



The Idea of the Book in the Middle Ages

LANGUAGE THEORY,
MYTHOLOGY, AND FICTION

JESSE M. GELLRICH

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Philodemus



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The Idea of the Book in the Middle Ages Jesse M. Gellrich, 1986

The Idea of the Book in the Middle Ages

Jesse Gellrich, 2019-03-15 This book assess the relationship of literature to various other cultural forms in the Middle Ages
Jesse M Gellrich uses the insights of such thinkers as Levi Strauss Foucault Barthes and Derrida to explore the continuity of medieval ideas about speaking writing and texts

The Book and the Magic of Reading in the Middle Ages Albrecht

Classen, 2013-10-11 The computer revolution is upon us The future of books and of reading are debated Will there be books in the next millennium Will we still be reading As uncertain as the answers to these questions might be as clear is the message about the value of the book expressed by medieval writers The contributors to the volume *The Book and the Magic of Reading in the Middle Ages* explore the significance of the written document as the key icon of a whole era Both philosophers and artists both poets and clerics wholeheartedly subscribed to the notion that reading and writing represented essential epistemological tools for spiritual political religious and philosophical quests To gain a deeper understanding of the cultural significance of the medieval book the contributors to this volume examine pertinent statements by medieval philosophers and French German English Spanish and Italian poets

Comparative Literature East and West Cornelia

Niekus Moore, Raymond A. Moody, 1989-01-01 This collection of papers inaugurates a new series which will present work from a two year study at the U of Hawaii The research addresses commonalities and differences in topics and methodology changing values and the portrayal of the self in different cultures No index Annotation copyright B
Nature Speaks Kellie Robertson, 2017-01-25 What does it mean to speak for nature Contemporary environmental critics warn that giving a voice to nonhuman nature reduces it to a mere echo of our own needs and desires they caution that it is a perverse form of anthropocentrism And yet nature s voice proved a powerful and durable ethical tool for premodern writers many of whom used it to explore what it meant to be an embodied creature or to ask whether human experience is independent of the natural world in which it is forged The history of the late medieval period can be retold as the story of how nature gained an authoritative voice only to lose it again at the onset of modernity This distinctive voice Kellie Robertson argues emerged from a novel historical confluence of physics and fiction writing Natural philosophers and poets shared a language for talking about physical inclination the inherent desire to pursue the good that was found in all things living and nonliving Moreover both natural philosophers and poets believed that representing the visible world was a problem of morality rather than mere description Based on readings of academic commentaries and scientific treatises as well as popular allegorical poetry *Nature Speaks* contends that controversy over Aristotle s natural philosophy gave birth to a philosophical poetics that sought to understand the extent to which the human will was necessarily determined by the same forces that shaped the rest of the material world Modern disciplinary divisions have largely discouraged shared imaginative responses to this problem among the contemporary sciences and humanities Robertson demonstrates that this earlier worldview can offer an alternative model

of human nonhuman complementarity one premised neither on compulsory human exceptionalism nor on the simple reduction of one category to the other Most important Nature Speaks assesses what is gained and what is lost when nature's voice goes silent

Imagining the Woman Reader in the Age of Dante Elena Lombardi, 2018 A study of the figure of the woman reader in medieval Italian literature that places her within the history of female literacy the material culture of the book and the ways in which writers and poets of earlier traditions imagined her

In the Doorway of All Worlds Robin M Bower, 2024-05-01 The thirteenth century poet Gonzalo de Berceo is the first named author of Old Spanish letters and the most prolific contributor to the emergence of the body of learned vernacular verse known as the *mester de clerecía* In the *Doorway of All Worlds* focuses on the four hagiographies Berceo produced as a unified body of poetic expression and world building Robin M Bower traces the poet's intricate juxtaposition of contraries to shed light on a poetic world that will innovate a deceptively simple poetic vernacular and elevate its capacity to express nuance power and mystery The book examines the entanglements that bind formal and lexical choices the inscription of performance sites and audiences and problematic source authority It argues that Berceo's elaboration of a poetic vernacular was wholly enmeshed in the immediate human experiential world and the diverse cultural religious linguistic and literary contexts that framed it The book also highlights how Berceo invented a literary vernacular that befits the spoken idiom not only for the crafting of learned fictions but for giving linguistic shape to the ineffable In the *Doorway of All Worlds* ultimately reveals how Berceo freed the meanings trapped in relics shrines and the impenetrable texts from which he translated the saints to circulate in a new time

Engaging Words L. Amtower, 2016-04-30 Acts of reading appear everywhere in the late Middle Ages from the margins of Books of Hours to self portraits of authors in their studies What relevance did this image have for the late medieval imagination *Engaging Words* is an interdisciplinary study on the conception of reading in late medieval society Beginning with an examination of the social conditions that produced a viable reading public the book proceeds to examine popular tastes the interrelationship between manuscript form and content and finally the theory and poetry of late medieval authors By drawing on images from late medieval culture as well as from historical documents and literary texts *Engaging Words* shows how reading became a cultural metaphor in the late Middle Ages that transformed the way the Western world thought about identity and social roles

Conversing with Angels and Ancients Joseph Falaky Nagy, 2018-09-05 How does a written literature come into being within an oral culture and how does such a literature achieve and maintain its authority Joseph Falaky Nagy addresses those issues in his wide ranging reading of the medieval literature of Ireland from the writings of St Patrick to the epic tales about the warrior C Chulainn These texts written in both Latin and Irish constitute an adventurous and productive experiment in staging confrontations between the written and the spoken the Christian and the pagan The early Irish literati primarily clerics living within a monastic milieu produced literature that included saints lives heroic sagas law tracts and other genres They sought to invest their literature with an authority different from that of the

traditions from which they borrowed native and foreign To achieve this goal they cast many of their texts as the outcome of momentous dialogues between saints and angelic messengers or remarkable interviews with the dead who could reveal some insight from the past that needed to be rediscovered by forgetful contemporaries Conversing with angels and ancients medieval Irish writers boldly inscribed their visions of the past onto the new Christian order and its literature Nagy includes portions of the original Latin and Irish texts that are not readily available to scholars along with full translations

Philodemus Philodemus,2003 *The On Poems* by Philodemus c 110 35 BC the Epicurean philosopher and poet who taught Virgil and influenced Horace is our main source for Hellenistic literary theory In Book 1 Philodemus summarizes a survey of previously unknown poetic and aesthetic theories Compiled by Crates of Mallos this survey reviews the critical theories of earlier Epicureans Peripatetics and Stoics who argued in some way that sound is the source of poetic excellence and that the ear unaided by the mind can judge it Philodemus led the reaction against this invasion of Hellenistic literary criticism by musical theory arguing that form and content are interrelated and that substantive content not pretty sound is what makes poetry worthwhile The 200 fragments of Book 1 were entirely jumbled after its discovery at the site of Vesuvius destruction of Herculaneum This edition reconstitutes their original sequence according to a new method while exploiting previously unknown manuscript sources and new techniques for reading the extant pieces In thus restoring this important aesthetic treatise from antiquity it makes a major addition to the corpus of classical literature **Conjunctures** Douglas

Kelly,1994 **Constructions of Feminine Identity in the Catholic Tradition** Christopher M. Flavin,2020-01-08 *Constructions of Feminine Identity in the Catholic Tradition* examines the ways in which late classical medieval women s writings serve as a means of emphasizing both faith and social identity within a distinctly Christian and later Catholic tradition which remains a major part of the understanding of faith and the self Flavin focuses on key texts from the lives of desert saints and the *Passio Perpetua* to the autobiographies of Counter Reformation women like Teresa of vila to illustrate the connections between the self and the divine *Music, Body, and Desire in Medieval Culture* Bruce W. Holsinger,2001

Ranging chronologically from the twelfth to the fifteenth centuries and thematically from Latin to vernacular literary modes this book challenges standard assumptions about the musical cultures and philosophies of the European Middle Ages Engaging a wide range of premodern texts and contexts the author argues that medieval music was quintessentially a practice of the flesh It will be of compelling interest to historians of literature music religion and sexuality as well as scholars of cultural gender and queer studies **A Critical Companion to John Skelton** Sebastian I. Sobecki,V. J.

Scattergood,2018 Introduces Skelton and his work to readers unfamiliar with the poet gathers together the vibrant strands of existing research and opens up new avenues for future studies *Gothic Europe 1200-1450* Derek Pearsall,2014-06-11 This uniquely ambitious history offers an account of all aspects of cultural activity and production throughout the world of Latin Christendom 1200 1450 Beginning with a detailed description of the political and economic circumstances that allowed the

Gothic Moment to flourish the body of the book is both a celebration of the Gothic cultural achievement in cathedral building in manuscript illumination in chivalric love romance in stained glass and in many other arts and an investigation of its social origins and systems of production

Representations of Power Michele Marra, 1993-01-01 Filled with insights original conclusions and alternate readings of historical evidence What Michele Marra has done is to illuminate the political intent in artistic creation and thus add new depth to our historical understanding Japan Times

Piers Plowman and the Books of Nature Rebecca Davis, 2016-09-15 Piers Plowman and the Books of Nature explores the relationship of divine creativity poetry and ethics in William Langland's fourteenth century dream vision These concerns converge in the poem's rich vocabulary of kynde the familiar Middle English word for nature broadly construed But in a remarkable coinage Langland also uses kynde to name nature's creator who appears as a character in Piers Plowman The stakes of this representation could not be greater by depicting God as Kynde that is under the guise of creation itself Langland explores the capacity of nature and of language to bear the plenitude of the divine In doing so he advances a daring claim for the spiritual value of literary art including his own searching form of theological poetry This claim challenges recent critical attention to the poem's discourses of disability and failure and reveals the poem's place in a long and diverse tradition of medieval humanism that originates in the twelfth century and indeed points forward to celebrations of nature and natural capacity in later periods By contextualizing Langland's poetics of kynde within contemporary literary philosophical legal and theological discourses Rebecca Davis offers a new literary history for Piers Plowman that opens up many of the poem's most perplexing interpretative problems

Making Chaucer's Book of the Duchess Jamie C. Fumo, 2015-09-24 provides the first comprehensive overview of the critical history of Book of the Duchess offers for the first time a thorough analysis of Book of the Duchess's medieval and early modern reception establishes Book of the Duchess's structuring investment in the idea of the book its construction consumption and transmission as it contributes to a poetics of intertextuality

Medieval Interpretation Robert Stuart Sturges, 1991 Viewing the medieval period as an era of constant change rather than as a monolithic whole Robert S Sturges examines a wide variety of English and French literary works within the cultural contexts of the early and late Middle Ages Sturges analyzes these medieval works in roughly chronological order thus providing a sense of historical change within the general period Seeking to discover which critical methods best serve each work he also compares medieval with postmodern approaches to interpretation pointing out of course where current critical practices do not apply Examining the Chanson de Roland and Chrétien's Charrette Sturges reveals how belief in an indeterminacy of literary meaning grew between the 12th and 15th centuries He argues that whereas the earlier Middle Ages Neoplatonic cultural context produced the directed vision of the early genres chanson de geste saint's life changes introduced in the 12th century and later allowed a second vision to emerge Supplementing rather than replacing the Neoplatonic view this new mind set emphasized a multiplicity of possible literal meanings in the world and in language Authoritative truths no longer

could be revealed through allegorical interpretation In his second chapter Sturges compares Chr tien s Conte del Graal with the Queste del saint Graal to counterpoise the levels of interpretation required by allegory against the potential multiplicity of literal meanings possible when interpreting nonallegorical works Chr tien he notes rejects allegory in favor of ambiguity Chapter 3 compares Marie de France s Lais with Machault s Voir Dit making an analogy between the erotic activity of the represented lovers and the reader s interpretation of the literary works Sturges points out that by the 14th century semantic indeterminacy in love and in reading was expected conventional and enjoyable Still both Marie and Machault suggest the dangers of uncertainty in human relations if true knowledge of the other lover or text is impossible how can we communicate In his fourth chapter Sturges examines The Book of the Duchess Troilus and Criseyde and The Wife of Bath s Tale to determine how at various points of his career Chaucer responded to the essential question how can any truth be communicated among people or between texts and readers Chapter 5 approaches such questions of truth and communication from the perspective of alterity and historical understanding in both La Mort le roi Artu and the final sections of Malory s Mort Darthur two works that present themselves as works of history Yet the ambiguity introduced from 13th century romance on through the 15th century undermined the historical foundation such works rest on Sturges considers four centuries two nationalities and the genres of verse and prose romance allegory Breton lay dit dream vision and frame story He convincingly applies his study of medieval literature to issues vital to 20th century literary theory issues ranging from the interplay of speech and writing to the reader s role in the production of meaning

Standing in the Shadow of the Master? Chaucerian Influences and Interpretations Kathleen A. Bishop with a Foreword by David Matthews, 2020-05-22 Standing in the Shadow of the Master Chaucerian Influences and Interpretations grew out of a session at the 2008 International Medieval Congress at the University of Leeds In this volume Editor Kathleen A Bishop brings together a collection of essays contributed by a talented and diverse group of scholars from the United States Canada and Europe The articles question the traditional supremacy of Chaucer in the canon while also reaffirming the lasting impact of this great English writer of the Middle Ages Topics covered include Shakespeare Lydgate Gower Henryson Douglas Clanvowe Bokenham and the Gawain Poet as well as a modern psychoanalytic assessment of the Wife of Bath and a dialogue on making Chaucer relevant to undergraduates immersed in 21st century culture

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