

# LOVE AND MARRIAGE IN THE AGE OF CHAUCER

Henry Ansgar Kelly



# Love And Marriage In The Age Of Chaucer

**University of California, Los Angeles.  
Center for Medieval and Renaissance  
Studies**



## **Love And Marriage In The Age Of Chaucer:**

*Love and Marriage in the Age of Chaucer* H.A. Kelly, 2004-01-30 Spicing erudition with wit Professor Kelly takes a new look at medieval attitudes toward love sexuality and marriage and he corrects a number of long standing misconceptions embodied in the concept of courtly love Through a close examination of canon law the common practice of clandestine marriage writings on mysticism and medieval poetry particularly Gower's *Confessio amantis* and Chaucer's romances and their sources he concludes that medieval lovers favored matrimony and did not consider sexual passion incompatible with virtue His evidence contradicts the theory closely associated with C S Lewis that extramarital love was preferred in the Middle Ages and that the sexual pleasures celebrated by poets were necessarily regarded as immoral by society at large By placing religious and cultural conventions in their proper context Professor Kelly shows that the hopes and fears of medieval lovers were much the same as those of lovers of all other ages *Love and Marriage in the Age of Chaucer* Henry Ansgar Kelly, 1975-01-01

**Chaucer, Boccaccio, and the Debate of Love** N. S. Thompson, 1999 Although the Decameron and the Canterbury Tales have often been linked this is the first ever major study of the two most popular medieval collections of framed narratives to examine the texts as a whole The present study goes well beyond shared general similarities and the inconclusive search for source or analogue material in order to look at the internal dynamics of each text and the surprising similarities that emerge there in terms of theories of literature authority and authorship and the particular reader response envisaged by their authors

The Nature of Love, Volume 2 Irving Singer, 2009-02-20 An examination of ideas and ideals of medieval courtly love and the transition into later Romantic love analyzing the work of Dante Shakespeare and Schopenhauer among many others Review monumental Boston Globe one of the major works of philosophy in our century Nous wise and magisterial Times Literary Supplement and a masterpiece of critical thinking that is a timely eloquent and scrupulous account of what after all still makes the world go round Christian Science Monitor In the second volume Singer studies the ideas and ideals of medieval courtly love and nineteenth century Romantic love as well as the transition between these two perspectives According to the traditions of courtly love in the twelfth century and thereafter not only God but also human beings in themselves are capable of authentic love The pursuit of love between man and woman was seen as a splendid ideal that ennobles both the lover and the beloved It was something more than libidinal sexuality and involved sophisticated and highly refined courtliness that emulated religious love in its ability to create a holy union between the participants Adherents to Romantic love in later centuries affirmed the capacity of love to effect a merging between two people who thus became one Singer analyzes the transition from courtly to Romantic by reference to the writings of many artists beginning with Dante and ending with Richard Wagner as well as Neoplatonist philosophers of the Italian Renaissance Descartes Spinoza Rousseau Hume Kant Hegel and Schopenhauer In relation to romanticism itself he distinguishes between two aspects benign romanticism and Romantic pessimism that took on renewed importance in the twentieth century *Chaucer: The Basics*

Jacqueline Tasioulas, 2019-08-01 *Chaucer The Basics* is an accessible introduction to the works of Geoffrey Chaucer. It provides a clear critical analysis of the texts while also providing some necessary background to key medieval ideas and the historical period in which he lived. Jacqueline Tasioulas gives a brief account of Chaucer's life in its historical and cultural context and also introduces the reader to some of the key religious and philosophical ideas of the period. The essentials of the language and pronunciation are introduced through close reading in a section dedicated to demystifying this often alien-seeming aspect of studying Chaucer. Including a whole chapter devoted to poetry, the book also discusses key works such as *The Book of the Duchess*, *The House of Fame*, *The Parliament of Fowls*, *Troilus and Criseyde*, *The Legend of Good Women*, and *The Canterbury Tales*. With glosses and translations of texts, a glossary of key terms, and a timeline, this book is essential reading for anyone studying Chaucer and medieval literature. **Viator** University of California, Los Angeles. Center for Medieval and Renaissance Studies, **Chaucer's Knight's Tale** Monica E. McAlpine, 1991-01-01 As the first of the *Canterbury Tales*, the *Knight's Tale* has been the subject of a vast body of comment by scholars and lay readers. Monica McAlpine provides access to this material in the first of the *Chaucer Bibliographies* series to deal with a narrative portion of that author's best-known work. **Chaucer's Troilus and Criseyde and the Knight's Tale** Frieda Elaine Penninger, 1993 This book examines *Troilus and Criseyde* and *The Knight's Tale* as poems which work the same plot to contrasting tragic and joyous endings but for the same purpose of exploring the folly of electing the temporal world over the eternal. It demonstrates that the tragedy of *Troilus and Criseyde* is a consequence of the folly of relying on Fortune and temporal bliss and works through the pattern of a similar dependence in *The Knight's Tale*. It then develops the portrayal of the protagonists of the poems as Fortune's Fools through a scrutiny of courtship as game of play of *caritas* and *cupiditas* contrasted with the implications of pity, mercy, grace, and love as used in temporal contexts in the poem but defined theologically elsewhere in Chaucer and of the limitations of knighthood and chivalry as defined by the world of the poems. **Chaucer's Legendary Good Women** Florence Percival, 1998-11-19 A comprehensive account of Chaucer's *Legend of Good Women*. **The Cambridge Introduction to Chaucer** Alastair Minnis, 2014-10-13 Geoffrey Chaucer is the best-known and most widely read of all medieval British writers, famous for his scurrilous humour and biting satire against the vices and absurdities of his age. Yet he was also a poet of passionate love, sensitive to issues of gender and sexual difference, fascinated by the ideological differences between the pagan past and the Christian present, and a man of science, knowledgeable in astronomy, astrology, and alchemy. This concise book is an ideal starting point for study of all his major poems, particularly *The Canterbury Tales*, to which two chapters are devoted. It offers close readings of individual texts, presenting various possibilities for interpretation and includes discussion of Chaucer's life, career, historical context, and literary influences. An account of the various ways in which he has been understood over the centuries leads into an up-to-date annotated guide to further reading. *Testament of Love* Thomas Usk, John Leyerle, 2002-01-01 Usk was a figure of political and literary importance who was in the politics of late 14th

century London A critical edition of his meditation on the fickle nature of worldly fortune and exploration of the relationship between grace and free will

**Chaucer and Pagan Antiquity** Alastair J. Minnis, 1982 Professor Minnis argues that the paganism in *Troilus and Criseyde* and *The Knight's Tale* is not simply a backdrop but must be central to our understanding of the texts Chaucer's two great pagan poems *Troilus and Criseyde* and *The Knight's Tale* belong to the literary genre known as the romance of antiquity which first appeared in the mid 12th century in which the ancient pagan world is shown on its own terms without the blatant Christian bias against paganism characteristic of works like the *Chanson de Roland* where the writer is concerned with present day rather than classical forms of paganism Chaucer's attitudes to antiquity were influenced but not determined by those found in the compilations commentaries mythographies and history books which we know that he knew These sources illuminate the manner in which he transformed Boccaccio Much modern criticism has concentrated on the medieval veneer of manners and fashions which are ascribed to the heathen protagonists of *Troilus* and *The Knight's Tale* Dr Minnis examines the other side of the coin Chaucer's historical interest in cultures very different from his own The paganism in these poems is not mere background and setting but an essential part of their overall meaning

*Daily Life of Women in Chaucer's England* Jennifer C. Edwards, 2022-04-08 Providing an indispensable resource for students and scholars studying the history of medieval women and gender this book provides a comprehensive depiction of women's lives in the 14th and 15th centuries The late medieval period in England was one rich with opportunities for women who played fundamental roles in family businesses as well as in the peasant community and economy and who wrote letters created autobiographies and documented their spiritual journeys Their lives fit into a pattern of seasonal celebrations and rituals shaped for the majority of women by work marriage and motherhood The text further considers status distinctions then shifts to experiences that affected all women such as the ritual year disease food and drink sex or celibacy and religion By providing an overview of the history of English women and gender in the 14th and 15th centuries the book provides a background suitable for students as well as for academics beginning work in this field

*The Visual Object of Desire in Late Medieval England* Sarah Stanbury, 2008 Stanbury explores the lost traffic in images in late medieval England and its impact on contemporary authors and artists

Chaucer's Fables as Analogues Erik Hertog, 1991 The presence of so many fables in Chaucer's *Canterbury Tales* is intriguing in its own right given the fact that there are no real fables in Middle English before Chaucer But these stories are also interesting as instances of a concept and practice that has received little critical attention so far namely analogy the writing and above all recognition of similar stories How to account for the literary practice that enables us to perceive stories as similar c q analogous This original study sets out to explore this phenomenon first tentatively vis vis other terms and practices Translation Borrowing Adaptation Version and then in the major part of the book in a pragmatic structuralist analysis of four salient components of narrative Plot Character Thematics and Genre each illustrated with examples taken from Chaucer's fables and their analogues in various European languages In each of the

four chapters the key issue is Categorisation and Hertog traces its evolution and usefulness as a concept from Wittgenstein's family resemblances and Zadeh's fuzzy set theory to E. Rosch's Prototype theory. The conclusion draws attention to two aspects which set Chaucer's fabliaux very much apart from the other analogues: their contextuality within the polylogue of the Canterbury Tales and secondly their explicit intertextuality which invites us to look anew at the assumptions of traditional source criticism. The study ends with some theoretical reflections on analogy and an attempt at definition. The book will interest not only Chaucerians and other medievalists but also scholars in literary theory and interpretation.

**Chaucer's "art Poetical"** Jörg O. Fichte, 1980      **The Riverside Chaucer** Geoffrey Chaucer, Larry Dean Benson, 2008

The third edition of the definitive collection of Chaucer's Complete Works reissued with a new foreword by Christopher Cannon. Since F. N. Robinson's second edition of *The Works of Geoffrey Chaucer* was published in 1957 there has been a dramatic increase in Chaucer scholarship. This has not only enriched our understanding of Chaucer's art but has also enabled scholars working for the first time with all the source material to recreate Chaucer's authentic texts. For the third edition an international team of experts completely re-edited all the works, added glosses to appear on the page with the text and greatly expanded the introductory material, explanatory notes, textual notes, bibliography and glossary. In short, the Riverside Chaucer is the fruit of many years' study, the most authentic and exciting edition available of Chaucer's Complete Works.      **English**

**Literature in the Age of Chaucer** Dieter Mehl, 2014-06-11. Written in an engaging and accessible manner, *English Literature in the Age of Chaucer* serves as both a lucid introduction to Middle English literature for those coming fresh to the study of earlier English writing and as a stimulating examination of the themes, traditions and the literary achievement of a number of particularly original and interesting authors. In addition to detailed and sensitive treatment of Chaucer's major works, the book includes chapters on his chief contemporaries such as John Gower, William Langland and the Gawain poet. It also examines the often underrated contribution to the English literary tradition of his successors John Lydgate and Thomas Hoccleve as well as the interesting and original work of the Scottish poets Robert Henryson, William Dunbar and Gavin Douglas who also claim Chaucer as their model. Apart from the narrative poetry of Chaucer and his followers, the book also contains chapters on the Middle English lyric, Middle English prose including Mandeville's travels, the most original and imaginative writings of the Middle English mystics, in particular Julian of Norwich and Margery Kempe, and Thomas Malory's impressive prose compilation of Arthurian stories.      *Stolen Women in Medieval England* Caroline Dunn, 2013. The first comprehensive exploration of women's multifaceted experiences of forced and consensual ravishment in medieval England.

**Chaucer's Prayers** Megan E. Murton, 2020. A close examination of the prayers in Chaucer's poetry sheds significant new light on his poetic practice. In a culture as steeped in communal scripted acts of prayer as Chaucer's England, a written prayer asks not only to be read but to be inhabited; it marks a space that readers are invited to occupy. This book examines the implications of accepting that invitation when reading Chaucer's poetry. Both in his often overlooked pious writings and in

his ambitious innovative pagan narratives the I of prayer provides readers with a subject position that can be at once devotional and literary a stance before a deity and a stance in relation to a poem Chaucer uses this uniquely open participatory I to implicate readers in his poetry and to guide their work of reading In examining Christian and pagan prayers alongside each other Chaucer's Prayers cuts across an assumed division between the religious and secular writings within Chaucer's corpus Rather it emphasizes continuities and approaches prayer as part of Chaucer's broader experimentation with literary voice It also places Chaucer in his devotional context and foregrounds how pious practices intersect with and shape his poetic practices These insights challenge a received view of Chaucer as an essentially secular poet and shed new light on his poetry's relationship to religion prayer as part of Chaucer's broader experimentation with literary voice It also places Chaucer in his devotional context and foregrounds how pious practices intersect with and shape his poetic practices These insights challenge a received view of Chaucer as an essentially secular poet and shed new light on his poetry's relationship to religion prayer as part of Chaucer's broader experimentation with literary voice It also places Chaucer in his devotional context and foregrounds how pious practices intersect with and shape his poetic practices These insights challenge a received view of Chaucer as an essentially secular poet and shed new light on his poetry's relationship to religion prayer as part of Chaucer's broader experimentation with literary voice It also places Chaucer in his devotional context and foregrounds how pious practices intersect with and shape his poetic practices These insights challenge a received view of Chaucer as an essentially secular poet and shed new light on his poetry's relationship to religion

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