They were much divided, however, on whether such souls were under the jurisdictional authority of the Church as were those still alive on earth. In short, did God or the pope have authority over those in this intermediate state between heaven and hell?

If the pope had such authority, then the indulgences granted by him to the dead were as guaranteed to reduce their time in Purgatory as those granted to the living. On the other hand, if the Church had no authority over the dead in Purgatory, then there was no certainty that indulgences would have any effect in reducing their time there or freeing them altogether. Such indulgences would then have only the same status as traditional suffrages. All were agreed that the effectiveness of these was in the hands of God and not in those of the pope. The majority opinion was probably that of Bonaventure (over against Aquinas), who argued that neither the pope nor the bishops had any jurisdiction in Purgatory:

[I]n regard to the authority to judge, because the dead are outside the forum of the Church and of ecclesiastical judges, it seems that absolution [of penalty] is not possible for them, except as a prayer for pardon [that is, as a suffrage]; and so, to speak properly, indulgence is not granted to them. But if indulgence may be broadly called an outlay of someone's help, and a dispensation of the goods of the Church, thus is indulge granted to them, but this dispensation is not of a judge, but of a suppliant.

In short, indulgences were nothing more than suffrages.

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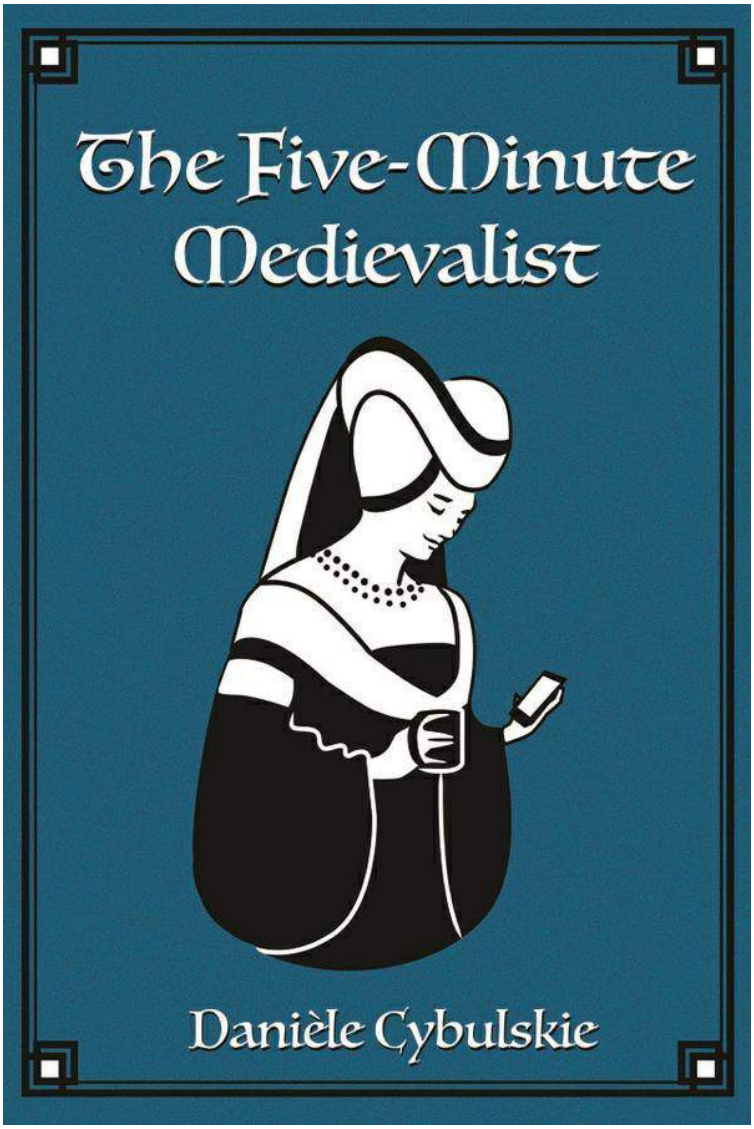

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