



'A Great Effusion of Blood'?

INTERPRETING MEDIEVAL VIOLENCE

Edited by Mark D. Meyerson, Daniel Thiery, & Oren Falk

A Great Effusion Of Blood Interpreting Medieval Violence

Mark D. Meyerson, Daniel Thiery, Oren Falk



A Great Effusion Of Blood Interpreting Medieval Violence:

'A Great Effusion of Blood'? Mark D. Meyerson, Daniel Thiery, Oren Falk, 2015-03-27 A great effusion of blood was a phrase used frequently throughout medieval Europe as shorthand to describe the effects of immoderate interpersonal violence. Yet the ambiguity of this phrase poses numerous problems for modern readers and scholars in interpreting violence in medieval society and culture and its effect on medieval people. Understanding medieval violence is made even more complex by the multiplicity of views that need to be reconciled: those of modern scholars regarding the psychology and comportment of medieval people; those of the medieval persons themselves as perpetrators or victims of violence; those of medieval writers describing the acts; and those of medieval readers, the audience for these accounts. Using historical records, artistic representation, and theoretical articulation, the contributors to this volume attempt to bring together these views and fashion a comprehensive understanding of medieval conceptions of violence. Exploring the issue from both historical and literary perspectives, the contributors examine violence in a broad variety of genres, places, and times, such as the Late Antique lives of the martyrs, Islamic historiography, Anglo-Saxon poetry and Norse sagas, canon law and chronicles, English and Scottish ballads, the criminal records of fifteenth-century Spain, and more. Taken together, the essays offer fresh ways of analysing medieval violence and its representations and bring us closer to an understanding of how it was experienced by the people who lived it. 2" A Great Effusion of Blood"?, 2004

Representing War and Violence Joanna Bellis, Laura Slater, 2016 An examination of written and other responses to conflict in a variety of forms and genres from the thirteenth to the seventeenth century. War and violence took many forms in medieval and early modern Europe, from political and territorial conflict to judicial and social spectacle, from religious persecution and crusade to self-mortification and martyrdom, from comedic brutality to civil and domestic aggression. Various cultural frameworks conditioned both the acceptance of these forms of violence and the protest that they met with the elusive concept of chivalry, Christianity, and just war theory, political ambition, and the machinery of propaganda. Literary genres and the expectations they generated and challenged. The essays here, from the disciplines of history, art history, and literature, explore how violence and conflict were documented, depicted, narrated, and debated during this period. They consider manuals created for and addressed directly to kings and aristocratic patrons, romances whose affective treatments of violence invited profoundly empathetic, even troublingly pleasurable responses, diaries and autobiographies compiled on the field and redacted for publication and self-promotion. The ethics and aesthetics of representation, as much as the violence being represented, emerge as a profound and constant theme for writers and artists grappling with this most fundamental and difficult topic of human experience. JOANNA BELLIS is the Fitzjames Research Fellow in Old and Middle English at Merton College, Oxford. LAURA SLATER holds a Postdoctoral Fellowship from The Paul Mellon Centre for Studies in British Art in London. Contributors: Anne Baden, Daintree, Anne Curry, David Grummitt, Richard W. Kaeuper, Andrew Lynch, Christina Normore, Laura Slater, Sara V. Torres, Matthew Woodcock.

Body and Sacred Place in Medieval Europe, 1100-1389 Dawn Marie Hayes, 2004-11-23 Body and Sacred Place in Medieval Europe investigates the medieval understanding of sacred place arguing for the centrality of bodies and bodily metaphors to the establishment function use and power of medieval churches Questioning the traditional division of sacred and profane jurisdictions this book identifies the need to consider non devotional uses of churches in the Middle Ages Dawn Marie Hayes examines idealized visions of medieval sacred places in contrast with the mundane and profane uses of these buildings She argues that by the later Middle Ages as loyalties were torn by emerging political economic and social groups the Church suffered a loss of security that was reflected in the uses of sacred spaces which became more restricted as identities shifted and Europeans ordered the ambiguity of the medieval world

Wonderful Blood Caroline Walker Bynum, 2007-11-05 The quiet market town of Wilsnack in northeastern Germany is unfamiliar to most English speakers and even to many modern Germans Yet in the fifteenth century it was a European pilgrimage site surpassed in importance only by Rome and Santiago de Compostela The goal of pilgrimage was three miraculous hosts supposedly discovered in the charred remains of the village church several days after it had been torched by a marauding knight in August 1383 Although the church had been burned and the spot soaked with rain the hosts were found intact and dry with a drop of Christ's blood at the center of each In Wonderful Blood Caroline Walker Bynum studies the saving power attributed to Christ's blood at north German cult sites such as Wilsnack the theological controversy such sites generated and the hundreds of devotional paintings poems and prayers dedicated to Christ's wounds scourging and bloody crucifixion She argues that Christ's blood as both object and symbol was central to late medieval art literature pious practice and theology As object of veneration blood provided a focus of intense debate about the nature of matter body and God and an occasion for Jewish persecution as motif blood became a prominent subject of northern art and a central symbol in the visions of mystics and the prayers of ordinary people

"Death, Torture and the Broken Body in European Art, 1300-1650" John R. Decker, 2017-07-05 Bodies mangled limbs broken skin flayed blood spilled from paintings to prints to small sculptures the art of the late Middle Ages and early modern period gave rise to disturbing scenes of violence Many of these torture scenes recall Christ's Passion and its aftermath but the martyrdoms of saints stories of justice visited on the wicked and broadsheet reports of the atrocities of war provided fertile ground for scenes of the body's desecration Contributors to this volume interpret pain suffering and the desecration of the human form not simply as the passing fancies of a cadre of proto sadists but also as serving larger social functions within European society Taking advantage of the frameworks established by scholars such as Samuel Edgerton Mitchell Merback and Elaine Scarry to name but a few *Death Torture and the Broken Body in European Art 1300-1650* provides an intriguing set of lenses through which to view such imagery and locate it within its wider social political and devotional contexts Though the art works discussed are centuries old the topics of the essays resonate today as twenty first century Western society is still absorbed in thorny debates about the ethics and consequences of the use of force coercion

including torture and execution and about whether it is ever fully acceptable to write social norms on the bodies of those who will not conform *England's Northern Frontier* Jackson W. Armstrong, 2020-11-12 Explains the history of England's northern borderlands in the fifteenth century within a broader social political and European context **John Gower and the Limits of the Law** Conrad van Dijk, 2013 An examination of the ways in which Gower's poetry engages with contemporary law and legal questions It has long been thought that John Gower was probably a lawyer before turning to poetry and this study reveals his active engagement with contemporary legal debates they include constitutional questions jurisdictional issues private vengeance jurisprudential concepts such as equity and the *rigor iuris* and aspects of criminal law The author argues that the *Confessio Amantis* in particular demonstrates Gower's uncertainty about how to reconcile the ideal of a just law with alternative modes of justice such as self help royal discretion and divine will The book also examines the parallel development of the *exemplum* and *casus* in medieval literature *Exempla* frequently create a sense of narrative closure by means of some form of punishment or as Gower would put it vengeance How then do we set Gower's reputation as a sympathetic writer alongside his frequent desire for closure and punishment What are the limits of exemplarity and law These questions are answered by reading Gower in relation to the volatile politics of the Ricardian period and in comparison with the poetic concerns of contemporary writers such as Chaucer and Langland In so doing the book provides a searching introduction to the intersection between literature and law in the late fourteenth century Dr Conrad van Dijk is Assistant Professor of English at Concordia University College of Alberta Edmonton Canada **Royal Rage and the Construction of Anglo-Norman Authority, c. 1000-1250** Kate McGrath, 2019-02-18 This book explores how eleventh and twelfth century Anglo Norman ecclesiastical authors attributed anger to kings in the exercise of their duties and how such attributions related to larger expansions of royal authority It argues that ecclesiastical writers used their works to legitimize certain displays of royal anger often resulting in violence while at the same time deploying a shared emotional language that also allowed them to condemn other types of displays These texts are particularly concerned about displays of anger in regard to suppressing revolt ensuring justice protecting honor and respecting the status of kingship In all of these areas the role of ecclesiastical and lay counsel forms an important limit on the growth and expansion of royal prerogatives Chaucer's Queens Louise Tingle, 2021-01-04 This book investigates the agency and influence of medieval queens in late fourteenth century England focusing on the patronage and intercessory activities of the queens Philippa of Hainault and Anne of Bohemia as well as the princess Joan of Kent It examines the ways in which royal women were able to participate in traditional queenly customs such as intercession and whether it was motherhood that gave power to a queen This study focuses particularly on types of patronage and also considers the importance of coronation especially for Joan of Kent who was neither a queen consort nor a dowager yet still fulfilled some queenly duties Crucially the author highlights the transactional nature of the queen's role at court as she accumulated wealth from land rights and traditions which in turn

funded patronage activities

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