

DAVID F. HULT

Self-fulfilling Prophecies



READERSHIP AND AUTHORITY IN
THE FIRST ROMAN DE LA ROSE

HULT
Self-fulfilling Prophecies

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Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose

Christine de Pizan



Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose:

Self-Fulfilling Prophecies David F. Hult, 2009-05-07 The thirteenth century poem Roman de la Rose is one of the most significant literary contributions of the Middle Ages. The poem is a composite work by two separate authors; the first part by Guillaume de Lorris has always been viewed as an unfinished fragment made complete thanks to the work of his continuator. In Self Fulfilling Prophecies David F. Hult offers a reading of the first poem by Guillaume viewed within its literary and cultural context. The book ultimately places into question such modern literary concerns as authorial intentionality, unity, originality, and textual closure and will therefore be of interest to students of literary theory as well as to those specialising in medieval French literature. English translations of quotations from the poems are provided to ensure that a broader audience will benefit from this clearly argued study.

The Roman de la rose in its Philosophical Context Jonathan Morton, 2018-02-01 The Roman de la rose in its Philosophical Context offers a new interpretation of the long and complex medieval allegorical poem written by Guillaume de Lorris and Jean de Meun in the thirteenth century, a work that became one of the most influential works of vernacular literature in the European Middle Ages. The scope and sophistication of the poem's content, especially in Jean's continuation, has long been acknowledged, but this is the first book-length study to offer an in-depth analysis of how the Rose draws on and engages with medieval philosophy, in particular with the Aristotelianism that dominated universities in the thirteenth century. It considers the limitations and possibilities of approaching ideas through the medium of poetic fiction, whose lies paradoxically promise truth and whose ambiguities and self-contradiction make it hard to discern its positions. This indeterminacy allows poetry to investigate the world and the self in ways not available to texts produced in the Scholastic context of universities, especially those of the University of Paris, whose philosophical controversies in the 1270s form the backdrop against which the poem is analysed. At the heart of the Rose are the three ideas of art, nature, and ethics, which cluster around its central subject, love. While the book offers larger claims about the Rose's philosophical agenda, different chapters consider the specifics of how it draws on and responds to Roman poetry, twelfth-century Neoplatonism, and thirteenth-century Aristotelianism, in broaching questions about desire, epistemology, human nature, the imagination, primitivism, the philosophy of art, and the ethics of money.

Internal Difference and Meanings in the Roman de la Rose Douglas Kelly, 1995 Argues that the 13th century French poem can best be understood not by trying to resolve or choose among the diverse meanings within it or among the myriad of interpretations by scholars and medieval and modern readers, but to accept those differences and reflect on our own willingness to accept or reject those meanings as a guide for a love or morality. Paper edition, unseen 17 95. Annotation copyright by Book News Inc, Portland, OR.

Debating the Roman de la Rose Christine McWebb, 2013-10-08 Around the year 1400 the poet Christine de Pizan initiated a public debate in France over the literary truth and merit of the Roman of the Rose, perhaps the most renowned work of the French Middle Ages. She argued against what she considered to be misrepresentations of female virtue.

and vice in the Rose Her bold objections aroused the support and opposition of some of the period's most famous intellectuals notable Jean Gerson whose sermons on the subject are important literary documents The Quarrel of the Rose is the name given by modern scholars to the collection of these and other documents including both poetry and letters that offer a vivid account of this important controversy As the first dual language version of the Quarrel documents this volume will be of great interest to medievalists and an ideal addition to the Routledge Medieval Texts series Along with translations of the actual debate epistles the volume includes several relevant passages from the Romance of the Rose as well as a chronology of events and ample biography of source materials

Magister Amoris: The Roman de la Rose and Vernacular Hermeneutics Alastair J. Minnis, 2001-04-26 The Roman de la Rose was a major bestseller largely due to its robust treatment of natural sexuality This study concentrates on the ways in which Jean de Meun in imitation of Ovid assumed the mock magisterium or mastership of love From Latin texts and literary theory Jean derived many hermeneutic rationales and generic categorizations without allowing any one to dominate Alastair J Minnis considers allegorical versus literalistic expression in the poem its competing discourses of allegorical covering and satiric stripping Jean's provocative use of plain and sometimes obscene language in a widely accessible French work the challenge of its homosocial and perhaps even homoerotic constructions the subversive effects of coital comedy within a text characterized by intermittent aspirations to moral and scientific truth and placing the Rose's reception within the European history of vernacular hermeneutics the problematic translation of literary authority from Latin into the vulgar tongue

The 'Roman de la Rose' and Thirteenth-Century Thought Jonathan Morton, Marco Nievergelt, 2020-07-16 The thirteenth century allegorical dream vision the Roman de la Rose transformed how medieval literary texts engaged with philosophical ideas Written in Old French its influence dominated French English and Italian literature for the next two centuries serving in particular as a model for Chaucer and Dante Jean de Meun's section of this extensive complex and dazzling work is notable for its sophisticated responses to a whole host of contemporary philosophical debates This collection brings together literary scholars and historians of philosophy to produce the most thorough interdisciplinary study to date of how the Rose uses poetry to articulate philosophical problems and positions This wide ranging collection demonstrates the importance of the poem for medieval intellectual history and offers new insights into the philosophical potential both of the Rose specifically and of medieval poetry as a whole

Rethinking the "Romance of the Rose" Kevin Brownlee, Sylvia Huot, 2016-02-01 The Romance of the Rose has been a controversial text since it was written in the thirteenth century There is evidence for radically different readings as early as the first half of the fourteenth century The text provided inspiration for both courtly and didactic poets Some read it as a celebration of human love others as an erudite philosophical work still others as a satirical representation of social and sexual follies On one hand it was praised as an edifying treatise on the other condemned as lascivious and misogynistic Kevin Brownlee and Sylvia Huot and the contributors to this volume Pierre Yves Badel

Emmanuele Baumgartner John V Fleming Robert Pogue Harrison David F Hult Stephen G Nichols Lee Patterson Daniel Poirion Karl D Uitti Dieuwke E van der Poel and Lori Walters represent all the major areas of current work on the Romance of the Rose both in American and in Europe The volume will be of value to students and scholars of medieval literature intellectual history and art history *The Romaunt of the Rose* Charles Dahlberg, 1999 The Romaunt of the Rose translates in abridged form a long dream vision part elegant romance part rollicking satire written in France during the thirteenth century The French original *Le Roman de la Rose* had a profound influence on Chaucer who says he translated the work From the sixteenth century to the mid nineteenth scholars assumed that the Romaunt comprised large fragments of that translation Subsequent debates have divided the Romaunt into two or three segments and proffered arguments that Chaucer was responsible for one or more of them or for none The current consensus is that he almost certainly wrote the first 1 705 lines Charles Dahlberg's edition of the Romaunt provides a full summary of scholarship on the question of authorship as well as other important topics including a useful survey of the influence of the French poem on Chaucer *From Song to Book* Sylvia Huot, 2019-05-15 As the visual representation of an essentially oral text Sylvia Huot points out the medieval illuminated manuscript has a theatrical performative quality She perceives the tension between implied oral performance and real visual artifact as a fundamental aspect of thirteenth and fourteenth century poetics In this generously illustrated volume Huot examines manuscript texts both from the performance oriented lyric tradition of *chanson courtoise* or courtly love lyric and from the self consciously literary tradition of Old French narrative poetry She demonstrates that the evolution of the lyrical romance and dit narrative poems which incorporate thematic and rhetorical elements of the lyric was responsible for a progressive redefinition of lyric poetry as a written medium and the emergence of an explicitly written literary tradition uniting lyric and narrative poetics Huot first investigates the nature of the vernacular book in the thirteenth and fourteenth centuries analyzing organization page layout rubrication and illumination in a series of manuscripts She then describes the relationship between poetics and manuscript format in specific texts including works by widely read medieval authors such as Guillaume de Lorris Jean de Meun and Guillaume de Machaut as well as by lesser known writers including Nicole de Margival and Watriquet de Couvin Huot focuses on the writers characteristic modifications of lyric poetics their use of writing and performance as theme their treatment of the poet as singer or writer and of the lady as implied reader or listener and the ways in which these features of the text were elaborated by scribes and illuminators Her readings reveal how medieval poets and book makers conceived their common project and how they distinguished their respective roles

Medieval Allegory as Epistemology Marco Nievergelt, 2023 This volume shows how late medieval dream poetry explored problems arising from the reception of Aristotle's philosophical work concerning human knowledge Marco Nievergelt explores how the work of three medieval poets in the genre of allegorical fiction addressed these problems in distinctive non academic terms **The Waxing of the Middle Ages** Charles-Louis Morand-Métivier, Tracy

Adams,2023-04-14 Johan Huizinga's much loved and much contested *Autumn of the Middle Ages* first published in 1919 encouraged an image of the Late French Middle Ages as a flamboyant but empty period of decline and nostalgia. Many studies, particularly literary studies, have challenged Huizinga's perceptions of individual works or genres. Still, the vision of the Late French and Burgundian Middle Ages as a sad transitional phase between the High Middle Ages and the Renaissance persists. Yet a series of exceptionally significant cultural developments mark the period. *The Waning of the Middle Ages* sets out to provide a rich, complex and diverse study of these developments and to reassert that late medieval France is crucial in its own right. The collection argues for an approach that views the late medieval period not as an afterthought or a blind spot but as a period that is key in understanding the fluidity of time, traditions, culture and history. Each essay explores some cultural form to borrow Huizinga's expression to expose the false divide that has dominated modern scholarship.

Translatio studii, 2021-10-25 *The Medieval Opus: Imitation, Rewriting and Transmission in the French Tradition*, 1996. *The Medieval Opus* is a broad but detailed study of the art of imitation as rewriting that was practiced in medieval French texts and in texts in other languages influenced by French models. It contains the proceedings of a symposium on this topic. The volume will be of interest to scholars and students of medieval French as well as other medieval literatures influenced by French models. The range of texts is broad, from epic to romance and from lyric to late medieval lyric narrative genres. The authors teach in a number of countries in Europe and North America and they represent a variety of approaches, ages and critical perspectives on medieval rewriting. Two major concepts inform the papers: the bridge work and the specimen text. The bridge work, Tony Hunt's term, refers here to two works that have identifiable links to others and that by those links reveals something of the art of writing for both works. Specimen texts are works representative of the art of imitation, illustrated by the bridge works. The proceedings move beyond the analysis of a general art of composition to investigate original rewriting in specific works that serve as specimen texts. The goal of the proceedings has been to appreciate originality within the framework of the medieval art of literary writing. **Dreams of Lovers and Lies of Poets**

Sylvia Huot, 2017-07-05. *The Roman de la Rose* explicitly offers an art of love while also repeatedly asserting that the experience of love is impossible to put into words. An examination of the intertextual density of the *Rose* with its citations and adaptations of a range of Latin authors shows that the discourse of bodily desire, pleasure and trauma emerges indirectly from the juxtaposition and conflation of sources. Huot's new book focuses on Guillaume de Lorris's use of the Ovidian corpus and on Jean de Meun's dazzling orchestration of allusions to a wider range of Latin writers, principally Ovid, Boethius and Virgil but also including John of Salisbury and Alain de Lille. In both parts of the *Rose*, poetic allegory is a language that can express the unspeakable and the ineffable. **Seeing Through the Veil**. Suzanne Conklin Akbari, 2015-01-15. During the later Middle Ages, new optical theories were introduced that located the power of sight not in the seeing subject but in the passive object of vision. This shift had a powerful impact not only on medieval science but also on theories of knowledge and

this changing relationship of vision and knowledge was a crucial element in late medieval religious devotion In *Seeing through the Veil* Suzanne Conklin Akbari examines several late medieval allegories in the context of contemporary paradigm shifts in scientific and philosophical theories of vision After a survey on the genre of allegory and an overview of medieval optical theories Akbari delves into more detailed studies of several medieval literary works including the *Roman de la Rose* Dante's *Vita Nuova* *Convivio* and *Commedia* and Chaucer's dream visions and *Canterbury Tales* The final chapter *Division and Darkness* centres on the legacy of allegory in the fifteenth century Offering a new interdisciplinary synthetic approach to late medieval intellectual history and to major works within the medieval literary canon *Seeing through the Veil* will be an essential resource to the study of medieval literature and culture as well as philosophy history of art and history of science

The Art of Love Peter L. Allen, 2015-09-30 Two major French medieval literary works that claim to teach their readers the art of love are virtually torn apart by the contradictions and conflicts they contain In Andreas Capellanus's late twelfth century Latin *De amore* the author instructs his friend Walter in the amatory art in the first two books but then harshly repudiates his own teachings and love itself in a third and final book In Jean de Meun's encyclopedic continuation of the *Romance of the Rose* written in French in the 1270s a succession of allegorical figures alternately promote and excoriate the lover's amatory pursuits Jean's romance moreover virtually rewrites the dream vision of Guillaume de Lorris which it claims simply to extend and ends with the depiction of a sexual act that seems to throw the book's whole structure into confusion The more closely one reads this works Peter L Allen contents the harder it is to understand them Didactic heavy handed and problematic they teach would be lovers how to behave in order to have others accomplish their desires yet they also contain vociferous passages that dissuade their protagonists from the practice of this art which they claim leads not only to earthly destruction but also to eternal damnation Readers from the Middle Ages to the present have been troubled by the fact that these texts are both radically self contradictory and fundamentally at odds with the accepted morality of medieval Christian Europe And for decades scholars have tried to determine how these two works are related to what is often referred to as courtly love In *The Art of Love* Allen persuasive argues that the *De amore* and the *Romance of the Rose* are central to the courtly tradition Allen contends that their conflicts and contradictions are not signs of confusion or artistic failure but are instead essential clues which show that the medieval works follow the disruptive structural model of Ovid's first century elegiac *Ars amatoria* *Art of Love* and *Remedia amoris* Cures for Love Andreas's and Jean's works no less than Ovid's teach not the art of love for practicing lovers but the literary art of love poetry and fiction Based squarely on Ovid's poems which were among the most widely read classical texts in medieval Europe the *De amore* and the *Romance of the Rose* use the classical tradition in a particularly assertive fashion and suggest a way for fantasies of love to exist even against a background of ecclesiastical prohibition *The Continuations of Chrétien's Perceval* Leah Tether, 2012 The Continuations of Chretien de Troyes *Perceval* are here examined as constituting a discrete genre of medieval literature The notion of

Continuation in medieval literature is a familiar one but difficult to define precisely. Despite the existence of important texts which are commonly referred to as Continuations such as *Le Roman de la Rose*, *Le Chevalier de la Charrette* and of course the *Perceval* Continuations, the mechanics and processes involved in actually producing a Continuation have found themselves indistinguishable from those associated with other forms of medieval literature. The *Perceval* Continuations composed c. 1200-1230 constitute a vast body of material which incorporates four separately authored Continuations, each of which seeks to further in some way the unfinished *Perceval* of Chrétien de Troyes, though they are not merely responses to his work. Chronologically they were composed one after the other and the next in line picks up where the previous one left off; they thus respond intertextually to each other as well as to Chrétien and only one actually furnishes the story as a whole with an ending. Here these fascinating texts are used as a lens for examining, defining and distinguishing the whole concept of a Continuation; the author also employs theories as to what constitutes an end and what is unfinished alongside scrutiny of other medieval ends and Continuations.

Dr Leah Tether is a Postdoctoral Research Fellow at the Cultures of the Digital Economy Institute, Anglia Ruskin University. [Women Readers and the Ideology of Gender in Old French Verse Romance](#)

Roberta L. Krueger, 2005-02-17. This study challenges the view that all courtly literature promoted the social status of women. Unlike previous books which focused on knights, it starts from the perspective of the woman reader/listener. Using reader response theory, feminist criticism and recent historical studies, it suggests that romances taught gender roles often inviting readers to criticise and resist them. [Poetry and Music in Medieval France](#)

Ardis Butterfield, 2002. In *Poetry and Music in Medieval France*, first published in 2003, Ardis Butterfield examines vernacular song in medieval France. She begins with the moment when French song first survives in writing in the early thirteenth century and examines a large corpus of works which combine elements of narrative and song as well as a range of genres which cross between different musical and literary categories. Emphasising the cosmopolitan artistic milieu of Arras, Butterfield describes the wide range of contexts in which secular songs were quoted and copied, including narrative romances, satires and love poems. She uses manuscript evidence to shed light on medieval perceptions of how music and poetry were composed and interpreted. The volume is well illustrated to demonstrate the rich visual culture of medieval French writing and music. This interdisciplinary study will be of interest to both literary and musical scholars of late medieval culture. [Debate of the Romance of the Rose](#)

Christine de Pizan, 2010-04-15. In 1401, Christine de Pizan (1365-1430), one of the most renowned and prolific women writers of the Middle Ages, wrote a letter to the provost of Lille criticizing the highly popular and widely read *Romance of the Rose* for its blatant and unwarranted misogynistic depictions of women. The debate that ensued over not only the merits of the treatise but also of the place of women in society started Europe on the long path to gender parity. Pizan's criticism sparked a continent-wide discussion of issues that is still alive today in disputes about art and morality, especially the civic responsibility of a writer or artist for the works he or she produces. In *Debate of the Romance of the Rose*, David Hult collects along with the debate

documents themselves letters sermons and excerpts from other works of Pizan including one from *City of Ladies* her major defense of women and their rights that give context to this debate Here Pizan's supporters and detractors are heard alongside her own formidable protofeminist voice The resulting volume affords a rare look at the way people read and thought about literature in the period immediately preceding the era of print

Whispering the Techniques of Language: An Psychological Journey through **Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose**

In a digitally-driven earth where monitors reign supreme and immediate conversation drowns out the subtleties of language, the profound strategies and mental nuances hidden within words frequently get unheard. Yet, situated within the pages of **Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose** a captivating fictional value sporting with natural emotions, lies an extraordinary quest waiting to be undertaken. Composed by an experienced wordsmith, that charming opus attracts viewers on an introspective trip, lightly unraveling the veiled truths and profound affect resonating within the cloth of every word. Within the psychological depths of the emotional review, we will embark upon a heartfelt exploration of the book is primary subjects, dissect their captivating writing model, and fail to the powerful resonance it evokes deep within the recesses of readers hearts.

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