

Contents

Introduction: What is 'Thinking Medieval'?	1
Chapter 1 Popular Images of the Middle Ages	7
Chapter 2 What are the 'Middle Ages'?	42
Chapter 3 The Evidence for Medieval History	62
Chapter 4 Is Medieval History Relevant?	99
Conclusion	137
<i>Notes</i>	142
<i>Suggested Reading</i>	143
<i>Index</i>	152

Introduction: What is ‘Thinking Medieval’?

This book is aimed at students and general readers coming to the study of medieval history for the first time, as well as at those with a background in other branches of medieval studies who are interested in finding out a little about historians’ aims and perspectives. This is not a brief history of what happened in the Middle Ages or of the development of the medieval historical profession. Nor is the book intended to be a contribution to the currently fashionable debates about the nature of history and history-writing (although the present author’s own position on some of these debates will be implicit in parts of the discussion). Rather, the book aims to set the scene for the study of medieval history by placing it in a wider context as a cultural phenomenon, a collection of inherited labels, a scholarly methodology, and, like all academic subjects, something that needs to justify itself in what we are increasingly encouraged to regard as the educational ‘market place’.

The four chapters that follow are designed to anticipate a sequence of questions that someone might ask as she or he begins and then gets deeper into the study of the Middle Ages for the first time. To start with, even before the first class is attended and the first textbook opened, it is useful to ask ‘What do I already know about the Middle Ages?’ To this end, Chapter 1 looks at some of the images and preconceptions about medieval civilization that have become part of modern popular culture. To ‘think medieval’, in other words, is to ponder what the words ‘Middle Ages’ and ‘medieval’ have come to mean beyond the academic context. What associations do these terms trigger, and why? The aim of the chapter is not to trivialize academic study by claiming that it and popular culture stand in some sort of equal relationship. Far from it. But it is important to be aware of the ways in which the two things overlap and interact, especially because this helps us to avoid many of

the pitfalls that await someone thinking about a distant and alien historical subject such as medieval Europe. Chapter 1 therefore explores some of the ideas about medieval life, many but not all of them negative, that have become part of the Western world's cultural baggage. In particular, it focuses on the period between the later eighteenth century and the beginning of the twentieth when many of our current ideas about the Middle Ages either first appeared or, if older, entered the cultural mainstream. Although some consideration will be given to much more recent manifestations of the pop-cultural take on the Middle Ages, such as the movie *Pulp Fiction*, which came out in 1994, there would be little point in devoting the whole discussion to the very latest films, television shows, electronic games, toys, advertising and all the other media in which references to the medieval period can be found. The result would be a list of up-to-the-minute cultural referentia which would date very quickly. In fact, what one finds is that the latest pop-cultural appropriations of things medieval are almost always variations on well-worn themes, even when the specific medium, such as a computer game, is a recent phenomenon. To understand something of the roots of these familiar themes, then, is to equip oneself to contextualize whatever bits of the Middle Ages that pop culture is seizing on at any given moment.

'Thinking medieval' can also be about reflecting on the origins and usefulness of the categories that underpin historical debates about the Middle Ages. The next stage, then, is to ask how the terms 'Middle Ages' and 'medieval' came into being. Chapter 2 explores the ways in which the 'middleness' of the Middle Ages was created between the fourteenth and nineteenth centuries, while also offering some thoughts on the pros and cons of historical periodization more generally. People in the Middle Ages did not think of themselves as 'medieval', of course: the word could only be coined later, by people looking back in time and using the past to reinforce value judgements about their own culture and civilization. The chapter argues that in an ideal world we should jettison the labels 'Middle Ages' and 'medieval' altogether: not only do they come burdened by five centuries or more of judgementalism, they block off a chunk of historical time which is too unwieldy and too internally diverse to be a useful unit of analysis. For now, however, we are stuck with the terms, which means that we should always be aware of the many problems that they create. In fact we can turn this around to our advantage because being alive to the pitfalls of periodization can help us to frame new and more searching questions about the parts of the past that interest us.

To 'think medieval' is also to ask how, in a very basic sense, we are in a position to know anything about the Middle Ages in the first place. Chapter 3 therefore asks what sort of evidence survives from medieval Europe, and how it influences what historians can or cannot say. This chapter is not a comprehensive survey of all the various types of sources. In fact, one of the points to stress is that the variety and volume of evidence surviving from the Middle Ages, especially after about 1200, are such that it is reductive and misleading to talk about 'medieval sources' as a single overarching category. If we do, this becomes another way of falling into the trap of supposing that the 'Middle Ages' denotes a real and distinct historical entity, as discussed in Chapter 2. Some medieval source types are carry-overs from the ancient world, others continue past 1500; even source types that are entirely medieval, in the sense that they are only found somewhere within the 500–1500 period, are very unlikely to fill the whole of that span. So, rather than run through lists of the main types of primary evidence, the discussion focuses on some of the reasons why written sources, which are most medieval historians' staple resource, have survived; and, equally, why we have lost a great deal of material. Primary sources are not simply the means to the ends of historical analysis; they are a fundamental part of the story itself. Nowhere is this more true than with medieval history, so even at an early stage in one's exploration of the subject, it is important to be alive to some of the possibilities that sources open up and the constraints that they impose. To 'think medieval' without 'thinking sources' is impossible.

Finally, to 'think medieval' is to reflect on the value of studying the history of the Middle Ages. Once one has got some way into the nitty-gritty of the subject, some of the key terms, events and processes, it is reasonable to ask what it all amounts to. What is it for? What looks like a fairly straightforward, if large, question actually subsumes a very wide range of problems. On one level, thinking about the value of studying medieval history is one small part of a much broader debate about the role of education and learning in our modern culture, our whole civilization no less. Clearly, this is a topic beyond the scope of a book of this sort. On a more manageable level, the importance of medieval history resides in its being one element – still small, but now proportionately more noticeable – within the full range of arts and humanities subjects that are taught and researched in educational institutions. Chapter 4 begins by offering some thoughts on this level of debate, particularly in relation to the charge of uselessness (whatever that in fact means) sometimes brought by outsiders pursuing a variety of agendas,

be they politicians playing to public prejudices, or scientists and other specialists in purportedly 'useful' subjects. More specifically, however, the most helpful way to think about the importance of medieval history is in relation to the criticisms sometimes voiced by insiders: that is to say, other scholars such as historians of more recent parts of the past who are implicitly persuaded of the value of studying the arts and humanities in general terms but who like to choose the relative merit of different slices of history by appeal to the criterion of 'relevance'. Most of Chapter 4, therefore, takes up this particular issue, on the assumption that if one can make a good case for medieval history's relevance (again, whatever that means) in relation to other branches of academic history, then satisfactory answers to the bigger issues about humanities subjects in general, and academic endeavour across the board, can be constructed by mobilizing the example of medieval history as part of the wider argument.

'Relevance' is a slippery concept meaning different things to different people, which is precisely why accusations of irrelevance can be so hard to defeat to the complete satisfaction of the accuser. Rather than talk about relevance in abstract terms, therefore, Chapter 4 offers some thoughts on this debate by focusing on two case studies. The first, the history of the English language, has been chosen because it is something which clearly relates to how many millions of people today go about their lives. As we shall see, the period between the end of Roman rule in Britain (one workable if old-fashioned way of marking the end of ancient civilization and the emergence of the medieval in that part of the world) and the end of the fifteenth century was of formative significance in the creation of what we would nowadays recognize as English. In the year 500 'English' as such did not exist; the best we can say is that there was a cluster of related West Germanic dialects which would utterly baffle us if we heard them spoken. By 1500, we are only two or three generations shy of Shakespeare, and the English of the period, if not always very easy, is recognizably the same sort of thing that we use today. To this extent, then, English was 'made in the Middle Ages' – more so, in fact, than other European languages whose different chronologies of development have a less obviously medieval fit. The Middle Ages are thus demonstrably relevant if one wishes to understand something as fundamental to our current experience as the language we speak. On the other hand, the chapter goes on to argue that we can easily overplay the relevance card: various arguments counsel caution, and these apply not just to the English language, probably the

most pervasive and omnipresent legacy of the Middle Ages to be found in modern anglophone societies, but also to any aspect of medieval life which finds some echo or continuity in our contemporary experience.

The second case study is the crusades, the holy wars that have acquired a particular resonance as a result of current political and religious tensions, especially since 9/11. Chapter 4 argues that attempts to mobilize the crusades in modern-day rhetoric, both Western and Muslim, are at best misconceived and at worst specious. The crusades are, in fact, an excellent demonstration of the distortions and illogicalities that always flow from trying to squeeze relevance out of the Middle Ages contrary to what is historically accurate or intellectually valid. They are an object lesson in the limitations of the concept of relevance when it comes to justifying the study of the Middle Ages. The mindsets of the people who conceived, planned and went on crusades were fundamentally different from our own assumptions and values. They were not 'like us' only more thuggish and intolerant. What this exposes is that the issue of relevance is often based on a profound misconception: that there are powerful continuities between how people in the distant past and people now think and behave, with the necessary implication that the ways in which people thought and behaved then have a direct, linear bearing on what we are and do today.

In fact, as Chapter 4 goes on to argue, the relevance of medieval people is precisely the fact they were not like us at all, however many superficial similarities might emerge in some of the evidence. In other words, the value of studying medieval history, its relevance if you like, is not about making facile causal connections over long reaches of time, but about getting to grips with the fact of difference, or 'alterity' to give it a technical quality. The Middle Ages are relevant because they present fascinating and, yes, difficult challenges. It really comes down to plain intellectual excitement, and to respect for the extraordinary diversity of human experience. That is about as good a definition of historical relevance as any, and it neatly brings us back full-circle to the issues raised in Chapter 1. A major flaw in pop-cultural images of the Middle Ages is that, while they naturally allow for the existence of external trappings different from our own, often in order to convey messages about the exotic or grubby quality of medieval life, they tend to underestimate the internal, mental differences between medieval people and ourselves. At best medieval people become caricatures of the qualities that we welcome or shun when we encounter them in the modern world. But it is always wise to assume difference unless and until there is some

evidence for similarity, not the reverse. This is essentially what makes medieval history so interesting – and so relevant to any historical education.

For the purposes of the discussion, the terms ‘medieval’ and ‘Middle Ages’ largely refer to the civilization and culture of western Europe between about 500 and 1500. This is not meant to downplay the importance of eastern European history in this period, nor of contemporary non-Christian cultures, in particular medieval Judaism and Islam. These are among the growth areas of medieval studies in recent years, to the immense benefit of the whole discipline. In practical terms, however, an emphasis upon western Europe makes sense because it remains the core element of most introductory courses and textbooks. The medieval West is also, as we shall see, the screen onto which nearly all our pop-cultural images of medieval civilization are projected, just as it supplied the main yardstick against which Renaissance thinkers and later writers came to measure the ‘middle-ness’ of medieval life.

Notes and suggested reading

Notes are confined to supplying the references for direct quotations. For bibliographical guidance, readers are directed to the Suggested Reading section, which is arranged by chapter, with subdivisions that follow the thematic sequence in the text.

Index

- Achery, Luc d', 64
Adams, Henry, 33
Aethelweard, 37, 72
Aetius, 49
Africa, 51, 53, 126, 127
Afrikaans, 119
Ahmed Mazhar, 130
Ahnenerbe, 76, 101
Al-Mu'tamid of Seville, 126–7
Al-Qaeda, 128
Alberti, Leon Battista, 45, 46
Alfonso VI, king of Leon-Castile, 126
Alfred the Great, 72
Allenby, General Edmund, 129
Almoravids, 126–7
alterity, 5–6, 131–3, 136, 141
America, 17, 53, 127–8; medievalism
 in, 28–34, 35, 105; American
 Civil War, 82
Angevin dynasty, 74
Angles, 109, 118
Anglo-Saxon Chronicle, 58, 59, 112
Anglo-Saxons, 30, 32, 34, 35, 37, 71,
 72, 88, 108–9, 110, 111, 112,
 113, 114, 115–16
Annus Mirabilis, 53–5
Arabs, 50–1, 88–9, 122, 123, 125,
 128, 129
archaeology, 37–8, 51, 52, 67, 72, 95,
 105, 132, 135
architecture, 8, 21–5, 29, 32–3, 40,
 44, 46, 67, 72, 106
archives, 73–5
Archivio di Stato, Naples, 73–5
aristocracy, 25–6, 27, 53, 57, 58, 66,
 73, 79–81, 135
Arnaud du Tilh, 82, 83, 84–5
art history, 45–6, 52, 67, 72, 95, 105,
 132, 135
Arthur, King, 15–16, 18, 32, 139
Artigat, 82–3, 85
Ashburnham House, 72
Ashby-de-la-Zouche, 27
Asia, 52, 53
Asser, 72
Assyria, 52
Aztecs, 50
Babylon, 46
Baigent, Michael, 139
Barber, Benjamin, 128
Basques, 117
Batman, 123
Baton Rouge, 33
Battle of Maldon, 34
Bayeux 76; Tapestry, 75–6
Beaduheard, 37
Beard, Dan, 15
Beatles, 54, 56
Beckford, William, 23
Bede, 109
Benedict of Nursia, St, 75
Beorhtric, king of Wessex, 37
Beowulf, 34
Berbers, 88
Berlin Wall, 107
Bertrande de Rols, 82, 83
Bildt, Carl, 14
Bismarck, 107
Black Shield of Falworth, The, 137
Bloch, Marc, 57–8, 60
Boethius, 49
Bogart, Humphrey, 58
Boorman, John, 16
Bosnia, 13–14
Bosworth, battle of, 48
Broadstone of Honour, The, 29
Brokaw, Tom, 127
Brown, E. A. R., 59–60
Browning, Robert, 39
Bruges, 91–2
Burckhardt, Jacob, 44–5
Burke, Edmund, 25
Burne-Jones, Edward, 18
Bush, President George W., 122,
 124

- Camelot, 32; *Camelot* (musical), 16
 Canada, 30, 33, 35
 Caribbean, 48
 Carter, Howard, 10
Castle of Otranto, The, 20, 21
 castles, 20, 23, 29, 32–3, 134, 141
 Catalonia, 74, 78
 Cathars, 85–6, 121, 139
 Catholicism, 20, 47, 139
 Cellarius, 47
 Charlemagne, emperor, 51, 65–6
 Charles V, emperor, 50
 Charles the Good, count of Flanders,
 91, 92, 93–4
 charters, 64, 65–6, 80
 Chateaubriand, François-René de,
 25–6, 68
Cheese and the Worms, The, 81, 83–4
 Chicago Exposition (1893), 30
 China, 68
 chivalry, 25–8, 29, 30–2, 36, 128
 Chrétien de Troyes, 16
 Christ Church, Montreal, 33
 Cicero, 117
 Cimabue, 46
 Clanchy, Michael, 71
 Clarke, Charles, 103–6, 107
 Classics, 102, 103, 106
 Cleopatra, 10
 cliometrics, 105
 Clovis, 48
 Cobbett, William, 19
 colonialism, 124–5
 Columbus, Christopher, 29–30, 34–5,
 48, 139
 common law, 30, 38, 73, 119–20
*Connecticut Yankee at King Arthur's
 Court, A*, 15–17
 conspiracy theories, 139–41
 Constantine, emperor, 46, 49
 Constantinople, 49, 125, 126
Contrasts, 22
 Coras, Jean de, 83
 Corbie, 64
 Córdoba, 91, 126; martyrs of, 88–91
 Cortés, Hernán, 49–50
 Costner, Kevin, 137
 Cotton, Sir Robert, 72
 Courtois, Eugène-Henri, 66
 Crichton, Michael, 12–13, 137
 Croatia, 13
 crusades, 5, 66, 80, 92–3, 120–5, 127,
 128–31, 141; First 121, 129, 130;
 Third 122; Fourth 125
 cultural history, 131–6
 Curtis, Tony, 137
 Damascus, 129
 Danes, 34, 35, 36, 110, 111
 Dark Ages, 16, 34, 45, 125
 dates, 47–50
 Davis, Bette, 58
 Davis, Natalie Zemon, 81–3, 85
De re diplomatica, 64
 Dean, James, 11
 Del Ponte, Carla, 14
 Depardieu, Gérard, 82
 Digby, Kenelm, 29
 diplomatic, 64, 105
 Disney, 32–3, 141
 Dombes, 134
 Doors, The, 54
 Dorset, 37
 Downton Castle, 32
Dream of John Ball, A, 18–19
 Duby, Georges, 133
 Dutch, 109, 119
 East Midlands dialect, 110–11
 Eastern State Penitentiary,
 Pennsylvania, 32
 Eco, Umberto, 140
 Edward the Confessor, king of
 England, 75
 Eglinton Tournament, 27–8
 Egypt, 10, 39, 46, 52, 68, 130, 139
 Eisenhower, General Dwight D., 123
 employability, 102–3
End of History and the Last Man, The,
 127
 England, 37, 38, 48, 71, 78, 88, 92,
 108–13, 126
 English Heritage, 137, 138–9
 English language, 4–5, 108–14,
 115–16, 117, 118–19, 120
 Enlightenment, 17–18, 21, 25, 29,
 124, 128
 Erembalds, 94

- ethnic cleansing, 13–14
 Eulogius, 89–91
Excalibur, 16
- Fauquier Springs, 32
 feudal, meanings of, 53, 57–60
 feudalism, 57–8
 films, 2, 10–12, 16, 20, 26, 27, 34, 38,
 39, 58–9, 82, 130, 137
First Knight, 16
 Flanders, 91–4
 Flaubert, Gustave, 27
 Florence, 44, 45
 Fonthill Abbey, 23
 forgery, 64–7
 Fortuyn, Pim, 14
 Foster, Jodie, 82
Foucault's Pendulum, 140
 France, 12, 16, 37, 42, 47, 48, 49,
 63–4, 66, 68, 70, 76, 82–3, 85–7,
 92, 100, 101, 106, 121, 125, 126
 Franco, General Francisco, 99–100
 Frederick I Barbarossa, emperor, 65–6
 Frederick II, emperor, 75
 French language, 111–12, 113, 116,
 118, 119
 French Revolution, 25–6, 38, 58, 66,
 68, 75–6
 Fréteval, 79
 Frisian, 109, 113, 116
 Fukuyama, Francis, 127
- Galbert of Bruges, 91, 92–4
 Geary, Patrick, 100, 101
 Geffrei Gaimar, 118
Génie du christianisme, 25
 Geoffrey of Vigeois, 72
 Gere, Richard, 82
 German, 109
 Germany, 47, 107, 116, 126
*Gesellschaft für Deutschlands ältere
 Geschichtskunde*, 47–8
 Gibbon, Edward, 17, 128
 Ginzburg, Carlo, 81, 83–4, 85
 Giotto, 46
 Glasgow, 28
 Gothic novels, 20–1, 26
 Gothic Revival, 22–5, 28, 32–3, 40
- Gouraud, General Henri, 129
 Graveyard Poets, 20
Greatest Generation, The, 127
 Greece, 10, 14–15, 29, 46, 49, 52
 Greek, 113
 Greene, Graham, 58–9
 Greenland, 30
 Guerre, Martin, 82–3
 guilds, 19
 Guinefort, St, 134–6
 Gulf War, first, 122–3
 Gurth, 112
- Haight-Ashbury, 54
 Harold, king of England, 75–6, 111
 Harvard, 33
 Hastings, battle of, 75, 111
 Hedeby, 37
 Hengist and Horsa, 30
 Henry VII, king of England, 48
 Henry VIII, king of England, 23
 Heraclius, emperor, 49
 heresy, 14, 15, 84, 85–6, 121, 139
 heritage industry, 8–9, 104–5, 137,
 138–9
 hieroglyphs, 10
histoire événementielle, 48–9
Historia de la Cruzada Española, La,
 100
 history, as university subject, 101–4,
 108
*History of the Protestant Reformation in
 England and Ireland*, 19
 Hohenstaufen dynasty, 74
 Holly, Buddy, 11
 Holocaust, 124
Holy Blood, Holy Grail, 139
 Holy Grail, 139
Holy Greyhound, The, 134–6
 'Horrible Histories', 34, 38
 Hospitallers, 140
 Huey helicopters, 54
 Hugo, Victor, 21–2, 27, 39, 106
 Huntington, Samuel, 128
 Hurd, Richard, 25
- Iceland, 35–6
Idylls of the King, 16

- India, 53, 119
 Inquisition, 78, 84, 85–6, 134, 139
 inscriptions, 67–8
 Ireland, 37
 Irving, Washington, 30
 Islam, 6, 18, 50–1, 88, 89, 125–7, 129–30
 Israel, 46, 52, 128, 129–30
Italian, The, 20
 Italy, 20, 44, 47, 49, 73–5, 99, 100
Ivanhoe, 26, 27, 32, 35, 112, 138
- Jackson, Michael, 14
 Jackson, Samuel L., 11
 Jacques Fournier, bishop of Pamiers (Pope Benedict XII), 85–6
 Jerusalem, 49, 129, 130; Latin Kingdom of, 129
 Jews, 26, 78, 88, 100
jihād, 129
 John Paul II, pope, 125
 Julian, emperor, 49
 Justinian, emperor, 49
 Jutes, 109
- Keller, Christoph, 47
 Kelly, Joan, 52
 Kennedy, President John F., 32, 54
 Kent, 109
King Arthur, 16
 King, Martin Luther, 54
 knights, 25, 26, 27–8, 57, 78, 140
 ‘Knights of King Arthur’, 32
 Kosovo, 13
Kung Fu, 11
- Lady Chatterley’s Lover*, 53–4
 Larkin, Philip, 53–4
 Latin, 69–71, 80, 112–13, 116–17, 118, 131
 law, 73, 119–20
 Lawrence, D. H., 53–4
 Le Goff, Jacques, 133
 Le Pen, Jean-Marie, 100
 Le Roy Ladurie, Emmanuel, 86–7
 Le Sueur, Guillaume, 83
 Le Tellier, Paul, 66
 Lega Nord, 99
- Leigh, Richard, 139
 Léonard-Leforestier, Lambert, 76
 Leonardo da Vinci, 46
 Lerner and Loewe, 16
Letters on Chivalry and Romance, 25
 Lewis, Matthew, 20
 Libya, 123
Life and Voyages of Christopher Columbus, 30
Life on the Mississippi, 31
 Lincoln, Henry, 139
 liturgy, 73
Lives of the Most Eminent Painters, Sculptors and Architects, 45–6
 Lombardy, 99
 London, 110
Lord of the Rings, 34
 Los Angeles, 10
 Lothian, 118
 Louis XI, king of France, 22, 27
 Louis Philippe, king of France, 66
 Louvre, 76
 Ludwig II of Bavaria, 33
 Luther, Martin, 49
- Madame Bovary*, 27
 Malory, Thomas, 16
 manuscripts, 64, 70, 71–2, 73, 76–7, 94, 95
Marked Woman, 58–9
 Martin, Sean, 140
 Marxism, 53, 58, 59
 Maurists, 63–4
 medieval, meanings attached to, 12, 13, 14–15, 17, 58–9; *see also* Middle Ages
Medieval Times, 39
 Mediterranean, 50
Mémoires sur l’ancienne chevalerie, 25
 Memorial Hall, Harvard, 33
 Menocchio, 84–5
mentalités, 133
 Merlin, 16
 Merovingians, 65, 139
 Metz, 68
 Mexico, 50
 Michelangelo, 46
 Michelet, Jules, 44

- microhistory, 81–2, 83–4
- Middle Ages, chronological boundaries of, 6, 29–30, 47–52, 56–7, 69; origins of the term, 2, 43, 45–8; artificiality of the term, 51–3, 54–7, 60–1; Enlightenment views of, 17–18, 21, 25; in Gothic novels, 20–1; nineteenth-century views of, 15–17, 18–19, 21–2, 25–8, 35–6, 38, 39–40, 138; in antebellum South, 30–2; positive views of, 18–19; modern appropriations of, 99–101; relevance of, 99, 101, 103–8, 113–16, 117–19, 120–1, 122, 127–31, 136; *see also* popular culture
- Milosevic, Slobodan, 13–14, 141
- miracle stories, 78
- Mock Medieval, 137–9
- Mohammed, 51, 89
- Monk, The*, 20
- Monroe, Marilyn, 11
- Montaillou, 85–7
- Montecassino, 75
- Montgomerie, Archibald, earl of Eglinton, 27–8
- Monumenta Germaniae Historica*, 47
- Morgan, Hank, 16, 17
- Morris, William, 18–19, 36, 39
- Morte d'Arthur*, 16
- Mount Athos, 14–15
- music, 67
- Muslims, 5, 18, 26, 78, 88–90, 91, 100, 121, 122–3, 125–7, 128, 129–30
- Mussolini, 100
- Mysteries of Udolpho, The*, 20
- narrativity, 114–15
- Nasser, Colonel, 130
- Nazis, 100, 101
- Netherlands, 14, 56, 108, 109, 116
- Neuschwanstein, 33
- Nicaea, Council of (325), 49
- 9/11, 5, 122, 123, 127–8, 141
- Nola, 74
- Norman Conquest of England, 65, 75–6, 88, 111, 112, 114
- Normandy, 27, 125
- Normans, 32, 34, 35, 65, 73–4, 75–6
- Norse, 110–11, 113, 116; literature in, 35–6
- Norwegians, 36, 110
- Notre-Dame, Montreal, 33
- Notre-Dame de Paris*, 21–2, 27, 106
- numismatics, 67
- Oil Crisis (1973), 54
- Old English, 108–10, 111, 112–13, 116
- On Painting*, 45
- oral culture, 65, 77, 80, 84
- Orderic Vitalis, 71–2
- Ottawa, 33
- Ottomans, 49, 129
- Palestine, 121, 129, 130
- papacy, 68, 69, 121
- paper, 68
- papyrus, 68
- parchment, 68–9, 71, 73
- Paris, 76
- Paulus Alvarus, 89, 90, 91
- Pearl Harbor, 128
- periodization, 2, 42–4, 46–57, 60–1
- Persia, 49, 126
- Peter Abelard, 42
- Peter Clergue, 87
- Petrarch, 45
- Pied Piper of Hamelin, The*, 39
- Pirenne, Henri, 50–1
- Please Please Me*, 54
- Pompeii, 10
- popular culture, 1–2, 5, 6, 7–13, 33–4, 54; history in, 7–10; Middle Ages in, 2, 5, 6, 9–10, 11–13, 34, 38–9, 40–1, 58–9, 137–41
- Pratt, Samuel, 27
- Pre-Raphaelite Brotherhood, 18, 40
- presentism, 120
- Princeton University Chapel, 33
- printing, 52
- Pugin, Augustus Welby, 22
- Pulp Fiction*, 2, 10–12, 13, 141
- Qaddafi, Colonel, 123
- Quentin Durward*, 26, 27

- Radcliffe, Ann, 20
 Reagan, President Ronald, 123
Reflections on the Revolution in France, 25
 Reformation, 49, 52, 83
 relevance, 3–6
 Renaissance, 6, 21, 44–7, 52, 71
Return of Martin Guerre, The, 81–3;
 Le retour de Martin Guerre (film), 82
 Reynolds, Susan, 60
 Rhames, Ving, 11–12
 Richard I, king of England, 35, 122, 138
 Richard III, king of England, 48
 Rider, Jeff, 93
 Riley-Smith, Jonathan, 121
 ring tournaments, 32
Robin Hood: Prince of Thieves, 137
 Rolling Stones, 54
 Romance languages 69, 116–17
 Romanesque architecture, 24
 Romanticism, 18, 25–7, 34
 Rome, city, 29, 49, 50; empire and civilization, 4, 10, 46, 48, 49, 50–1, 52, 67–8, 69, 70–1, 100, 115, 116–17, 125–6
 Rosetta Stone, 10
 Ross, James Bruce, 92
 Rossetti, Dante Gabriel, 18
 Round Table, 139
 Royal Academy, 26
Rural Rides, 19
 Ruskin, John, 22
- Saddam Hussein, 123
 Saint-Germain-des-Prés, 63–4
 Sainte-Pelaye, Jean-Baptiste de la Curne de, 25
 Saladin, 129, 130; *Saladin the Triumphant* (film), 130
 Sallust, 70
 San Paolo Belsito, 74
 Sassanians, 49
 Saxons, 32, 35, 109
 Scandello, Domenico, 84–5
 Schmitt, Jean-Claude, 133–5
 Scotland, 26, 27–8, 118
- Scott, Sir Walter, 18, 26–7, 28, 31–2, 35, 39, 40, 112, 138
 Second World War, 73, 74–5, 76, 125, 127
 Serbia, 100
 Seville, 126
 Shakespeare, 4, 114, 138
 Sicily, 73
 Sickel, Theodor von, 64, 67
 Sixties, 53–5, 56
Sommersby, 82
 sources, 3, 40, 62–81, 82–3, 84–5, 86–8, 89–91, 92–7, 98, 133; losses of, 67, 71–5; survival of, 67–71, 72, 75–6; growth in volume of, 78–9, 85, 94; limitations of, 67, 76–8, 79–81, 84–5, 97–8; clustering of, 87–8, 89–91; historical specificity of, 91, 92–4
 Spain, 47, 88–91, 99–100, 117, 121, 126–7; Spanish Civil War, 100
 Srebrenica, 14
 Stephen, king of England, 58, 59
 Stephen of Bourbon, 134, 135–6
Stones of Venice, The, 22
 Strawberry Hill, 23
 Suetonius, 70
 Suez Crisis, 130
 Summer of Love, 54
 Syria, 121, 129, 130
- Tacitus, 117
 taifas, 126
Talisman, The, 26
 Tarantino, Quentin, 10–12, 13
 Templars, 138, 139, 140
 Tennyson, Alfred, 16
 Thierry of Alsace, 92
 Thurman, Uma, 11
 time, human perception of, 97–8
Timeline, 12–13, 137
Times, The (British newspaper), 14–15
 Toledo, 126
 Tolkien, J. R. R., 34
 Travolta, John, 11
 Trojan descent myth, 101
 Turin Shroud, 139
 Turks, 49, 100, 129

- Tutankhamun, 10
Twain, Mark, 15–17, 31, 33
- Ummayyad caliphate, 126
Usama bin Laden, 122–3, 128
- Van Doren, Mamie, 11
Vandals, 49
Vasari, Giorgio, 45–6
Versailles, 66
Victoria, Queen, coronation of, 27
Vietnam War, 54
Vikings, 30, 34–8, 65, 110–11, 114
Villa Montesano, 74–5
Visigoths, 49, 88
Voltaire, 17
- Walpole, Horace, 20, 23
Wamba, 112
Washington National Cathedral, 33
wax tablets, 77
West Germanic languages, 108–10,
112–13, 116
William I, king of England, 75–6,
111, 125
William Clito, 92
Willis, Bruce, 11–12
Wittenberg, 49
women, 25, 26, 36, 40, 44, 77, 78,
80, 82, 86, 87, 89, 134
- York, 37
Yugoslavia, 13–14, 100