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If you love page-turning medieval romance, Angel of Fire is your cup of mead! Devastated by the death of her father, Norman noblewoman Chrestien de Lontaine vows to see her twin sister wed and take refuge in a nunnery... but the Wolf has come knocking on their door and treachery is at hand.

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Angelfire When we compare our present Western outlook on life with that of medieval times, we cannot deny that the inductive and empirical “ New Science ” of Galileo (1564-1642) and Francis Bacon (1561-1626) since it began to make headway, has slowly but steadily

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God has given several archangels supervisory duties over the four natural elements on Earth, believers say, and the angel who oversees fire is Archangel Michael. Here's a look at why Michael is the angel of fire, and how Michael's primary focus on truth and courage ties into working with fire:

Why Is Michael the Archangel of Fire?

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Tanya Anne Crosby is a very talented author, "Angel of Fire: A Knight's Tale" has all the elements that makeup a good story; likable H&H, strong secondary characters, villains, romance, intrigue, humor, sadness, etc.. My preference would have been to omit the allusion to Chrestien and ...

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He is also well known in European esoteric medieval

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literature. In apocryphal, kabbalistic, and occult works, Uriel/Ouriel has been equated (or confused) with Uriel, Nuriel, Uryan, Jeremiel, Vretil, Sariel, Suriel, Puruel, Phanuel, Jacob, Azrael, and Raphael. As the fourth archangel, Uriel is associated with the summer and the fire element.

Uriel - Wikipedia

Angel of Fire: A Medieval Romance (Medieval Heroes Book 1) by Tanya Anne Crosby Publish: Dec 13, 2013 Series: Medieval Heroes Read a sample Buy Now \$4.99 kindle Free with KU eBook, Once Upon a Kiss: A Medieval Romance (Medieval Heroes Book 3) by Tanya Anne Crosby Publish: Jan 02, 2014 Series: Medieval Heroes

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Greek fire was an incendiary weapon used by the Byzantine Empire beginning c. 672. Used to set light to enemy ships, it consisted of a combustible compound emitted by a flame-throwing weapon. Some historians believe it could be ignited on contact with water, and was probably based on naphtha and quicklime.

Greek fire - Wikipedia

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Devastated by the death of her father, Norman noblewoman Chrestien de Lontaine vows to see her twin sister wed and

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then take refuge in a nunnery... but the Silver Wolf has come knocking on their door and treachery is at hand. King Henry's blue-eyed champion has been sent to quell a nation's rebellion. He plans to seal their peace by

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Oct 8, 2020 - Explore Luke McDade's board "Angel", followed by 759 people on Pinterest. See more ideas about Angel, Fantasy art, Angels and demons.

This digital release of Angel of Fire is a special author's cut, with an extensive new edit and all new scenes. Shattered by her father's death at the Battle of Tinchebrai, Norman noblewoman Chrestien de Lontaine plans to see her sister wed, and then seek the protection of a nunnery, vowing she would belong to no man... Sheltered by their father, twins Chrestien and Adelaine are heartily glad for their father's eccentricities, for few know he had twin daughters. But someone knows... and now, only King Henry's Silver Wolf, the hated enemy responsible for Gilbert de Lontaine's death - might save the fiery beauty. Can true love bind two hearts and bring the Wolf's bride home?

In the modern world, angels can often seem to be no more

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than a symbol, but in the Middle Ages men and women thought differently. Some offered prayers intended to secure the angelic assistance for the living and the dead; others erected stone monuments carved with images of winged figures; and still others made angels the subject of poetic endeavour and theological scholarship. This wealth of material has never been fully explored, and was once dismissed as the detritus of a superstitious age. *Angels in Medieval England* offers a different perspective, by using angels as a prism through which to study the changing religious culture of an unfamiliar age. Focusing on one corner of medieval Europe which produced an abundance of material relating to angels, Richard Sowerby investigates the way that ancient beliefs about angels were preserved and adapted in England during the Anglo-Saxon period. Between the sixth century and the eleventh, the convictions of Anglo-Saxon men and women about the world of the spirits underwent a gradual transformation. This book is the first to explore that transformation, and to show the ways in which the Anglo-Saxons tried to reconcile their religious inheritance with their own perspectives about the world, human nature, and God.

Offers a broader, more contextualized understanding of the function of ordeals in medieval literature and society.

The thirteen chapters in this collection open up new horizons for the study of biblical drama by putting special emphasis on multitemporality, the intersections of biblical narrative and performance, and the strategies employed by playwrights to rework and adapt the biblical source material in Catholic, Protestant and Jewish culture. Aspects under scrutiny include dramatic traditions, confessional and religious rites, dogmas and debates, conceptualisations of

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performance, and audience response. The contributors stress the co-presence of biblical and contemporary concerns in the periods under discussion, conceiving of biblical drama as a central participant in the dynamic struggle to both interpret and translate the Bible.

This comprehensive history, the first to appear in English, gives a vivid portrayal of the Book of Esther's role in the intellectual and cultural life of Jews in the Middle Ages. Much of the study is based on material that exists only in manuscripts, and it introduces many exegetes hitherto unknown or unstudied.

The nature and properties of angels occupied a prominent place in medieval philosophical inquiry. Creatures of two worlds, angels provided ideal ground for exploring the nature of God and his creation, being perceived as 'models' according to which a whole range of questions were defined, from cosmological order, movement and place, to individuation, cognition, volition, and modes of language. This collection of essays is a significant scholarly contribution to angelology, centred on the function and significance of angels in medieval speculation and its history. The unifying theme is that of the role of angels in philosophical inquiry, where each contribution represents a case study in which the angelic model is seen to motivate developments in specific areas and periods of medieval philosophical thought.

This book studies medieval theories of angelology insofar as they made groundbreaking contributions to medieval philosophy. It centers on the period from Bonaventure to

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Ockham while also discussing some original positions by earlier thinkers.

As a 'biography' of the fourteenth-century illustrated Bible of Clement VII, an opposition pope in Avignon from 1378-94, this social history traces the Bible's production in Naples (c. 1330) through its changing ownership and meaning in Avignon (c. 1340-1405) to its presentation as a gift to Alfonso, King of Aragon (c. 1424). The author's novel approach, based on solid art historical and anthropological methodologies, allows her to assess the object's evolving significance and the use of such a Bible to enhance the power and prestige of its princely and papal owners.

Through archival sources, the author pinpoints the physical location and privileged treatment of the Clement Bible over a century. The author considers how the Bible's contexts in the collection of a bishop, several popes, and a king demonstrate the value of the Bible as an exchange commodity. The Bible was undoubtedly valued for the aesthetic quality of its 200+ luxurious images. Additionally, the author argues that its iconography, especially Jerusalem and visionary scenes, augments its worth as a reflection of contemporary political and religious issues. Its images offered biblical precedents, its style represented associations with certain artists and regions in Italy, and its past provided links to important collections. Fleck's examination of the art production around the Bible in Naples and Avignon further illuminates the manuscript's role as a reflection of the court cultures in those cities. Adding to recent art historical scholarship focusing on the taste and signature styles in late medieval and Renaissance courts, this study provides new information about workshop practices and techniques. In these two court cities, the author analyzes styles associated with different artists, different patrons, and even with different rooms of

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the rulers' palaces, offering new findings relevant to current scholarship, not only in art history but also in court and collection studies.

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