

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

**Daniel Heller-Roazen**



## **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, 2018-02-22 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 choosing 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 to reject those meanings as a guide for a love or morality Paper edition unseen 17 95 Annotation copyright by Book News Inc Portland OR **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

*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

**Fortune's Faces** Daniel Heller-Roazen, 2004-12-01 Arguably the single most influential literary work of the European Middle Ages the Roman de la Rose of Guillaume de Lorris and Jean de Meun has traditionally posed a number of difficulties to modern critics who have viewed its many interruptions and philosophical discussions as signs of a lack of formal organization and a characteristically medieval predilection for encyclopedic summation In Fortune's Faces Daniel Heller Roazen calls into question these assessments offering a new and compelling interpretation of the romance as a carefully constructed and far reaching exploration of the place of fortune chance and contingency in literary writing Situating the Romance of the Rose at

the intersection of medieval literature and philosophy Heller Roazen shows how the thirteenth century work invokes and radicalizes two classical and medieval traditions of reflection on language and contingency that of the Provençal French and Italian love poets who sought to compose their verses of pure nothing in a language Dante defined as without grammar and that of Aristotle's discussion of future contingents as it was received and refined in the logic physics theology and epistemology of Boethius Abelard Albert the Great and Thomas Aquinas Through a close analysis of the poetic text and a detailed reconstruction of the logical and metaphysical concept of contingency Fortune's Faces charts the transformations that literary structures such as subjectivity autobiography prosopopoeia allegory and self reference undergo in a work that defines itself as radically contingent Considered in its full poetic and philosophical dimensions the Romance of the Rose thus acquires an altogether new significance in the history of literature it appears as a work that incessantly explores its own capacity to be other than it is

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

**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 **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 lyrico 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 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 *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 Waxing 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 *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

*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

**Performing Desire** Elizabeth Eva Leach, Jonathan Morton, 2025-06-15 Performing Desire examines the intellectual and philosophical complexity of a monument of medieval literature the mid thirteenth century Bestiaire d'amours of Richard de Fournival Although the Bestiaire was recognized in its time as significant as evinced by numerous surviving manuscript copies and its influence on other literary works modern scholarship has tended to neglect it Performing Desire remedies this omission by detailing the contributions of the Bestiaire to medieval literature and thought Attending to the phenomenology psychology and philosophy of Fournival's Bestiaire Elizabeth Eva Leach and Jonathan Morton reconsider the work as a literary experiment that explores erotic desire and the construction of a self Leach and Morton further show that the Bestiaire is as much a meditation on sound and performance as it is a study of desire Synthesizing methods from musicology literary studies and manuscript studies Leach and Morton consider the complex and hybridized workings of text image sound and cues for performance in the surviving manuscripts of the Bestiaire Through their analysis Leach and Morton find that the distinctive aspect of the Bestiaire's philosophical method is its self-conscious status as a performance between the oral and the literary the voice and the page It is this aspect they contend that left such a mark on the medieval European tradition of philosophical fiction In Performing Desire Richard de Fournival's hybrid text emerges as one of the most philosophically sophisticated and important works of medieval literature not only in French but in any language

*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 work, Peter L. Allen contends, 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 persuasively 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 Chrétien 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 *Medieval Allegory as Epistemology* Marco Nievergelt, 2023-03-21 In *Medieval Allegory as Epistemology* Marco Nievergelt argues that late medieval dream poetry was able to use the tools of allegorical fiction to explore a set of complex philosophical questions regarding the nature of human knowledge The focus is on three of the most widely read and influential poems of the later Middle Ages Jean de Meun's *Roman de la Rose* the *Pelerinages* trilogy of Guillaume de Deguileville and William Langland's vision of *Piers Plowman* in its various versions All three poets grapple with a collection of shared closely related epistemological problems that emerged in Western Europe during the thirteenth century in the wake of the reception of the complete body of Aristotle's works on logic and the natural sciences This study therefore not only examines the intertextual and literary historical relations linking the work of the three poets but takes their shared interest in cognition and epistemology as a starting point to assess their wider cultural and intellectual significance in the context of broader developments in late medieval philosophy of mind knowledge and language Vernacular literature more broadly played an extremely important role in lending an enlarged cultural resonance to philosophical ideas developed by scholastic thinkers but it is also shown that allegorical narrative could prompt philosophical speculation on its own terms deliberately interrogating the dominance and authority of scholastic discourses and institutions by using first person fictional narrative as a tool for intellectual speculation

**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 woman 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

Uncover the mysteries within Crafted by is enigmatic creation, Discover the Intrigue in **Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose** . This downloadable ebook, shrouded in suspense, is available in a PDF format ( \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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## **Table of Contents Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose**

1. Understanding the eBook Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - The Rise of Digital Reading Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - Advantages of eBooks Over Traditional Books
2. Identifying Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - User-Friendly Interface
4. Exploring eBook Recommendations from Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - Personalized Recommendations
  - Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose User Reviews and Ratings
  - Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose and Bestseller Lists
5. Accessing Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose Free and Paid eBooks
  - Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose Public Domain eBooks
  - Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose eBook Subscription Services

- Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose Budget-Friendly Options
- 6. Navigating Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose eBook Formats
  - ePub, PDF, MOBI, and More
  - Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose Compatibility with Devices
  - Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - Highlighting and Note-Taking Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - Interactive Elements Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
- 8. Staying Engaged with Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
- 9. Balancing eBooks and Physical Books Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - Setting Reading Goals Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose
  - Fact-Checking eBook Content of Self Fulfilling Prophecies Readership And Authority In The First Roman De La Rose

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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