

## Il Medioevo Raccontato Da Jacques Le Goff

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La storia è una e continua o dobbiamo necessariamente dividerla in età e periodi? Periodizzare la storia non è mai un atto neutro o innocente. Periodizzare la storia è a sua volta un appassionante tema di storia. L'ultimo libro di un grande maestro. «Né tesi né sintesi, questo libro è il punto d'arrivo di una lunga ricerca: una riflessione sulla storia, sui periodi della storia occidentale, nel corso della quale il Medioevo mi ha accompagnato fin dal 1950. Si tratta quindi di un'opera che porto dentro di me da molto tempo, alimentata da idee che mi stanno a cuore. Scritto in un momento in cui gli effetti quotidiani della globalizzazione stanno diventando sempre più tangibili, questo libro è una cavalcata nel tempo che torna a riflettere sulle diverse maniere di concepire le periodizzazioni storiche: le continuità, le rotture, i modi di pensare la memoria della storia.»

This book is about the representations - both visual and linguistic - which people give of their own places of origin. It examines the drawings of interviewees who were asked to draw their own place of origin on a white A3 sheet, using pencil or colour, according to their choice. If they were born in a place they did not remember because they moved in when they were very small, they could draw the place they did remember as the scenario of their early childhood. The drawings are examined from three different perspectives: semiotics, cognitive psychology and geography. The semiotic instruments are used to describe how each person reconstructs a complex image of his/her childhood place, and how they translate their own memories from one language to another, e.g. from drawing to verbal story, trying to approach what they want to express in the best possible way. The cognitive-psychological point of view helps clarify the emotional world of the interviewees and their motivations during the process of reconstruction and expression of their childhood

experiences. The geographical conceptualizations concern a cultural level and provide insight into the cartographic models that inspire the maps people drew. One of the main findings was the influence from cultural codes as demonstrated in the fact that most of the US students interviewed drew their maps showing considerable cartographic expertise in comparison to their European counterparts.

In this ground-breaking new study, Jacques Le Goff, arguably the leading medievalist of his generation, presents his view of the primacy of the Middle Ages in the development of European history. "[A] superb and necessary book. This provocative assessment from a lifetime of scholarship might help us to place ourselves, not just territorially, but in that other precious element of history: time." The Guardian "A book that never fails to be informative, readable and provocative. Le Goff... has been the bravest and best of champions for medieval history. This book... is in every sense an inspiration." BBC History Magazine Praised by prominent figures in Europe and history including: Rt Hon Christopher Patten, CH, Former Member of the European Commission, and Neil Kinnock, Vice-President, European Commission. Samling af dokumenter til belysning af livet i middelalderen

The Picture of Dorian Gray by Oscar Wilde from Coterie Classics All Coterie Classics have been formatted for ereaders and devices and include a bonus link to the free audio book. "Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only Beauty. There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all." ? Oscar Wilde, The Picture of Dorian Gray A man sells his soul for eternal youth and scandalizes the city in Oscar Wilde's The Picture of Dorian Gray.

An introduction to the sources, methods and theories most used by historians, this book explores the origins of the idea of the 'middle ages' and its development in Renaissance and modern European historical discourse, the problem of periodisation and the principal themes of modern historiography.

They're not called the Awesome Egyptians for nothing! The foul pharaohs and their suffering slaves got up to all sorts of terrible tricks. Read this book to... \* Meet some fabulous pharaohs... and their mummies \* Make revolting recipes for 3000 year old sweets \* Discover which king had the most blackheads \* Find out why some pharaohs wore false beards \* Learn to become an Ancient Egyptian in 10 not-so-easy steps! If you like your history horrible, the Awesome Egyptians and their moaning mummies have it all wrapped up! Aaaarrrrgh!

Dalla Prefazione: «Nell'attrattiva che su ogni storico esercita la tentazione di raccontare la vita di un uomo (o di una donna) del passato, di scrivere una biografia che si sforzi di raggiungere la sua verità, Francesco è stato ben presto l'uomo che più di qualunque altro ha suscitato in me il desiderio di farne un oggetto di storia totale, storicamente e umanamente esemplare per il passato e il presente».

An international bestseller Dante Alighieri's Divine Comedy has defined how people imagine and depict heaven and hell for over 700 years. However, outside of Italy, his other works are not well-known, and less still is generally known about the context he wrote them in. In Dante, Barbero brings the legendary author's Italy to life, describing the political intrigue, battles, city and society that shaped his life and work. "L'uomo e gli uomini, gli uomini nella società dell'Occidente cristiano, nelle loro principali funzioni (ossia nei tratti essenziali, ma anche nella concretezza del loro status sociale, del loro mestiere, della loro professione), al tempo di un dittico medievale che nella prima faccia mostra il prodigioso sviluppo della Cristianità fra l'anno Mille e il secolo XIII, mentre la seconda rappresenta quel tempo sconvolto, chiamato Basso Medioevo, dove girano vorticosamente insieme un mondo del passato in crisi e il mondo di un nuovo Medioevo, il Rinascimento; infine degli uomini viventi (nelle loro condizioni di vita, con le loro credenze, le loro pratiche): ecco l'oggetto di questo libro." Jacques Le Goff

A fantastic and philosophical vision of the apocalypse by one of the most striking Italian novelists of the twentieth century. From his solitary buen retiro in the mountains, the last man on earth drives to the capital Chrysopolis to see if anyone else has survived the Vanishing. But there's no one else, living or dead, in that city of "holy plutocracy," with its fifty-six banks and as many churches. He'd left the metropolis to escape his fellow humans and their struggles and ambitions, but to find that the entire human race has evaporated in an instant is more than he had bargained for. Meanwhile, life itself—the rest of nature—is just beginning to flourish now that human beings are gone. Guido Morselli's arresting postapocalyptic novel, written just before he died by suicide in 1973, depicts a man much like the author himself—lonely, brilliant, difficult—and a world much like our own, mesmerized by money, speed, and machines. Dissipatio H.G. is a precocious portrait of our Anthropocene world, and a philosophical last will and testament from a great Italian outsider.

Jacques Le Goff sets out in this book to explain the role of money, or rather of the various types of money, in the economy, life and mentalities of the Middle Ages. He seeks also to explain how, in a society dominated by religion, the Church viewed money, and how it taught Christians what attitudes they should adopt towards it and towards the uses to which it could be put. He shows that, although money played an important role in the rise of towns and trade and in state formation, there was no capitalism but only a pre-capitalism in the Middle Ages, even by their end, in the absence of a truly global market. This is why economic development remained slow and limited, in spite of some remarkable success stories. It was a period in which it was as important to give money as it was to earn it. True wealth was not yet the wealth of this world, even though money played an increasingly large role in reality and in mentalities. No similar discussion of this subject, aimed at a wide readership, has previously been published. Written by one of the greatest medievalists, this book will be recognized as a standard work on the topic.

Ma Gesù rideva? Le belle osservazioni di Le Goff sul rapporto tra riso e corporalità nei saggi dedicati alla questione della condanna del riso nel Medioevo. Umberto Eco, «L'Espresso» Nelle pagine di Jacques Le Goff, il disegno di un Medioevo che ci consente di cogliere al meglio le radici della nostra modernità. Di comprendere il cambiamento, le trasformazioni a fondamento della nostra storia, insieme scienza ed esperienza vissuta. È in questo passato primordiale che la nostra identità collettiva, ricercata con angoscia dalle società attuali, ha acquistato alcune caratteristiche che la distinguono. Cinque saggi magistrali che tratteggiano un Medioevo affascinante e sorprendente.

Discusses medieval economic thought, centering on the belief that usury was immoral and unnatural

La Legenda aurea è la raccolta delle vite dei santi che, con i suoi racconti e i suoi curiosi aneddoti, ha alimentato per secoli l'immaginario del cristianesimo popolare, diventando il libro più letto dopo la Bibbia. Ma l'opera scritta dal domenicano Iacopo da Varazze alla fine del XIII secolo è anche molto di più. È una vera e propria summa sul tempo. La sua grande originalità sta nell'offerirci una sua concezione

complessiva attraverso tre dimensioni del calendario cristiano: il tempo ciclico della liturgia cristiana, il tempo lineare scandito dalla successione delle vite dei santi, il tempo del cammino dell'umanità cristiana fino al giudizio finale. «Il nostro domenicano vuole mostrare come solo il cristianesimo abbia saputo strutturare e sacralizzare il tempo della vita umana; in effetti, il tempo della Legenda aurea non è un tempo astratto, bensì un tempo umano, voluto da Dio e santificato dal cristianesimo».

By the time the “Scramble for Africa” among European colonial powers began in the late nineteenth century, Africa had already been globally connected for centuries. Its gold had fueled the economies of Europe and the Islamic world for nearly a millennium, and the sophisticated kingdoms spanning its west coast had traded with Europeans since the fifteenth century. Until at least 1650, this was a trade of equals, using a variety of currencies—most importantly, cowrie shells imported from the Maldives and nzimbu shells imported from Brazil. But, as the slave trade grew, African kingdoms began to lose prominence in the growing global economy. We have been living with the effects of this shift ever since. With *A Fistful of Shells*, Toby Green transforms our view of West and West-Central Africa by reconstructing the world of these kingdoms, which revolved around trade, diplomacy, complex religious beliefs, and the production of art. Green shows how the slave trade led to economic disparities that caused African kingdoms to lose relative political and economic power. The concentration of money in the hands of Atlantic elites in and outside these kingdoms brought about a revolutionary nineteenth century in Africa, parallel to the upheavals then taking place in Europe and America. Yet political fragmentation following the fall of African aristocracies produced radically different results as European colonization took hold. Drawing not just on written histories, but on archival research in nine countries, art, oral history, archaeology, and letters, Green lays bare the transformations that have shaped world politics and the global economy since the fifteenth century and paints a new and masterful portrait of West Africa, past and present.

Possiamo educare i più giovani all'Europa e ai suoi valori di pace e multiculturalità? «Scaviamo all'interno dell'Europa. Da ogni periodo della storia noi europei moderni abbiamo ricevuto qualcosa in eredità. Trasformiamoci in archeologi dell'Europa, scavando prima il sottosuolo e poi tra i libri, le iscrizioni, gli archivi, i musei e, sulla superficie, andiamo alla ricerca dei monumenti, delle abitazioni, degli oggetti che testimoniano tecniche e stili di epoche differenti.» Jacques Le Goff ripercorre tappa dopo tappa l'eccitante sfida dell'Europa, il più piccolo dei continenti, che ha conquistato mezzo mondo, ha innescato la miccia di tante rivoluzioni, ha trasformato il pianeta.

*Heroes and Marvels of the Middle Ages* is a history like no other: it is a history of the imagination, presented between two celebrated groups of the period. One group consists of heroes: Charlemagne, El Cid, King Arthur, Orlando, Pope Joan, Melusine, Merlin the Wizard, and also the fox and the unicorn. The other is the miraculous, represented here by three forms of power that dominated medieval society: the cathedral, the castle, and the cloister. Roaming between the boundaries of the natural and the supernatural, between earth and the heavens, the medieval universe is illustrated by a shared iconography, covering a vast geographical span. This imaginative history is also a continuing story, which presents the heroes and marvels of the Middle Ages as the times defined them: venerated, then bequeathed to future centuries where they have continued to live and transform through remembrance of the past, adaptation to the present, and openness to the future.

These essays by eleven internationally renowned historians present nuanced profiles of the major social and professional groups—the callings—of the Middle Ages. The contributors focus on attitudes of medieval men and women toward their own society. Through a variety of techniques, from a reading of the *Song of Roland* to a reading of administrative records, they identify characteristic viewpoints of members of the fighting class, the clergy, and the peasantry. Along with vivid descriptions of what life was like for warrior knights, monks, high churchmen, criminals, lepers, shepherds, and prostitutes, this innovative approach offers a valuable new perspective on the complex social dynamics of

feudal Europe. "Very useful discussions of texts, both learned and literary."—Christopher Dyer, Times Literary Supplement Contributors: Mariateresa Fumagalli Beonio Brocchieri, Franco Cardini, Enrico Castelnuovo, Giovanni Cherubini, Bronislaw Geremek, Aron Ja. Gurevich, Christiane Klapisch-Zuber, Jacques Le Goff, Giovanni Miccoli, Jacques Rossiaud, and André Vauchez.

Antonio Meli, nato a Caltanissetta il 6 settembre del 1953, è diplomato in teologia e addottorato in filosofia. Attualmente è professore ordinario di Scienze della Comunicazione presso l'Istituto Teologico San Tommaso di Messina aggregato all'Università Pontificia Salesiana di Roma. Questo testo intende ragionare sulle grandi questioni della filosofia. Muovendo dalla questione relativa a che cos'è la filosofia, si affrontano questioni quali la verità, la ragion d'essere delle cose, l'evoluzione del cosmo, della vita e dell'uomo, l'etica e la politica, per interrogarsi, infine, su quello che possiamo sperare. Questo testo è rivolto in particolare ai cultori della filosofia, docenti e studenti di ogni ordine e grado, ma anche a quanti si interrogano sulle grandi questioni della vita. Pagg 200

Sprung from the shadowed recesses of Edgar Allan Poe's imagination, these nineteen tales of mystery and the macabre testify to the brilliance of their author's dark artistry. Each story is colourfully illustrated by the classic artwork of Harry Clarke, in whom Poe found one of his most sensitive and sympathetic interpreters.

Politica, cultura, economia.

«La concezione del corpo, il suo spazio nella società, la sua presenza nell'immaginario e nella realtà hanno subito mutamenti in tutte le società storiche. Dallo sport dell'antichità greco-romana all'ascetismo monastico e allo spirito cavalleresco del Medioevo, dove si ha una trasformazione nel tempo, vi è storia. La storia del corpo nel Medioevo è dunque parte essenziale della sua storia globale.» Allo studio della storia non vi sono ingressi riservati, le sue porte sono aperte a qualsiasi tema. Il corpo è uno di questi, ma con Jacques Le Goff che tratta il corpo nel Medioevo rischi non se ne corrono. Lo studioso traccia il percorso storico essenziale attraverso il quale il Medioevo trasforma la corporeità antica nell'esperienza moderna della fisicità: uno scopo certamente conseguito. Giuseppe Galasso, "Corriere della Sera"

An interdisciplinary approach, crucial as it is in most fields of research, proves itself to be unescapable in the study of interactions between the ancient Armenian and Greek worlds and literatures. The volume arises from such an awareness and collects papers presented in a conference which has been organized in 2013 at the University of Genova, thanks to a cooperation with the Université Paris-Sorbonne, following in the footsteps of a tradition inaugurated by Giancarlo Bolognesi in the years '80 and '90. The subject is explored from many points of view: the topic of Armenian translations of Greek texts – with considerations of a methodological nature and the discussion of case-studies –, aspects which pertain to the historical context and the historiographical sources, the wide theme of the Armenian reception of Biblical, Christian and Byzantine literature, and finally philological, linguistic and lexical problems. The aim of this kind of research is to exploit the cooperation among classical philologists, linguists and Armenologists, in order to face the challenge of investigating a subject which requires many different competences.

Noting that the doctrine of Purgatory does not appear in the Latin theology of the West before the late twelfth century, the author identifies the profound social and intellectual changes which caused its widespread acceptance

Develops an ontology of social objects on the basis of the claim that registration or inscription--the leaving of a trace to be called up later--is what is most fundamental to these social phenomena.

«Se studiate il Medioevo vi accorgete che è diverso da ciò che siamo, da ciò che l'Europa è oggi diventata. Avrete come l'impressione di fare un viaggio all'estero. Occorre non dimenticare che gli uomini e le donne di questo periodo sono i nostri antenati, che il Medioevo è stato

un momento essenziale del nostro passato, e che quindi un viaggio nel Medioevo potrà darvi il duplice piacere di incontrare insieme l'altro e voi stessi.» Jacques Le Goff racconta alle nuove generazioni che cos'è stata, veramente, 'l'età di mezzo' della storia occidentale, da dove sono sorte le sue leggende, qual era la quotidianità degli uomini e delle donne medievali, e soprattutto perché sia tanto importante per noi, oggi, conoscere da dove veniamo.

The painting of Michelangelo Merisi called Caravaggio (1571-1610) had such a vast influence that, according to modern scholars, it constituted an "epochal turning point" not only in Italian but also European art. This volume recounts the master's life through lights and shadows, masterpieces and scandals, presenting the paintings that scholars have unanimously acknowledged to be autograph works on the basis of documentary evidence that has emerged in recent years. It analyzes his revolutionary painting skills at a technical and creative level, and depicts a remarkably alive and realistic picture of Caravaggio the "man" and his journey: the move from Lombardy to Rome, followed by his dramatic flight to Naples, Malta, Sicily, and back to Naples again, ending with his tragic death. -- From publisher's description.

Due protagonisti della ricerca, due studiosi di successo che in questo dialogo raccontano la vita negli anni della giovinezza e della ricerca, le vocazioni politiche, l'incontro con straordinari maestri, lo stupore rimasto intatto a distanza di decenni per il fascino d'una strada, quella della ricostruzione del passato, intrapresa quasi per gioco e per fatalità. Franco Cardini Due dei massimi storici della loro generazione, due grandi maestri la cui voce, oggi, merita di essere ascoltata sul ruolo che la conoscenza storica dovrà ricoprire nel futuro. Nella convinzione che se si riuscirà a costruire un'Europa che abbia senso, occorrerà in primo luogo recuperarne l'identità storica. Massimo Firpo, "Il Sole 24 Ore" In questo dialogo due studiosi che hanno rivoluzionato la ricerca storica ripercorrono la loro vita: gli argomenti della propria ricerca, le contraddizioni irrisolte, i modi in cui la storia fa sue le questioni del presente.

Known for speaking with the birds, for professing poverty, receiving the stigmata and for initiating the Franciscan order, Francis of Assisi is one of the most radical and inspiring figures in church history. In this celebrated biography, now available in English for the first time, the distinguished medievalist Jacques Le Goff paints a detailed picture of the life of Francis of Assisi. Locating Francis in the feudal world of the twelfth and thirteenth centuries and exploring the social and political changes taking place at the time, Le Goff assess the dramatic influence of the saint on the medieval church and celebrates his role in the spiritual revival of the Catholic Church.

With his father dead, Martyn has a choice. Tell the police - and become a murder suspect. Or get rid of the body and carry on. Whatever he decides, Martyn will discover that, while life is never simple, death is even tougher.

Un'appassionata ricerca delle comuni radici culturali firmata da uno dei medievisti più illustri al mondo e senza alcun dubbio il più famoso. Nel suo Il cielo sceso in terra Jacques Le Goff accetta la tesi di quegli storici che considerano non tanto Carlomagno come 'il padre della patria europea', quanto piuttosto il mondo carolingio come una 'falsa partenza', un'Europa abortita. È stato semmai a partire dal X-XI secolo che il continente ha preso forma. Ed eccola, l'Europa della quale Le Goff è innamorato, la 'bella Europa' delle città, delle cattedrali, delle università. Una risposta sensibile, articolata e autorevole a un tema che a ogni piè sospinto riemerge ai tempi nostri: perché il Medioevo, magari malinteso, reinventato e tradito, va tanto di moda? Perché, risponde Le Goff, il Medioevo siamo noi. Franco Cardini, "Il Sole 24 Ore"

We have long thought of the Renaissance as a luminous era that marked a decisive break with the past, but the idea of the Renaissance as a distinct period arose only during the nineteenth century. Though the view of the Middle Ages as a dark age of unreason has softened somewhat, we still locate the advent of modern rationality in the Italian thought and culture of the fifteenth and sixteenth centuries. Jacques Le Goff pleads for a strikingly different view. In this, his last book, he argues persuasively that many of the innovations we associate with the

Renaissance have medieval roots, and that many of the most deplorable aspects of medieval society continued to flourish during the Renaissance. We should instead view Western civilization as undergoing several "renaissances" following the fall of Rome, over the course of a long Middle Ages that lasted until the mid-eighteenth century. While it is indeed necessary to divide history into periods, Le Goff maintains, the meaningful continuities of human development only become clear when historians adopt a long perspective. Genuine revolutions—the shifts that signal the end of one period and the beginning of the next—are much rarer than we think.

Adolf Hitler has left a lasting mark on the twentieth-century, as the dictator of Germany and instigator of a genocidal war, culminating in the ruin of much of Europe and the globe. This innovative best-seller explores the nature and mechanics of Hitler's power, and how he used it. A vast array of images and vignettes depicts the everyday hardships and commonplace pleasures of people living in the thirteenth and fourteenth centuries in a dawn-to-dark account of life in the late Middle Ages that captures the era's religious, economic, institutional, educational, leisure, cultural, and social practices and institutions.

To write this history of the imagination, Le Goff has recreated the mental structures of medieval men and women by analyzing the images of man as microcosm and the Church as mystical body; the symbols of power such as flags and oriflammes; and the contradictory world of dreams, marvels, devils, and wild forests. "Le Goff is one of the most distinguished of the French medieval historians of his generation . . . he has exercised immense influence."—Maurice Keen, *New York Review of Books* "The whole book turns on a fascinating blend of the brutally materialistic and the generously imaginative."—Tom Shippey, *London Review of Books* "The richness, imaginativeness and sheer learning of Le Goff's work . . . demand to be experienced."—M. T. Clanchy, *Times Literary Supplement*

Birmingham, England, c. 1973: industrial strikes, bad pop music, corrosive class warfare, adolescent angst, IRA bombings. Four friends: a class clown who stoops very low for a laugh; a confused artist enthralled by guitar rock; an earnest radical with socialist leanings; and a quiet dreamer obsessed with poetry, God, and the prettiest girl in school. As the world appears to self-destruct around them, they hold together to navigate the choppy waters of a decidedly ambiguous decade.

"Life of a king, life of a saint, life of a man. In this work, Jacques LeGoff, one of the truly great medieval historians of our times, magisterially plumbs the depths of the fundamental contradiction of Saint Louis: is it possible to be both a king and a saint? St. Louis lies at the intersection of reasons of state and divine reason; he is an individual around whom LeGoff turns like a detective searching for an ever-elusive truth, that of a life and a legend inextricably intertwined. A fine, eminently readable translation. " --Robert J. Morrissey, University of Chicago Canonized in 1297 as Saint Louis, King Louis IX of France (1214-1270) was the central figure of Christendom in the thirteenth century. He ruled when France was at the height of power; he commanded the largest army in Europe and controlled the wealthiest kingdom. Renowned for his patronage of the arts, Louis was equally famous for his decision to imitate the suffering Christ as a humbly attired, bearded penitent. Armed with the considerable resources of the *nouvel historien*, Jacques Le Goff mines existing materials about Saint Louis to forge a new historical biography of the king. Part of his ambitious project is to reconstruct the mental universe of the thirteenth century: Le Goff describes the scholastic and intellectual background of Louis' reign and, most importantly, he discusses methodology and the interpretation of written sources--their composition, provenance, and reliability. Le Goff divides his unconventional biography into three parts. In the first, he gives us the contours of Louis' life from birth to death in the usual context of family dynamics and genealogy, courtly and regional politics, and shifts in economic, social, and cultural life. In sifting through the historical accounts of the king's life, Le Goff determines that it is Louis IX's profound sense of moral and religious purpose--his desire to become the ideal Christian ruler--that colors his every action from boyhood on; it is also,

for Le Goff, what renders contemporary accounts problematic and what necessitates further scrutiny. That dissection of sources occupies the second part. Le Goff's intention is to pare away the layers of homily and anecdote produced by the king's early biographers to discover the true Saint Louis. Questioning whether Saint Louis was merely the invention of his eulogists, Le Goff penetrates beyond the literary and hagiographical evidence to the human behind the legend. He brilliantly analyzes Louis' progress toward his unique self-creation and its subsequent mythologizing. In the third part, Le Goff highlights the contradictions within Louis and his historical image that previous chroniclers have elided or overlooked. In the end, he leaves us with the saint, rather than the king, with all the paradoxes embedded in that role.

Identifies the technological innovations of the middle ages, noting how such ubiquitous items as eyeglasses, books, arabic numbers, underwear, banks, the game of chess, clocks, and domesticated cats came into being during the period.

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