

## 1: Travel Channel United Kingdom

*The Crafts and Culture of a Medieval Castle has 4 ratings and 1 review. Jan said: The text of this volume is much more readable for the elementary student.*

The Dynamic Culture of the Middle Ages The European High Middle Ages, which lasted from about 1000 to 1300, evoke for many people romantic images of knights in shining armor, magnificent castles, and glorious cathedrals. And to many people, the word medieval Latin *medium aevum*; "middle age" wrongly suggests a cultural intermission between the classical period of the Greek and Roman civilizations and the Renaissance. Many of the basic social and political patterns and institutions later associated with European history were formed during this era. Economic Expansion and the Emergence of Towns Territorial expansion, innovations in agriculture, and the development of cities and trade brought rapid economic change to medieval Europe. Changes in the availability and consumption of material goods and in population distribution radically altered European social relations and political organization. These changes created new, more independent classes. These classes competed against and balanced each other so that no one group gained absolute power. Migration and expansion of frontiers stretched the boundaries of European countries in the Mediterranean, eastern Europe, and Iberia. Much of this migration and expansion was led by warrior groups. One such warrior group was the Viking-descended Normans in France, who went to Sicily. Another was the Teutonic Knights, who moved German peasants eastward into Slavic territories. The clearing of land and new techniques in agriculture led to higher food production, a rise in population, and greater economic freedom. Agricultural tools, such as the heavy plow, along with new methods for harnessing animal power, such as the horse collar, enabled farmers to work the rich, dense soil of northern Europe using less labor. The three-field system replaced two-field crop rotation, allowing farmers to cultivate two-thirds, instead of half, of their land at once, while leaving one-third to rest and build nutrients. In the 12th century, energy-producing devices such as the windmill and tidal mill for grinding grain also increased productivity. Consequently, Europeans began eating better; they lived longer and grew in number. Surplus food and population meant that more people could devote their energies to new crafts and trade instead of to subsistence agriculture. This increase in productivity from the 11th through the 14th centuries led to urbanization, or the growth of market towns and cities. Townspeople bought foodstuffs and raw supplies from rural areas, and sold crafts made by local artisans as well as items imported from other regions. Towns and townspeople became independent of the landholding aristocracy and were able to regulate their own businesses through charters granted by kings. Coins became a convenient medium of exchange, and a money-based economy, complete with banking, investing, and lending activities, emerged. European merchants and investors formed competing trade networks. In the 12th and 13th centuries, a group of northern German towns formed the Hanseatic League. The league monopolized the trade routes that transported raw goods, such as timber, furs, and metals, along the Baltic Sea, North Sea, and major rivers. Although the majority of Europeans still lived in rural areas, towns increasingly dominated the landscape. Social Diversity The economic changes brought about by increased trade and the emergence of cities created new tensions in medieval society. These tensions permeated the boundaries of class, gender, ethnicity, and religion. The interaction between rural and urban classes led to the establishment of new political organizations and laws designed to balance the needs of competing classes. According to the traditional view, three orders worked together in the rural community: These traditional communities were organized in a hierarchy and bound together like a family, with the noble acting as a father figure over his household and the village inhabitants. Townspeople, who earned their living through crafts or commerce, broke from these rural obligations and familial ties, so they created new social networks through associations called guilds. Craft guilds organized by tanners, butchers, and weavers set wage and price controls and established rules for apprenticeship and membership. To some religious writers, the urban freedoms of the newly chartered towns seemed to undermine the traditional hierarchical order of society. The choices made by women in the patriarchal society of High Medieval Europe illustrate the new and increased variety of social classes. Nevertheless, women were active and influential throughout society. Townswomen operated brewing

and weaving businesses and even briefly formed their own guilds. Peasant women engaged in intensive manual labor, producing food and sustaining their households. Some women left such circumstances to become household servants in the manor or in towns, where their rights were minimal. Religious women chose to exchange the material life of marriage and family for a spiritual and intellectual life in a cloister. While women could not become priests, they did influence society as visionaries, spiritual advisors, and writers. One such influential woman was Abbess Hildegard of Bingen, Germany to who frequently spoke out on the religious, political, and social issues of her day. In both the hierarchical and communal order of the Middle Ages, everyone had a place and knew it. In response to the perceived threat of non-Christian peoples, such as Jews, Muslims, Gypsies, and religious heretics, discriminatory laws placed those groups on the margins of society. However, despite the discrimination and fear that oftentimes restricted their businesses and social contacts, Jewish communities maintained a strong internal network through family, synogogue, and contacts with Jews across and outside Europe. In fact, Jews played an integral role in medieval society by influencing medieval scholarship. Building on the economic strength of towns and trade, the individual rulers of Europe developed competent bureaucracies to govern their domains, as is evident in the increased use of written legal documents. The power of these new rulers was limited, however, by pressure from competing social groups and political organizations, such as the aristocracy, townspeople, and the church. In the 11th through 13th centuries, the growing communities in Europe developed stable political identities, usually under a central ruler. The Slavic peoples of eastern Europe were influenced by both western Europe and the Byzantine Empire. They formed a strong Slavic Christian culture that survived even the Mongol conquest of the 13th century. Medieval rulers did not have absolute power; rather their competence lay in developing strategic relationships with the aristocracy, the towns, and the church. His grandson Henry II, who reigned from to , contributed to the development of common law that united the kingdom. But King John, who reigned from to , was forced by his barons to sign the Magna Carta in , a precursor to constitutional monarchy in England. Often conflicts between these competing sources of authority gave rise to new political theories and laws. In the 11th-century Investiture Controversy, for example, popes and secular rulers debated the right to invest, or appoint, bishops. As European religious leaders developed more systematic authority over their churches, reformers sought to free local churches from the control of lay aristocrats and kings. Subsequent popes, such as the dynamic Innocent III, pope from to , used the same bureaucratic mechanisms that secular rulers used to develop legal theories freeing the church from secular influence. Although ultimately unsuccessful, the arguments made on both sides of the debate helped define the boundaries of political authority for both church autonomy and secular government. Religion and Scholarship Creative tensions in medieval society and politics led to new ideas, such as those exchanged in the debates over faith and reason in the new universities. They also led to the rise of new religious orders and forms of spirituality. New ideas emerged in popular religion during the struggle between orthodox Christianity and numerous heresies. The influence of Jewish and Muslim scholarship, the rise of an educated class of career scholars, and the growth of an urban reading public also contributed to this cultural and intellectual ferment in Europe. During the 12th and 13th centuries, universities arose in the major European cities. Although none of these scholars denied Christian truth as it was revealed in the Bible, some, such as Anselm of Canterbury, placed faith before reason. Others, such as Peter Abelard, put reason first. The great 13th-century Dominican philosopher Thomas Aquinas produced a brilliant synthesis of faith and reason, while a group of philosophers called nominalists questioned whether human language could accurately describe reality. These inquiries into the nature of knowledge contributed to scientific inquiry, evident in the experimental theories of English scientist and philosopher Roger Bacon ? Meanwhile, many people sought a more spiritual, holistic experience of the world than what was offered through the intellect or through ordinary church rituals. Visionaries and reformers created new orders such as the Cistercians, Franciscans, and Dominicans. Saint Francis of Assisi rejected the urban materialism of his parents and local church. Later, Bonaventure, a Franciscan who lived from to , developed a mystical philosophy guiding Christians toward contemplation of the ideal realm of God. Popular religion also reflected this social and religious ferment. Most people in medieval Europe were Christian by baptism at birth and participated in church rituals throughout their lives. They did penance for sins, attended

Mass, and went on pilgrimages to holy sites containing relics of saints. In the cities, lay people began seeking a more intense religious experience to counterbalance the materialism of their urban lives. Many were drawn into new religious movements, not all of which were approved by the church. This led to conflict between church-taught orthodox teachings and practices and heresy, beliefs and practices that were condemned as false by the church and considered a danger to Christendom. For instance, the Cathars rejected the body as evil and saw no need for priests. Church leaders condemned them as heretics, while secular rulers, bent on suppressing local rebellions against their authority, carried out a military crusade to destroy their strongholds in southern France. The church, whose doctrine and order were threatened by these groups, appointed preachers such as the Dominicans to teach correct doctrine and also commissioned inquisitors to detect heretics and recommend them for punishment. Literature and the Arts Growth in urban society, intellectual innovations, and the tension between spirituality and order in the church all contributed to the development of new creative styles in literature, the visual arts, architecture, and music. Literacy increased in medieval Europe, especially among the urban lay populations, who had more time to read. While most books were written in Latin, which was considered the dominant language of learning, more books were being produced in regional languages, such as English, French, and German. From this vernacular literature, new styles and genres evolved. At the courts, troubadours wrote and performed lyric poetry celebrating the love between knights and ladies. Epic tales of warrior heroism, such as *Beowulf*, gave way to romances celebrating courtly love and knightly chivalry, exemplified in Arthurian books such as *The Quest of the Holy Grail* and *Sir Gawain and the Green Knight*. The popular *fabliaux*, or animal fables, often emphasized the virtues and cleverness of working people over those traits of the higher classes. Books were handwritten manuscripts, laboriously copied by scribes using quill or reed pens to write on animal skin parchment. Stylistic changes also occurred in visual arts, such as painting, sculpture, metalwork, stained glass, and architecture, and in performing arts, such as music and drama. Supported by religious and secular patrons and influenced by Islamic and Byzantine civilizations, an artistic renaissance developed the Romanesque style in the 11th and 12th centuries. Romanesque architecture featured solid, imposing cathedrals with rounded arches and fantastic stone carvings. In the 12th and 13th centuries, the Gothic style introduced new engineering innovations and emphasized greater emotional expression. The pointed arches, vaulted ribs, and flying buttresses of Gothic cathedrals, such as Notre Dame in Paris, allowed engineers to build higher and lighter walls, while stained glass windows gave the interior a sense of heavenly illumination. On the exterior of Gothic cathedrals, tall, slender statues of beautifully calm saints portrayed an idealized humanity. During this period, music and notation, like Gothic architecture, developed in complexity. The single line melodies of monophonic Gregorian chant, instrumental dance pieces, and troubadour ballads evolved into more complex polyphonic music weaving together multiple parts. Music was an integral part of emotional expression in medieval life. Performances included the secular, from courtly lyrics and lively dances to drinking songs in taverns, and the religious, from sung portions of the Mass to mystery plays that reenacted biblical stories. Much of the art of this period is still admired today.

## 2: The Medieval Castles: What was the knights job in the castle?

*The Crafts and Culture of a Medieval Castle (Crafts of the Middle Ages) Paperback - July 1, by.*

As the story goes, Fasil Ghebbi started with a precocious buffalo. As far back as the 13th century, Ethiopian royalty was nomadic. They traveled around the country, living in temporary structures alongside their subjects. But where to put it? Even better, the place filled a prophesy: Not deterred by the attempts of his forbearers, in C. Emperor Fasilidas began construction on Fasil Ghebbi, a royal castle and fortress. There are actually a surprising number of medieval-style castles in Africa but Fasil Ghebbi, with its stone towers and crenelated walls, looks the most like it was lifted out of England and plopped down in Africa. Mary of Zion in the ancient city of Axum. At his castle, he pulled out all the stops: He surrounded the complex with a round stone wall flanked with 12 gated towers. Just outside the enclosure, northwest of the city, Fasilidas began construction of a two-story bathing palace on the Qaha River. Fortified with battlements, the structure contained a rectangular swimming pool, a pavilion on pier arches and a stone drawbridge that could be raised in an emergency. Even today, every year during Timkat, an Ethiopian Orthodox religious festival commemorating the baptism of Christ 12 days after Christmas, the pool is filled so that revelers can take a plunge and renew their Christian vows. Like his grandfather, Iyasu the Great wanted to leave his architectural mark. He built a new castle at the royal complex and stuffed it full of ivory sculptures, mirrors, and paintings. He covered the ceiling of his throne room with gold leaf and precious stone. In , an earthquake badly damaged the precious castle. Then, right around the same time, his favorite concubine Kedeste Kristos died. In a deep depression, Iyasu I abruptly abandoned his kingdom to hide out on an island in nearby Lake Tana. His successor, Emperor Bakaffa, constructed two new palacesâ€”one for himself and one for his wife, the Empress Metewab. Unwilling to completely desert their ancestral complex, however, royals continued to visit Fasil Ghebbi. Famed emperor and Rastafarian prophet Haile Selassie even built a third set of lion enclosures at the old castle during his reign. Thanks to restoration undertaken at Fasil Ghebbi at the end of the 20th century, this Camelot of Ethiopia has been open to the public since

## 3: The Crafts And Culture Of A Medieval Monastery by Joann Jovinelly

*Get this from a library! The crafts and culture of a Medieval castle. [Joann Jovinelly; Jason Netelkos] -- Describes the history and culture of medieval castles, and features illustrated instructions for eight related craft projects.*

How do you build a medieval castle from scratch? Since first breaking the ground in the workforce have used the tools and techniques of the 13th century to unravel the mysteries of medieval construction. Which, in turn, means that everything is dependent on the skills of the workforce – a small army of stonemasons, blacksmiths, carpenters, wood-cutters, tilers, rope-makers and dyers who hand-craft every component on site. The project in detail: Everyone seems to greet each other with a firm handshake or a peck on the cheek. And they depart in the same manner at the end of the day. And they routinely share beers or bottles of wine on site after changing out of their dusty work clothes before going home. But all their work will be in vain if the masons have not measured out the hinge slots and the doorway itself accurately. The stonemasons depend on the carpenters to provide all their scaffolding, the treadmills that hoist stones to the tops of walls, even the buckets they need mix their mortar. And templates for the complex geometry involved in cutting stone accurately are all made of wood. The carpenters, in turn, rely on the wood-cutters who go out into the abundant forests surrounding the castle to chop down trees when timber is required. Felling a tree the medieval way And everybody relies upon the unsung rope-makers who produce the many miles of rope needed weekly to bind and hoist loads – whether they be stone, wood or metal. Ropes were also twisted into thick braids and used to protect stones while they were being dressed. As the yarns twist into strands, they pull the traveller towards the jack. Finally, the rope maker splices the rope. Archaeologists and academics flock to the castle to see their theories tried out and put into practice. Above all, building a medieval castle requires the skill and co-operation of a workforce functioning together as a community. The experience of making the programme *Secrets of the Castle* proved very different from anything we have done before. It is also the furthest back in time that we have cast our net, being set in the s – roughly the year – around tea-time. But the biggest difference has been that all the projects we have embarked on in the *Castle* series were already happening before we got there. In our previous adventures we have been blessed with some magnificent locations – such as Manor Farm in Hampshire, Morwellham Quay in Devon and Acton Scott in Shropshire – but most of the projects we undertook to recreate the life of the era were devised and undertaken by the production team and presenters. Instead we joined in with the work constantly taking place around us.

## 4: Middle Ages, Dynamic Culture of the Middle Ages

*The Crafts and Culture of a Medieval Castle by Joann Jovinelly, , available at Book Depository with free delivery worldwide.*

Once in Iberia, they also accepted influences from the local cultures. This resulted in a unique mix of Iberian, North African and Arab Islamic cultures, giving birth to rich Moorish art and culture. Among the most notable examples of Moorish art are the extant Moorish buildings in the Iberian region. The Moors were well known for their quality and skilled artworks Moorish Mosaics were very popular like this Umayyad Mosque Mosaics Moorish Architecture Moorish architecture was a blend of Arab, North Africa, Visigoth and often Frankish styles of construction. Being at the confluence of multiple cultures and religions, the Moors took influences from various sources and used them in their buildings. Early Moorish architecture is predominantly Islamic and Arab in its outlook with significant influences from the Iberian culture. Notable example of the period is the Great Mosque of Cordoba which uses a large number of rounded arches on the interior and is embellished with numerous decorative elements. From the 11th century onwards, Moorish architecture was more strongly influenced by the North African culture. A notable example of Moorish architecture of this period is the mosque of Seville, known for its iconic minarets. One of the most glorious examples of extant Moorish architecture is the Alhambra palace in Granada. Moorish Art Fast Facts: Stone and wood was intricately carved to produce sculptured models which were then used on materials ranging from stone slabs to interiors of buildings. Court scenes were sculpted on ivory boxes which were frequently used by the Moorish nobility. Moorish Arts and Crafts Throughout most of the medieval ages, the Moorish culture in Iberia was known for its finesse and the high quality of its products. For this reason, Moorish arts and crafts were in high demand throughout most of Europe as well as other parts of the neighbouring Iberian Peninsula. Notable types of Moorish crafts included hand-woven and fine cloths and rugs which were frequently embellished with colours and paintings. Enamelled jewelry was also produced in the Moorish territories, to be used by the nobility as well as for export to other regions. Pottery was another high-quality Moorish handicraft product which was known for its artistic outlook and the durability of its material. Moorish Art Legacy Even after the Moorish rule had ended in Iberia, Moorish art continued to exert its influence on the development of art in Spain as well as the European Renaissance at large. Moorish art helped revive European interest in the Greek and Roman cultural legacy while also bringing the intellectual treasures of the Muslim world to Europe. As a result, artworks directly influenced by the Moorish legacy continued to be produced in Spain in particular and in Europe in general. A specific form of art called Mudejar art blossomed during the post-Moorish period. This form of art was made by non-Moors but closely followed the Moorish artistic legacy. Moorish sculptures were created using wood and stone that were used to decorate buildings Moorish Arts and Crafts were known to be of a high quality and were in demand throughout Europe The Moors made fine hand woven cloths and rugs that were often decorated in colours and paintings Moorish Art influenced art throughout Europe and played a role in the emergence of the renaissance period Share this:

## 5: The Crafts and Culture of a Medieval Castle by Joann Jovinelly

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