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The varied cultural functions of dress, textiles, and clothwork are used in this collection of essays to examine long-standing assumptions about the Middle Ages. At one end of the spectrum, questions of dress call up feminist theoretical investigations into the body and subjectivity, while broadening those inquiries to include theories of masculinity and queer identity as well.

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The Pourpoint is a quilted and padded garment adapted from the military silhouette of the mid-14 th -century into a civilian garment and can be found in imagery and extant garments in the later 14 th -century throughout much of Western Europe.

The varied cultural functions of dress, textiles, and clothwork are used in this collection of essays to examine long-standing assumptions about the Middle Ages. At one end of the spectrum, questions of dress call up feminist theoretical investigations into the body and subjectivity, while broadening those inquiries to include theories of masculinity and queer identity as well. At the other extreme, the production and distribution of textiles carries us into the domain of economic history and the study of material commodities, trade and cultural patterns of exchange within western Europe and between east and west. Contributors to this volume represent a broad array of disciplines currently involved in rethinking medieval culture in terms of the material world.

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The best new research on medieval clothing and textiles, drawing from a range of disciplines and with a special focus on reconstruction.

Essays using feminist approaches to offer fresh insights into aspects of the texts and the material culture of the middle ages.

During the medieval period, people invested heavily in looking good. The finest fashions demanded careful chemistry and compounds

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imported from great distances and at considerable risk to merchants; the Church became a major consumer of both the richest and humblest varieties of cloth, shoes, and adornment; and vernacular poets began to embroider their stories with hundreds of verses describing a plethora of dress styles, fabrics, and shopping experiences. Drawing on a wealth of pictorial, textual and object sources, the volume examines how dress cultures developed – often to a degree of dazzling sophistication – between the years 800 to 1450. Beautifully illustrated with 100 images, *A Cultural History of Dress and Fashion in the Medieval Age* presents an overview of the period with essays on textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, visual representations, and literary representations.

Roman Dress and the Fabrics of Roman Culture investigates the social symbolism and cultural poetics of dress in the ancient Roman world in the period from 200 BCE-400 CE. Editors Jonathan Edmondson and Alison Keith and the contributors to this volume explore the diffusion of Roman dress protocols at Rome and in the Roman imperial context by looking at Rome's North African provinces in particular, a focus that previous studies have overlooked or dealt with only in passing. Another unique aspect of this collection is that it goes beyond the male elite to address a wider spectrum of Roman society. Chapters deal with such topics as masculine attire, strategies for self-expression for Roman women within a dress code prescribed by a patriarchal culture, and the complex dynamics of dress in imperial Roman culture, both literary and artistic. This volume further investigates the literary, legal, and iconographic evidence to provide anthropologically-informed readings of Roman clothing. This collection of original essays employs a range of methodological approaches - historical, literary critical, philological, art historical, sociological and anthropological - to offer a thorough discussion of one of the most central issues in Roman culture.

Envisioning Islamic Art and Architecture: Essays in Honor of Renata Holod offers innovative analyses and interpretations of both familiar and previously unpublished objects and monuments, its essays adopting the broad range of methodological approaches stimulated by Holod's research and pedagogy.

According to a longstanding interpretation, book religions are agents of textuality and logocentrism. This volume inverts the traditional perspective: its focus is on the strong dependency between scripture and aesthetics, holy books and material artworks, sacred texts and ritual performances. The contributions, written by a group of international specialists in Western, Byzantine, Islamic and Jewish Art, are committed to a comparative and transcultural approach. The authors reflect upon the different strategies of »clothing« sacred texts with precious materials and elaborate forms. They show how the pretypographic cultures of the Middle Ages used book ornaments as media for building a close relation between the divine words and their human audience. By exploring how art shapes the religious practice of books, and how the religious use of books shapes the evolution of artistic practices this book contributes to a new understanding of the deep nexus between sacred scripture and art.

The best new research on medieval clothing and textiles, drawing from a range of disciplines.

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Using artifacts as primary sources, this book enables students to comprehensively assess and analyze historic evidence in the context of the medieval period. • Provides a single-volume resource for using medieval artifacts to better understand the long-ago past • Supplies images of artifacts with detailed descriptions, explanations of significance, and a list of sources for more information, which help students learn how to effectively analyze primary sources • Presents a virtual window into many different aspects of medieval society and life, including particular activities or roles—such as farming, weaving, fashion, or being a mason or a knight • Includes sidebars within selected entries that explain key terms and concepts and supply excerpts from contemporary sources

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