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Abstract

Nature Sex And Goodness In A Medieval Literary Tradition

Mary D. Garrard



Nature Sex And Goodness In A Medieval Literary Tradition:

Nature, Sex, and Goodness in a Medieval Literary Tradition Hugh White, 2000 Nature is a highly important term in the ethical discourse of the Middle Ages and as such a leading concept in medieval literature This book examines the moral status of the natural in writings by Alan of Lille Jean de Meun John Gower Geoffrey Chaucer and others showing how particularly in the erotic sphere the influences of nature are not always conceived as wholly benign Though medieval thinkers often affirm an association of nature with reason and therefore with the good there is also an acknowledgement that the animal the pre rational the instinctive within human beings may be validly considered natural In fact human beings may be thought to be urged almost ineluctably by the force of nature within them towards behaviour hostile to reason and the right

Nature, Sex, and Goodness in a Medieval Literary Tradition Hugh White, 2000 Nature is an important term in the ethical discourse of the Middle Ages and a leading concept in medieval literature This book examines the moral status of the natural in medieval writings showing how nature is not always wholly benign

Chaucer's Squire's Tale, Franklin's Tale, and Physician's Tale Kenneth Bleeth, 2018-11-19 The latest volume in the Chaucer Bibliographies series meticulously assembled by Kenneth Bleeth is the most comprehensive record of scholarship on Chaucer's Squire's Tale Franklin's Tale and Physician's Tale

Sung Birds Elizabeth Eva Leach, 2018-07-05 Is birdsong music The most frequent answer to this question in the Middle Ages was resoundingly no In *Sung Birds* Elizabeth Eva Leach traces postmedieval uses of birdsong within Western musical culture She first explains why such melodious sound was not music for medieval thinkers and then goes on to consider the ontology of music the significance of comparisons between singers and birds and the relationship between art and nature as enacted by the musical performance of late medieval poetry If birdsong was not music how should we interpret the musical depiction of birdsong in human music making What does it tell us about the singers their listeners and the moral status of secular polyphony Why was it the fourteenth century that saw the beginnings of this practice continued to this day in the music of Messiaen and others Leach explores medieval arguments about song language and rationality whose basic terms survive undiminished into the present She considers not only lyrics that have their singers voice the songs or speech of birds but also those that represent other natural nonmusical sounds such as human cries or the barks of dogs The dangerous sweetness of birdsong was invoked in discussions of musical ethics which because of the potential slippage between irrational beast and less rational woman in comparisons with rational human masculinity depict women's singing as less than fully human Leach's argument comes full circle with the advent of sound recording This technological revolution like its medieval equivalent the invention of the music book once again made the relationship between music and nature an acute preoccupation of Western culture

Brunelleschi's Egg Mary D. Garrard, 2010 Garrard one of a small handful of truly distinguished feminist art historians presents a detailed and visually convincing account of the relationship between nature and art in all its fraught and gendered cultural meaning from antiquity on

Brunelleschi's Egg constitutes an exemplary feat of interdisciplinary study that requires no specialized theoretical baggage to follow and emulate Mieke Bal author of *Of What One Cannot Speak* Doris Salcedo's *Political Art* Mary Garrard's discerning eye and deep knowledge of Renaissance art informs this fascinating book She offers a sophisticated exploration of a rich artistic conversation on the relationship of nature and art describing the central role of gender in structuring artists complex and changing attitudes toward nature Brunelleschi's Egg is so much more than a history of style it maps the changing mindsets of Renaissance society in the several centuries during which scientific developments gradually seized masculine authority relegating both art and nature to mastered femininity This book provides new perspective on Italian Renaissance masterworks it will be central to future discussion of Renaissance art Margaret R Miles author of *A Complex Delight The Secularization of the Breast 1350 1750* In this sweeping study the magnum opus of one of feminist art history's founding mothers Mary Garrard extends the gendered critique of art into the realms of philosophy and science psychology and myth Her eloquently prophetic and richly detailed synthesis chronicles western culture's increasing feminization of nature and art and its parallel masculinization of the human mind both male and female as a Renaissance tragedy on an epic scale The book is a must read for historians of the early modern period with a theme also of urgent contemporary concern James M Saslow author of *Pictures and Passions A History of Homosexuality and Art* A completely new and thoroughly convincing way of looking at the major monuments of the Italian Renaissance The ideas in Brunelleschi's Egg are so compelling that it is hard to imagine a reader who would not be drawn into the analysis Jacqueline Marie Musacchio author of *Art Marriage and Family in the Italian Renaissance Palace* Garrard offers an unprecedented perspective on an amazing plethora of seminal works Written beautifully Brunelleschi's Egg is nothing but exemplary Yael Even University of Missouri St Louis

The Sources of Chaucer's Poetics Amanda Holton, 2016-12-05 Focusing on four aspects of Chaucer's poetics use of narrative speech rhetoric and figurative language this is the first book length study to identify Chaucer's distinctive poetic strategies by making specific comparisons with known textual sources The author provides a combination of analysis of both poetic stylistics and sources reading *The Legend of Good Women* and five of *The Canterbury Tales* *The Knight's Tale* *The Man of Law's Tale* *The Physician's Tale* *The Monk's Tale* and *The Manciple's Tale* against their textual sources including Ovid's *Metamorphoses* and *Heroides* Boccaccio's *Teseida* Virgil's *Aeneid* *Le Roman de la Rose* and histories by Nicholas Trevet and Guido delle Colonne Holton provides a picture of Chaucer's habits as a writer showing that he was consistent in asserting his own techniques against the pressure of his sources and in keeping control over words and their meaning

John of Salisbury and the medieval Roman renaissance Irene O'Daly, 2018-02-07 This book is a detailed but accessible treatment of the political thought of John of Salisbury a twelfth century author and educationalist who rose from a modest background to become Bishop of Chartres It shows how aspects of John's thought such as his views on political cooperation and virtuous rulership were inspired by the writings of Roman philosophers notably Cicero and Seneca Investigating how John accessed

and adapted the classics the book argues that he developed a hybrid political philosophy by taking elements from Roman Stoic sources and combining them with insights from patristic writings By situating his ideas in their political and intellectual context it offers a reassessment of John s political thought as well as a case study in classical reception of relevance to students and scholars of political philosophy and the history of ideas

The Oxford History of Poetry in English Helen Cooper, Robert R. Edwards, 2023-05-09 The Oxford History of Poetry in English is designed to offer a fresh multi voiced and comprehensive analysis of poetry from Anglo Saxon culture through contemporary British Irish American and Global culture including English Scottish and Welsh poetry Anglo American colonial and post colonial poetry and poetry in Canada Australia New Zealand the Caribbean India Africa Asia and other international locales The series both synthesizes existing scholarship and presents cutting edge research employing a global team of expert contributors for each of the fourteen volumes This volume occupies both a foundational and a revolutionary place Its opening date 1100 marks the re emergence of a vernacular poetic record in English after the political and cultural disruption of the Norman Conquest By its end date 1400 English poetry had become an established if still evolving literary tradition The period between these dates sees major innovations and developments in language topics poetic forms and means of expression Middle English poetry reflects the influence of multiple contexts history social institutions manuscript production old and new models of versification medieval poetic theory and the other literary languages of England It thus emphasizes the aesthetic imaginative treatment of new and received materials by medieval writers and the formal craft required for their verse Individual chapters treat the representation of national history and mythology contemporary issues and the shared doctrine and learning provided by sacred and secular sources including the Bible Throughout the period lyric and romance figure prominently as genres and poetic modes while some works hover enticingly on the boundary of genre and discursive forms The volume ends with chapters on the major writers of the late fourteenth century Langland the Gawain poet Chaucer and Gower and with a look forward to the reception of something like a national literary tradition in fifteenth century literary culture

Gower's Vulgar Tongue T. Matthew N. McCabe, 2011 After establishing his reputation as a literary author by means of his French and Latin verse Gower came to recognise the possibilities which English held for serious poetry in the 1380s This book gives sustained attention to the implications of this language choice for the form readership religious position and lay authority of his best known work the *Confessio Amantis* The author argues that in all of his moral political theological writings Gower s stance as a satirist and publicist is more markedly lay and more rhetorically momentous for reasons associated with this lay status than is generally thought But during the 1380s the conditions for writing lay public poetry in English made the *Confessio* a truly remarkable feat for Gower and for English poetry

Supper at Emmaus Glenn W. Olsen, 2016 Supper at Emmaus traces various important intellectual topics from the ancient world to the modern period Generally as in its treatment of the question of whether the long standing contrast between cyclical and linear views of history is helpful it introduces important thinkers

who have considered the question A preoccupation of the book is the appearance and reappearance across the centuries of patterns used to organize temporal and cultural experience After an opening essay on transcendental truth and cultural relativism the second chapter traces a distinction common in historical writings during the past two centuries between an alleged ancient classical cyclic view of time and history used to describe the claimed repetitiveness of and similarities between historical events nothing is new under the sun and a contrasting Jewish Christian linear view sometimes described as providential in that it moves through a series of unique events to some end intended by God In the latter history is about something the education of the human race or the redemption of humankind As in each of the remaining essays the book then attempts to draw out the limitations of what the current consensus on this topic has become It does this for such things as our current understanding of religious toleration humanism natural law and teleology Some of the essays such as those on debate about Augustine s understanding of marriage or the concluding illustrated essay on the baroque city of Lecce are published for the first time Others are based on previously published contributions to the scholarly literature though generally each of these chapters concludes with a postscript that engages with current scholarly debate on the subject

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