

Picture the Middle Ages is an activity-based resource book for upper elementary and middle school teachers interested in creating a social studies or language arts unit on the Middle Ages. Picture the Middle Ages is a valuable tool that can be used year after year. Its reproducible masters can be.

Plate Armour Plate armour, which protected the chest and the lower limbs, was used by the ancient Greeks and Romans, but it fell into disuse after the collapse of the Roman Empire because of the cost and work involved in producing a lorica segmentata or comparable plate armour. Single plates of metal armour were again used from the late 13th century on, to protect joints and shins, and these were worn over a mail hauberk. By the end of the 14th century, larger and complete full plates of armour had been developed. European leaders in armouring techniques were northern Italians and southern Germans. England produced armour in Greenwich and they both developed their own unique style. Maximilian style armour immediately followed this, in the early 16th century. Maximilian armour was typically denoted by fluting and decorative etching, as opposed to the plainer finish on 15th century white armour. This era also saw the use of Close helmets, as opposed to the 15th century style sallets and barbutes Turkey also made wide use of plate armour but incorporated large amounts of mail into their armour, which was widely used by shock troops such as the Janissary Corps. In the rest of the world, though, the general trend was towards mail, scale, or lamellar armour Full plate armour was expensive to produce and remained therefore restricted to the upper strata of society; lavishly decorated suits of armour remained the fashion with 18th century nobles and generals long after they had ceased to be militarily useful on the battlefield due to the advent of powerful muskets. Reduced plate armour, typically consisting of a breastplate, a burgonet, morion or cabasset and gauntlets, however, also became popular among 16th century mercenaries and there are many references to so-called munition armour being ordered for infantrymen at a fraction of the cost of full plate armour. This mass-produced armour was often heavier and made of lower quality metal than knight armour. From the 15th century on, armour specifically designed for jousting rather than for battle and parade armour also became popular. Many of the latter were decorated with biblical or mythological motifs. Armour was not confined to the Middle Ages, and in fact was widely used by most armies until the end of the 17th century for both foot and mounted troops. It was only the development of powerful rifled firearms which made all but the finest and heaviest armour obsolete. The increasing power and availability of firearms and the nature of large, state-supported infantry led to more portions of plate armour being cast off in favour of cheaper, more mobile troops. Leg protection was the first part to go, replaced by tall leather boots. By the early part of the 18th century, only field marshals, commanders and royalty remained in full armour on the battlefield as they were tempting targets for musket fire. Cavalry units, especially cuirassiers, continued to use front and back plates that could protect them from distanced fire and either helmets or "secrets", a steel protection they wore under a floppy hat. Other armour was hidden under decorative uniforms. The cavalry armour of Napoleon, and the French, German, and British empires heavy cavalry known as cuirassiers were actively used through the 19th century right up to the first year of World War I, when French cuirassiers went to meet the enemy in armour outside of Paris. Plate armour could have consisted of a helmet, a gorget or bevor , pauldrons or spaulders , couters, vambraces, gauntlets, a cuirass back and breastplate with a fauld, tassets and a culet, a mail skirt, cuisses, poleyms, greaves, and sabatons. While it looks heavy, a full plate armour set could be as light as only 20 kg 45 pounds if well made of tempered steel. This is less than the weight of modern combat gear of an infantry soldier usually 25 to 35 kg , and the weight is more evenly distributed. The weight was so well spread over the body that a fit man could run, or jump into his saddle. Modern re-enactment activity has proven it is even possible to swim in armour, though it is difficult. It is possible for a fit and trained man in armour to run after and catch an unarmoured archer, as witnessed in re-enactment combat. The notion that it was necessary to lift a fully armed knight onto his horse with the help of pulleys is a myth originating in Victorian times. Even knights in heavy jousting armour were not winched onto their horses. This type of "sporting" armour was meant only for ceremonial lancing matches and its design was deliberately made extremely thick to protect the wearer from severe

accidents, such as the one which caused the death of King Henry II of France. Tournament armour is always heavier, clumsier and more protective than combat armour. Combat armour is a compromise between protection and mobility, while tournament armour stresses protection on cost of mobility. Plate armour was virtually sword-proof. It also protects the wearer well against spear or pike thrusts and provides decent defence against blunt trauma. The evolution of plate armour also triggered developments in the design of offensive weapons. While this armour was effective against cuts or blows, their weak points could be exploited by long tapered swords or other weapons designed for the purpose, such as poleaxes and halberds. The effect of arrows and bolts is still a point of contention in regards to plate armour. Fluted plate was not only decorations, but also reinforced the plate against bending under slashing or blunt impact. This offsets against the fact that flutes could sometimes catch piercing blows. In armoured techniques taught in the German school of swordsmanship, the attacker concentrates on these "weak spots", resulting in a fighting style very different from unarmored sword-fighting. Because of this weakness most warriors wore a mail shirt haubergeon or hauberk beneath their plate armour or coat-of-plates. Later, full mail shirts were replaced with mail patches, called goussets, sewn onto a gambeson or arming jacket. Further protection for plate armour was the use of small round plates called besagews that covered the armpit area and couters and poleyns with "wings" to protect the inside of the joint. The evolution of the 14th century plate armour also triggered the development of various polearms. They were designed to deliver a strong impact and concentrate energy on a small area and cause damage through the plate. Maces, war hammers and the hammer-heads of pollaxes poleaxes were used to inflict blunt trauma through armour. Tournament Helm made of steel, possibly English, c , for tournaments fought on foot. Suit of Swiss armour, The jousting armour of Dr. Tobias Capwell Tournament Helm, steel, possibly English, c , This helm was made for tournaments fought on foot.

Children learn to picture the Middle Ages by participating in this extensive, activity-based unit study. Designed to be used for grade levels , this resource book is loaded with such a variety of activities that it is hard to do it justice.

This style was characterized by a combination of Roman and Oriental arts, with dome ceilings being typical features. The iconoclastic radical movement at the time absolutely forbade the use of human or animal forms in their artworks. The architecture of the churches was not only brilliant and grandiose but mostly reflected the wealth and intellectual level of their designers and builders. Early Christian Art - This was developed to some extent in countries bordering the eastern Mediterranean region, but primarily in central Italy. Churches and monuments were constructed with stones found in the ruins of pagan temples. The Early Christian art forms developed after the people of the Roman Empire officially adopted Christianity. They had features which included flat ceilings, semi-circular arched forms, elaborately panelled flat wood ceilings, and straight high walls with small window openings at the topmost parts of the structures. Interiors were rich and elaborate with mosaics on the walls, ornately framed paintings, and marble incrustations. They are characterized by simple structural forms with window and door openings designed with semi-circular arched top sections. This same style was taken to the shores of England by William the Conqueror where it became known as Norman art and continued until it evolved into the Gothic forms of the 12th century. Romanesque buildings were huge, strong and almost foreboding in appearance but they had simple surface enrichment showcasing the simplistic ways of life of the planners who were monks. Architectural forms were basically interpretations of their own concept of Roman architecture. Gothic Art and Architecture "Verticality" is emphasized in Gothic art and architecture, which feature almost skeletal stone structures and great expanses of stained glass showing biblical stories, pared-down wall surfaces, and extremely pointed arches. Through the Gothic period, building construction was constantly geared towards lightness of forms but with enormous spiked heights to the extent that there were times when over ornamentation coupled with delicate structural forms made their structures collapse. Only when many buildings started to collapse before they were completed did they then rebuild them with stronger and sturdier supports. All in all, medieval art, the art of the Middle Ages, covered an enormous scope of time and place. It existed for over a thousand years, not only in the European region but also the Middle East and North Africa. It included not only major art movements and eras but also regional art, types of art, the medieval artists and their works as well. And because religious faith was the way of life, the history of art of the Middle Ages tells us about social, political and historical events, through the building of church cathedrals and eclectic structures that were erected in practically every town and city in the region. Art is a creative expression of humans that comes in visual, imaginary, audible, or literal forms. Art can also be described as an expression of the soul.

Chapter 3 : Middle Ages Pictures by History Link

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Historians of the Middle Ages have been exploring issues related to sex and sexuality. Here are some of the more interesting pieces of research we have uncovered about sex in the Middle Ages. In the Middle Ages, everyone noticed the eyes first. For the medieval man and woman, the eyes and their gazes were an important part of sexuality. The very act of looking could stimulate desire in the observer and the observed. Where can you have sex in the medieval village? Medieval homes and communities often lacked privacy, and it might have been difficult for a couple to find a place they could be intimate. The character Hysminias was describing where he was kissing and fondling his partner. An unspeakable, inexpressible, incomparable passion took control of me. I then experienced "by Eros" what I had never experienced before. Sexy fruits

By the end of the Middle Ages, several fruits became associated with love. Michel Pastoureau explains that cherries were a symbol of love, as was red apples, if given by a man. In the same vein, the pear, no matter what color, could symbolize male genitals. There were also three lengthy periods of abstinence during Lent, which could last between 47 to 62 days; before Christmas, which could be at least 35 days; and around the Feast of Pentecost, which could range from between 40 to 60 days. Also, many Feast days for particular Saints would be considered no-sex days as well. Here is a helpful chart: During the Early Middle Ages, Penitentials, books that set out church rules and the penance done for breaking them, were popular works. Amid the many different sins they noted were those that dealt with sexual practices. The seventh-century Irish penitential of Cummean, for example, banned oral, anal and inter-formal sex, as masturbation and bestiality. The Anglo-Saxon Canons of Theodore, meanwhile, includes these punishments: Whoever fornicates with an effeminate male or with another man or with an animal must fast for 10 years. Elsewhere it says that whoever fornicates with an animal must fast 15 years and sodomites must fast for 7 years. If he defiles himself masturbates, he is to abstain from meat for four days. He who desires to fornicate with himself i. If he is a boy and does it often, either he is to fast 20 days or one is to whip him. Whoever ejaculates seed into the mouth, that is the worst evil. From someone it was judged that they repent this up to the end of their lives. While it was permitted to have sex with your spouse, only one type of position "the Missionary" was allowed, on the basis that this provided the least pleasure for the couple. Penitentials gradually fell out of favour during the Middle Ages, and were rarely produced after the twelfth-century. What kind of man did a woman prefer? She too will court the man who is uncircumcised in the flesh and lie against his breast with great passion, for he thrusts inside her a long time because of the foreskin, which is a barrier against ejaculation in intercourse. Thus she feels pleasure and reaches an orgasm first. They are united without separating, and he makes love twice and three times in one night, yet the appetite is not filled. Medieval riddles, such as this one found in the Exeter Book, often seem to have double-entendre meanings: It is pierced through in the front; it is stiff and hard and it has a good standing-place. When the man pulls up his own robe above his knee, he means to poke with the head of his hanging thing that familiar hole of matching length which he has often filled before. These were comic stories that frequently included wives and other women in sexual escapades with a variety of men. Some regulations of prostitution still survive, such as Regulations concerning Prostitutes Dwelling in Brothels, which was part of the Nuremberg city ordinances from about 1527. Also, the brothel keeper, man and woman, must provide the women living in their house with chambers, bed linens, and decent food, and they must feed them two meals a day and at every meal two decent dishes; and for such expenses each common woman living in the brothel must give the brothel keeper separately the sum of forty-two pence weekly, whether she uses the food or not. Click here to read more about Prostitution in the Middle Ages

Names for a Penis

The Perfumed Garden of Sensual Delight is one of several books written in the medieval Arabic world that deals with sex and sexuality. Written in Tunisia in the early 15th-century, it offered candid advice on lovemaking between a man and his wife. In one chapter, the author lists the many names a penis could be called: We take a look at the prescriptions offered in one of the most popular medical textbooks from the

Middle Ages. However, in late medieval London there were at least 13 cases of women accused of doing just that.

Chapter 4 : Middle Ages Historical Pictures - Graphics - Illustrations - Clipart and Royalty Free Photos

The goal of The Middle Ages is to help students understand the basic concepts of this historical period, including the barbarian invasions, feudalism, the Crusades, the devastation of the plague, the causes of the Renaissance and the beginning of the Reformation.

A brief treatment of the Middle Ages follows. For full treatment, see Europe, history of: The term and its conventional meaning were introduced by Italian humanists with invidious intent. It would seem unnecessary to observe that the men and women who lived during the thousand years or so preceding the Renaissance were not conscious of living in the Middle Ages. A few— Petrarch was the most conspicuous among them—felt that their lot was cast in a dark time, which had begun with the decline of the Roman Empire. They were making a gesture of their sense of freedom, and yet, at the same time, they were implicitly accepting the medieval conception of history as a series of well-defined ages within a limited framework of time. In such a scheme, the thousand years from the 5th to the 15th century might well be regarded as a distinct respectable period of history, which would stand out clearly in the providential pattern. Throughout European history, however, there has never been a complete breach with medieval institutions or modes of thought. The sack of Rome by Alaric the Visigoth in ce had enormous impact on the political structure and social climate of the Western world, for the Roman Empire had provided the basis of social cohesion for most of Europe. Although the Germanic tribes that forcibly migrated into southern and western Europe in the 5th century were ultimately converted to Christianity , they retained many of their customs and ways of life. The changes in forms of social organization they introduced rendered centralized government and cultural unity impossible. Many of the improvements in the quality of life introduced during the Roman Empire, such as a relatively efficient agriculture, extensive road networks , water-supply systems, and shipping routes, decayed substantially, as did artistic and scholarly endeavours. This decline persisted throughout the Migration period , a historical period sometimes called the Dark Ages , Late Antiquity, or the Early Middle Ages. The Migration period lasted from the fall of Rome to about the year , with a brief hiatus during the flowering of the Carolingian court established by Charlemagne. Apart from that interlude, no large political structure arose in Europe to provide stability. Two great kingdoms, Germany and Italy , began to lose their political unity almost as soon as they had acquired it; they had to wait until the 19th century before they found it again. The only force capable of providing a basis for social unity was the Roman Catholic Church. The Middle Ages therefore present the confusing and often contradictory picture of a society attempting to structure itself politically on a spiritual basis. This attempt came to a definitive end with the rise of artistic, commercial, and other activities anchored firmly in the secular world in the period just preceding the Renaissance. Charlemagne holding an orb and a sword; miniature from a 15th-century manuscript. Christendom was thought to consist of two distinct groups of functionaries: Supreme authority was wielded by the pope in the first of these areas and by the emperor in the second. In practice, the two institutions were constantly sparring, disagreeing, or openly warring with each other. The emperors often tried to regulate church activities by claiming the right to appoint church officials and to intervene in doctrinal matters. The church, in turn, not only owned cities and armies but often attempted to regulate affairs of state. This tension would reach a breaking point in the late 11th and early 12th centuries during the clash between Emperor Henry IV and Pope Gregory VII over the question of lay investiture. The balance of economic power slowly began to shift from the region of the eastern Mediterranean to western Europe. The Gothic style developed in art and architecture. Towns began to flourish, travel and communication became faster, safer, and easier, and merchant classes began to develop. Agricultural developments were one reason for these developments; during the 12th century the cultivation of beans made a balanced diet available to all social classes for the first time in history. The population therefore rapidly expanded, a factor that eventually led to the breakup of the old feudal structures. The classic formulations of Gothic architecture and sculpture were achieved. Many different kinds of social units proliferated, including guilds, associations, civic councils, and monastic chapters, each eager to obtain some measure of autonomy. The crucial legal concept of representation developed, resulting in the political assembly whose members had

plena potestasâ€”full powerâ€”to make decisions binding upon the communities that had selected them. Intellectual life, dominated by the Roman Catholic Church, culminated in the philosophical method of Scholasticism , whose preeminent exponent, St. Thomas Aquinas , achieved in his writings on Aristotle and the Church Fathers one of the greatest syntheses in Western intellectual history. Chartres Cathedral, Chartres, France, completed midth century. [Learn More](#) in these related Britannica articles:

A Different Picture of the Middle Ages Adrian Armstrong | Published 08 July When journalists or politicians describe a modern phenomenon as 'medieval', we can confidently expect the word to be freighted with negative connotations.

The Middle Ages in Europe saw a decrease in prosperity, stability, and population in the first centuries of the period – to about AD, and then a fairly steady and general increase until the massive setback of the Black Death around 1347, which is estimated to have killed at least a third of the overall population in Europe, with generally higher rates in the south and lower in the north. Many regions did not regain their former population levels until the 17th century. The population of Europe is estimated to have reached a low point of about 18 million in 1000, to have doubled around the year 1200, and to have reached over 70 million by 1500, just before the Black Death. In 1000 it was still only 50 million. To these figures, Northern Europe, especially Britain, contributed a lower proportion than today, and Southern Europe, including France, a higher one. Until about the 11th century most of Europe was short of agricultural labour, with large amounts of unused land, and the Medieval Warm Period benefited agriculture until about 1000. The medieval period eventually saw the falling away of the invasions and incursions from outside the area that characterized the first millennium. The Islamic conquests of the 6th and 7th century suddenly and permanently removed all of North Africa from the Western world, and over the rest of the period Islamic peoples gradually took over the Byzantine Empire, until the end of the Middle Ages when Catholic Europe, having regained the Iberian peninsula in the southwest, was once again under Muslim threat from the southeast. At the start of the medieval period most significant works of art were very rare and costly objects associated with secular elites, monasteries or major churches and, if religious, largely produced by monks. By the end of the Middle Ages works of considerable artistic interest could be found in small villages and significant numbers of bourgeois homes in towns, and their production was in many places an important local industry, with artists from the clergy now the exception. However the Rule of St Benedict permitted the sale of works of art by monasteries, and it is clear that throughout the period monks might produce art, including secular works, commercially for a lay market, and monasteries would equally hire lay specialists where necessary. This is far from the case; though the church became very wealthy over the Middle Ages and was prepared at times to spend lavishly on art, there was also much secular art of equivalent quality which has suffered from a far higher rate of wear and tear, loss and destruction. The Middle Ages generally lacked the concept of preserving older works for their artistic merit, as opposed to their association with a saint or founder figure, and the following periods of the Renaissance and Baroque tended to disparage medieval art. Most luxury illuminated manuscripts of the Early Middle Ages had lavish treasure binding book-covers in precious metal, ivory and jewels; the re-bound pages and ivory reliefs for the covers have survived in far greater numbers than complete covers, which have mostly been stripped off for their valuable materials at some point. The jewelled cover of the Codex Aureus of St. Emmerich. Most churches have been rebuilt, often several times, but medieval palaces and large houses have been lost at a far greater rate, which is also true of their fittings and decoration. In England, churches survive largely intact from every century since the 7th, and in considerable numbers for the later ones – the city of Norwich alone has 40 medieval churches – but of the dozens of royal palaces none survive from earlier than the 11th century, and only a handful of remnants from the rest of the period. Many of the longest running scholarly disputes over the date and origin of individual works relate to secular pieces, because they are so much rarer - the Anglo-Saxon Fuller Brooch was refused by the British Museum as an implausible fake, and small free-standing secular bronze sculptures are so rare that the date, origin and even authenticity of both of the two best examples has been argued over for decades. Gold was used for objects for churches and palaces, personal jewellery and the fittings of clothes, and – fixed to the back of glass tesserae – as a solid background for mosaics, or applied as gold leaf to miniatures in manuscripts and panel paintings. Many objects using precious metals were made in the knowledge that their bullion value might be realized at a future point – only near the end of the period could money be invested other than in real estate, except at great risk or by committing usury. The even more expensive pigment ultramarine, made from ground lapis lazuli obtainable only from Afghanistan, was used lavishly in the

Gothic period, more often for the traditional blue outer mantle of the Virgin Mary than for skies. Ivory, often painted, was an important material until the very end of the period, well illustrating the shift in luxury art to secular works; at the beginning of the period most uses were shifting from consular diptychs to religious objects such as book-covers, reliquaries and croziers, but in the Gothic period secular mirror-cases, caskets and decorated combs become common among the well-off. As thin ivory panels carved in relief could rarely be recycled for another work, the number of survivals is relatively high—the same is true of manuscript pages, although these were often re-cycled by scraping, whereupon they become palimpsests. Even these basic materials were costly: Modern dendrochronology has revealed that most of the oak for panels used in Early Netherlandish painting of the 15th century was felled in the Vistula basin in Poland, from where it was shipped down the river and across the Baltic and North Seas to Flemish ports, before being seasoned for several years. The period of the Middle Ages neither begins nor ends neatly at any particular date, nor at the same time in all regions, and the same is true for the major phases of art within the period. Early Christian and Late Antique art [edit] Main article: Early Christian art Arch of Constantine, Rome, completed The lower long relief, with squat figures of size varying with status, is of that date, while the roundels are taken from a monument of nearly years earlier, which maintains a classical style. Early Christian art, more generally described as Late Antique art, covers the period from about before which no distinct Christian art survives, until the onset of a fully Byzantine style in about There continue to be different views as to when the medieval period begins during this time, both in terms of general history and specifically art history, but it is most often placed late in the period. In the course of the 4th century Christianity went from being a persecuted popular sect to the official religion of the Empire, adapting existing Roman styles and often iconography, from both popular and Imperial art. From the start of the period the main survivals of Christian art are the tomb-paintings in popular styles of the catacombs of Rome, but by the end there were a number of lavish mosaics in churches built under Imperial patronage. Over this period imperial Late Roman art went through a strikingly "baroque" phase, and then largely abandoned classical style and Greek realism in favour of a more mystical and hieratic style—a process that was well underway before Christianity became a major influence on imperial art. Influences from Eastern parts of the Empire—Egypt, Syria and beyond, and also a robust "Italic" vernacular tradition, contributed to this process. Figures are mostly seen frontally staring out at the viewer, where classical art tended to show a profile view - the change was eventually seen even on coins. The individuality of portraits, a great strength of Roman art, declines sharply, and the anatomy and drapery of figures is shown with much less realism. See Drogo Sacramentary for a similar Ascension years later. Consular diptych, Constantinople, in fully Late Antique style Ottonian relief from an altar in a bold monumental style, with little attempt at classicism; Milan — Late 14th century French Gothic triptych, probably for a lay owner, with scenes from the Life of the Virgin Main article: Byzantine art King David plays the harp in the 10th century Paris Psalter, a classicising work of the Macedonian period. Byzantine art is the art of the Greek-speaking Byzantine Empire formed after the division of the Roman Empire between Eastern and Western halves, and sometimes of parts of Italy under Byzantine rule. It emerges from Late Antiquity in about CE and soon formed a tradition distinct from that of Catholic Europe but with great influence over it. In the early medieval period the best Byzantine art, often from the large Imperial workshops, represented an ideal of sophistication and technique which European patrons tried to emulate. During the period of Byzantine iconoclasm in the vast majority of icons sacred images usually painted on wood were destroyed; so little remains that today any discovery sheds new understanding, and most remaining works are in Italy Rome and Ravenna etc. Byzantine art was extremely conservative, for religious and cultural reasons, but retained a continuous tradition of Greek realism, which contended with a strong anti-realist and hieratic impulse. After the resumption of icon production in until the Byzantine art tradition continued with relatively few changes, despite, or because of, the slow decline of the Empire. There was a notable revival of classical style in works of 10th century court art like the Paris Psalter, and throughout the period manuscript illumination shows parallel styles, often used by the same artist, for iconic figures in framed miniatures and more informal small scenes or figures added unframed in the margins of the text in a much more realist style. But small ivory reliefs, almost all in the iconic mode the Harbaville Triptych is of similar date to the Paris Psalter, but very

different in style, were a speciality, as was relief decoration on bowls and other metal objects. The Byzantine Empire produced much of the finest art of the Middle Ages in terms of quality of material and workmanship, with court production centred on Constantinople, although some art historians have questioned the assumption, still commonly made, that all work of the best quality with no indication as to origin was produced in the capital. Byzantine art exercised a continuous trickle of influence on Western European art, and the splendours of the Byzantine court and monasteries, even at the end of the Empire, provided a model for Western rulers and secular and clerical patrons. For example, Byzantine silk textiles, often woven or embroidered with designs of both animal and human figures, the former often reflecting traditions originating much further east, were unexcelled in the Christian world until almost the end of the Empire. These were produced, but probably not entirely so, in Imperial workshops in Constantinople, about whose operations we know next to nothing—similar workshops are often conjectured for other arts, with even less evidence. The Coptic art of Egypt took a different path; after the Coptic Church separated in the mid-5th century it was never again supported by the state, and native Egyptian influences dominated to produce a completely non-realist and somewhat naive style of large-eyed figures floating in blank space. This was capable of great expressiveness, and took the "Eastern" component of Byzantine art to its logical conclusions. Coptic decoration used intricate geometric designs, often anticipating Islamic art. Because of the exceptionally good preservation of Egyptian burials, we know more about the textiles used by the less well-off in Egypt than anywhere else. These were often elaborately decorated with figurative and patterned designs. Other local traditions in Armenia, Syria, Georgia and elsewhere showed generally less sophistication, but often more vigour than the art of Constantinople, and sometimes, especially in architecture, seem to have had influence even in Western Europe. For example, figurative monumental sculpture on the outside of churches appears here some centuries before it is seen in the West. Interlaced biting snakes and confronted boars end sections are depicted entirely schematically. Migration Period art describes the art of the "barbarian" Germanic and Eastern-European peoples who were on the move, and then settling within the former Roman Empire, during the Migration Period from about 400 to 700; the blanket term covers a wide range of ethnic or regional styles including early Anglo-Saxon art, Visigothic art, Norse art, and Merovingian art, all of which made use of the animal style as well as geometric motifs derived from classical art. Most artworks were small and portable and those surviving are mostly jewellery and metalwork, with the art expressed in geometric or schematic designs, often beautifully conceived and made, with few human figures and no attempt at realism. The early Anglo-Saxon grave goods from Sutton Hoo are among the best examples. As the "barbarian" peoples were Christianized, these influences interacted with the post-classical Mediterranean Christian artistic tradition, and new forms like the illuminated manuscript, [15] and indeed coins, which attempted to emulate Roman provincial coins and Byzantine types. Early coinage like the sceat shows designers completely unused to depicting a head in profile grappling with the problem in a variety of different ways. As for larger works, there are references to Anglo-Saxon wooden pagan statues, all now lost, and in Norse art the tradition of carved runestones was maintained after their conversion to Christianity. The Celtic Picts of Scotland also carved stones before and after conversion, and the distinctive Anglo-Saxon and Irish tradition of large outdoor carved crosses may reflect earlier pagan works. Viking art from later centuries in Scandinavia and parts of the British Isles includes work from both pagan and Christian backgrounds, and was one of the last flowerings of this broad group of styles. Anglo-Saxon silver sceat, Kent, c. Diademed head, holding cross; reverse, wolf-headed snake. Viking carved wood and metal prow from the Oseberg ship, ca.

Chapter 6 : The Middle Ages | The Big Picture

The Middle Ages were a period of European history between the fall of the Roman Empire and the beginning of the Renaissance. Learn more about the art, culture and history of the Middle Ages.

Encyclopedia of Sex and Gender: Men and women were regarded as essentially different, with different roles and rights, although why this was and what it meant in practice varied widely. Behavioral codes and ideals differed with religion, culture, and geography. All of these values evolved over the Middle Ages, as societies developed and came into contact with one another. Despite these differences, Europe was increasingly united by a common religion—Roman Christianity—and by the common legal system and institutional infrastructure of that religion. While regional and status-based differences remained, western Europe developed a common culture and ideology, which strongly shaped ideas about sex and gender. Christianity therefore played a significant role in influencing western European attitudes toward sex and gender throughout the Middle Ages. Eve, they said, caused the exile from the Garden of Eden through her foolishness and disobedience. Mary, by contrast, had helped to offer mankind salvation by obeying God and mothering the Christ child while preserving her chastity. All people, however, had souls that were equal in the eyes of the Lord and in the church and could achieve sanctity, although medieval theologians believed that each gender faced different challenges. Important early church fathers, highly influential throughout the Middle Ages, tended to see women as a direct challenge to a life of chastity and hence to the most pious existence. Augustine wrestled with his own desire at one point famously asking God to give him chastity but not yet before finally giving up sex entirely to devote himself to religion. Nonetheless, the early church fathers believed that marriage itself was not evil. Numerous theologians recognized that marriage provided an appropriate Christian lifestyle for those not capable of sexual abstinence. Even within marriage, however, sex acts that could not lead to children were viewed as suspect. The church therefore prohibited anything that interfered with conception, including both non-procreative sex acts and contraceptive measures, either in or outside of marriage. Even for those who did marry, chastity was still desirable. From Radegunda, a queen in sixth-century Gaul modern France, to Margery Kempe, a fifteenth-century townswoman in England, devout individuals occasionally persuaded their spouses to let them live chastely and to pursue religious lives. Widows were encouraged to take vows of chastity, and although many did remarry, second marriages were held by some to be lustful. On the Day of Judgment, the benefits of being a faithful wife were thirtyfold; of being a chaste widow, sixtyfold; and of being a lifelong virgin, one hundred-fold. Especially for women, the church clearly favored total chastity. But while chastity was always mandatory for nuns and other female religious, churchmen were legally allowed to marry until the fourth century and the practice was generally condoned for several centuries more. By approximately 1000, however, the church had gained a secure enough religious and political position to enforce its regulations regarding sexuality fairly consistently. Individuals and communities became increasingly willing to bring sexual indiscretions to light. This included homosexual male activity, which the church prosecuted much more heavily after around 1000. Female homosexuality, however, rarely appears in court records. The heterosexual indiscretions of male clerics were always more likely to be tolerated by the community than those of the nuns or male homosexuality, although all were technically forbidden. Through the Middle Ages, chastity was, however, both the ideal and, for the clergy, the law. Most scholars were Christian men, and many of them were clerics, chaste in theory if not in practice. There are exceptions to this; Hildegard von Bingen was a twelfth-century German nun and scholar whose works often minimized the misogyny inherent in many of the male-authored works. In the later Middle Ages, Christian scholars also drew increasingly on the works of Jewish and Muslim physicians, which introduced a new frame of reference to the Christian scholarship. People disagreed, however, on whether women were imperfect men or simply the opposite of men. Further, most medieval people believed that health and temperament were dictated by the balance of four different substances humors: These humors occurred naturally in people, who might healthfully tend more toward one humor than another. Hildegard von Bingen argued that differences in humors created women with different temperaments corresponding to different male types, but most scholars

held that male characteristics were superior to female. Male warmth and dryness, according to both Isidore of Seville c. 600, and Galen, cool, moist women were inclined to be melancholy and more physically and intellectually childlike, as demonstrated by the lack of facial hair, physical softness, high voices, and inability to produce semen that defined women, children, and eunuchs. Despite this assumption of female inferiority, most medieval scholars followed Galen, the ancient Greek physician, who argued that the woman contributed vitally to conception through the internal release of a female sperm. This contrasted with the Aristotelian view in circulation that the woman provided only food and a protective place for the growing male seed. In either case, medieval people certainly recognized that a child could resemble the mother or the father in temperament or appearance, but the blame for failure to conceive was laid on the woman unless it was proven that the father was unable to get or maintain an erection. Marital sex took care of this for most of the population, but not all people were married. For men, prostitutes were an option. The London city government, for example, legalized and regulated brothels in suburban Southwark, a move not unusual for major cities. It should not be surprising that women did not have the same sexual options as men. For example, women in early Christian Ireland could obtain divorces from their husbands, but men too were allowed to divorce their wives or even to practice polygyny. These regional codes made legal distinctions between women of different statuses. Here, as in legal codes throughout medieval Europe, women were less valued than men, but they were valued. The Roman church in this period had one of the strictest incest taboos of any known society, initially disallowing marriage within seven degrees of relation and, after 1000, disallowing those within four degrees. In reality, many marriages occurred within the prohibited degrees; King Louis VII of France, in 1137, requested that the pope annul his marriage to Eleanor of Aquitaine on these grounds, while numerous royals requested dispensations from the pope allowing them to make such marriages. Further, the church insisted that a valid marriage required consent from both partners after they had reached the legal age—twelve for girls and fourteen for boys. Marriages entered into before that age or without free consent could be annulled. Beyond these constraints, there were few formalities in contracting a marriage. In church law, the exchange of vows in the present tense, followed by consummation, were all that was necessary to form a legal marriage. After 1000, the church worked to eliminate clandestine, or secret, marriages, but was still often forced to regard those as valid, especially if there were children. While marriages could be elaborate affairs, they did not require the blessing of the church until after the Middle Ages had ended. A respectable marriage was usually accompanied by an exchange of goods: Of these, the dowry was the most widespread. Depending on the social status of the couple, a dowry could be a few household items or include money or land. In some cases, a dowry was the only inheritance a woman received, but women were never prohibited from inheriting land. In many areas during the early Middle Ages, all children would inherit. Around the year 1000, land became tied to military service among the nobility. Women consequently inherited less frequently. Simultaneously, younger sons also inherited less frequently as families tried to avoid dividing their land. Women without brothers, however, could inherit land, although their husbands might control it during their lifetime. The dowry belonged to the wife, but the husband usually controlled it during the marriage. He could not alienate it, however, without her permission. After his death, the widow would receive the dowry back to support herself or to bring into her next marriage, and, after her death, to split among her children. If the wife died first, her husband could claim her dowry for their children. Once a woman had living children in a valid marriage, she was entitled to support from her husband and his family. Husbands would sometimes stipulate in their wills, however, that their widows would forfeit this if they remarried. Children received another third, which might be controlled by their mother until they came of age. These rules were fairly constant across western Europe, especially toward the end of the Middle Ages. In many areas, the throne did not necessarily go to the eldest son of the late king, but rather to the most able man among the local nobility, usually close maternal or paternal relatives of the king. Men demonstrated their adult masculinity and suitability for rule through military leadership and victory. In particular, noblewomen often lent their support to Christian missionaries, as Bertha, the Christian wife of a local English ruler, did in 601 to the visiting St. Augustine the Lesser, the missionary sent by Pope Gregory I c. 600. Widowed or unmarried religious women could also be powerful political actors as the heads of female or mixed-sex religious houses, because monasteries had a great deal of political as well as religious influence. Beginning around the year 1000,

kings depended less on their kinsmen and kinswomen for assistance and more on trained male bureaucrats. These bureaucrats attained their positions through education in the church. This is not to say that military prowess became unimportant; the ability to bear arms in combat, competitions, and hunting remained important for noble masculinity through the Middle Ages. As male bureaucracy grew, the opportunities for noblewomen to govern declined. Noblewomen were increasingly simply consorts of men—producers of legitimate heirs. This was true also for nuns, as the church banned mixed houses and increasingly mandated that women be cloistered, limiting their ability to assert themselves politically. Nuns became dependent on charity and on men to administer their religious houses and provide the sacraments. Because of the dependence of women, male orders became reluctant to allow women to form religious houses under their protection, reducing the opportunity for women to participate in a religious lifestyle at all. But opportunities did remain for noblewomen. Mediterranean cultures, in particular, allowed women to inherit kingdoms and administer them largely on their own. This region produced several female figures prominent in politics and art, including Ermengarde of Narbonne c. Further, the rise of mysticism, a form of spirituality promoting a direct, emotional tie between God and a holy individual, provided new avenues for religious women, such as the Englishwoman Julian of Norwich after and the Italian St. Catherine of Siena. Although many mystics were from at least comfortable backgrounds, this form of spirituality did not require a large entrance fee to a nunnery, and therefore allowed for the participation of a broader social stratum. Throughout the Middle Ages, most people were agricultural workers. Men tended to be responsible for most of the farming, while women would work the large kitchen garden, tend the animals, do the housework and care for the children, help in the fields during busy times, and also often engage in paid labor on the side, such as spinning, brewing, or sewing. Clearly, women of the lower classes could not be removed from the public eye and economic production in the way that noblewomen were later in the Middle Ages. As cities grew rapidly after approximately , more people made craft production their primary occupation rather than farming. Men became apprentices, and later journeymen and masters, within a guild. This guild gave them a social identity and, once they became masters, offered them a form of political participation and an adult masculine identity. Women were, however, important players in the local economy. In addition to whatever household chores they might have had, women often made additional money for the household by engaging in piecework such as spinning or by working occasionally.

Chapter 7 : Medieval art - Wikipedia

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In this Newbery Award winner Cushman propels us into the life of a girl living in the middle ages, makes us like and understand her, shows us a lot about the times and a little bit about ourselves. Alyce is an insignificant, nameless child sleeping in a dung heap when we first meet her. We know her first as Brat. Clarion, ISBN 0 3. Orchard, ISBN 0 6. Set in the thirteenth century France, this novel tells about two young people whose marriage has been arranged against their will. A very wise priest sends them on a mission together during which time they, and we, see much about French life in the middle ages, learn a great deal about themselves and end up pleased about their coming marriage. This is challenging reading but very good. Clarion, ISBN In this Newbery Award winner Tree-ear is homeless, living under a bridge in twelfth-century Korea. He becomes an apprentice to a master potter after accidentally breaking one of the pieces of pottery. Picture Books Anno, Mitsumasa. Putnam, ISBN 0 3. This picture book introduction to medieval history is centered mostly in southern Europe. Hyman and Cohen have chosen four tales to retell and illustrate: In each case the tale entertains and enlightens but, together with the illustrations, they come to life, revealing much about the times and the people. Farrar, ISBN 0 3. In the age of chivalry, Sir Cedric defeats the evil knight and wins the fair maiden. The plot is a spoof, but the illustrations are very informative. The Story of a Castle. This wordless book shows us the inner workings of a Norman castle in the Middle Ages. Macmillan, ISBN 0 02 2. This alphabet of illuminated letters is full of fascinating information about medieval times. The Story of Two Medieval Weddings. Viking, ISBN 0 3. With detailed drawings and other artwork, we get a glimpse of the life of the time. Well captioned photographs and drawings make this short book accessible as well as informative. Millbrook, ISBN 1 4. One of three volumes in a series, this one looks at the life of six representative people: Time4Learning is a PreKth grade online homeschool curriculum. Eager, excited homeschoolers could be just a click away. Start with these Time4Learning freebies:

Chapter 8 : Sex in the Middle Ages

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All in all, medieval art, the art of the Middle Ages, covered an enormous scope of time and place. It existed for over a thousand years, not only in the European region but also the Middle East and North Africa.