

Classical Lovers in Medieval Literature

The Myths of Love



Katherine Heinrichs

Myths Of Love Classical Lovers In Medieval Literature

Susan Schibanoff



Myths Of Love Classical Lovers In Medieval Literature:

The Myths of Love Katherine Heinrichs,1990 This study seeks to define the medieval literary conventions governing allusions to certain Ovidian and Virgilian tales of love in the works of Boccaccio Machaut Froissart and Chaucer Using evidence from the Latin mythographers it addresses several much debated critical issues in medieval scholarship questions of narrative voice thematic unity and purpose Its principal contribution is to the discussion and evaluation of the French and Italian poems of love to which Chaucer was most heavily indebted The author suggests that the love poems of Boccaccio Machaut and Froissart rather than being ponderous didactic productions designed to instruct medieval audiences in the art of love are true progeny of the Roman de la Rose complex jeux d esprit much closer in spirit and intention to the works of Chaucer than has been supposed

The Myths of Love Katherine Heinrichs,2010-11 This study seeks to define the medieval literary conventions governing allusions to certain Ovidian and Virgilian tales of love in the works of Boccaccio Machaut Froissart and Chaucer Using evidence from the Latin mythographers it addresses several much debated critical issues in medieval scholarship questions of narrative voice thematic unity and purpose Its principal contribution is to the discussion and evaluation of the French and Italian poems of love to which Chaucer was most heavily indebted The author suggests that the love poems of Boccaccio Machaut and Froissart rather than being ponderous didactic productions designed to instruct medieval audiences in the art of love are true progeny of the Roman de la Rose complex jeux d esprit much closer in spirit and intention to the works of Chaucer than has been supposed

Imagination and Fantasy in the Middle Ages and Early Modern Time Albrecht Classen,2020-08-24 The notions of other peoples cultures and natural conditions have always been determined by the epistemology of imagination and fantasy providing much freedom and creativity and yet have also created much fear anxiety and horror In this regard the pre modern world demonstrates striking parallels with our own insofar as the projections of alterity might be different by degrees but they are fundamentally the same by content Dreams illusions projections concepts hopes utopias dystopias desires and emotional attachments are as specific and impactful as the physical environment This volume thus sheds important light on the various lenses used by people in the Middle Ages and the early modern age as to how they came to terms with their perceptions images and notions Previous scholarship focused heavily on the history of mentality and history of emotions whereas here the history of pre modern imagination and fantasy assumes center position Imaginary things are taken seriously because medieval and early modern writers and artists clearly reveal their great significance in their works and their daily lives This approach facilitates a new deep structure analysis of pre modern culture

Ethics and Enjoyment in Late Medieval Poetry Jessica Rosenfeld,2010-12-02 Jessica Rosenfeld provides a history of the ethics of medieval vernacular love poetry by tracing its engagement with the late medieval reception of Aristotle Beginning with a history of the idea of enjoyment from Plato to Peter Abelard and the troubadours the book then presents a literary and philosophical history of the medieval ethics of love centered on the legacy of the Roman de la Rose

The chapters reveal that courtly love was scarcely confined to what is often characterized as an ethic of sacrifice and deferral but also engaged with Aristotelian ideas about pleasure and earthly happiness. Readings of Machaut, Froissart, Chaucer, Dante, Deguileville, and Langland show that poets were often markedly aware of the overlapping ethical languages of philosophy and erotic poetry. The study's conclusion places medieval poetry and philosophy in the context of psychoanalytic ethics and argues for a re-evaluation of Lacan's ideas about courtly love.

Incest and the Medieval Imagination Elizabeth

Archibald, 2001-05-24 Incest is a remarkably frequent theme in medieval literature; it occurs in a wide range of genres including romances, saints' lives, and exempla. Historically, the Church in the later Middle Ages was very concerned about breaches of the complex laws against incest, which was defined very broadly at the time to cover family relationships outside the nuclear family and also spiritual relationships through baptism. Medieval writers accepted that incestuous desire was a widespread phenomenon among women as well as men. They are surprisingly open about incest, though of course they disapprove of it. In many exemplary stories, incest is identified with original sin, but the moral emphasizes the importance of contrition and the availability of grace even to such heinous sinners. This study begins with a brief account of the development of medieval incest laws and the extent to which they were obeyed. Next comes a survey of classical incest stories and their legacy; many were retold in the Middle Ages but they were frequently adapted to the purposes of Christian moralizers. In the three chapters that follow, homegrown medieval incest stories are grouped by relationship: mother-son, focusing on the Gregorius legend; father-daughter, focusing on La Manekine and its analogues; and sibling, focusing on the Arthurian legend. The final chapter considers the very common medieval trope of the Virgin Mary as mother, daughter, sister, and bride of Christ, the one exception to the incest taboo. In western society today, incest has recently been recognized as a serious social problem and has also become a frequent theme in both fiction and non-fiction, just as it was in the Middle Ages. This interdisciplinary study is the first broad survey of medieval incest stories in Latin and the vernaculars, mainly French, English, and German. It situates the incest theme in both literary and cultural contexts and offers many thought-provoking comparisons and contrasts to our own society in terms of gender relations, the power of patriarchy, the role of religious institutions in regulating morality, and the relationship between life and literature.

A Companion to Medieval Poetry

Corinne Saunders, 2010-02-12 A Companion to Medieval Poetry presents a series of original essays from leading literary scholars that explore English poetry from the Anglo-Saxon period up to the 15th century. Organised into three parts to echo the chronological and stylistic divisions between the Anglo-Saxon, Middle English, and Post-Chaucerian periods, each section is introduced with contextual essays providing a valuable introduction to the society and culture of the time. Combines a general discussion of genres of medieval poetry with specific consideration of texts and authors, including Beowulf, Sir Gawain and the Green Knight, Chaucer, Gower, and Langland. Features original essays by eminent scholars including Andy Orchard, Carl Schmidt, Douglas Gray, and Barry Windeatt, who present a range of theoretical, historical, and cultural approaches to reading

medieval poetry as well as offering close analysis of individual texts and traditions *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 **The Late Medieval Epistle** Carol Poster, Richard J. Utz, 1996 This is the first volume in a series of studies on the late Middle Ages covering the period from around 1300 to 1550 Each volume aims to provide exhaustive and diverse treatments of one significant example of late medieval culture Volume one explores the late medieval epistle *Sex and Gender in Medieval and Renaissance Texts* Barbara H. Gold, Barbara K. Gold, Paul Allen Miller, Charles Platter, 1997-03-13 Examines interrelated topics in Medieval and Renaissance Latin literature the status of women as writers the status of women as rhetorical figures and the status of women in society from the fifth to the early seventeenth century Medieval Venuses and Cupids Theresa Tinkle, 1996-06-01 *Medieval Venuses and Cupids* analyses the transformations of the love deities in later Middle English Chaucerian poetry academic Latin discourses on classical myth including astrology natural philosophy and commentaries on classical Roman literature and French conventions that associate Venus and Cupid with Ovidian arts of love Whereas existing studies of Venus and Cupid contend that they always and everywhere represent two loves good and evil the author argues that medieval discourses actually promulgate diverse multiple and often contradictory meanings for the deities The book establishes the range of meanings bestowed on the deities through the later Middle Ages and draws on feminist and cultural theories to offer new models for interpreting both academic Latin discourses and vernacular poetry **Chaucer's Queer Poetics** Susan Schibanoff, 2006-01-01 Geoffrey Chaucer was arguably fourteenth century England's greatest poet In the nineteenth century readers of Chaucer's early dream poems the *Book of the Duchess* *House of Fame* and *Parliament of Fowles* began to detect a tripartite model of his artistic development from a French to an Italian and finally to an English phase They fleshed out this model with the liberation narrative the inspiring story of how Chaucer escaped the emasculating French house of bondage to become the generative father of English poetry Although this division has now largely been dismissed both the tripartite model and the accompanying liberation narrative persist in Chaucer criticism In *Chaucer's Queer Poetics* Susan Schibanoff interrogates why the tripartite model remains so tenacious even when literary history does not support it Revealing deeply rooted Francophobic homophobic and nationalistic biases Schibanoff examines the development paradigm and demonstrates that liberated Chaucer depends on antiquated readings of key source texts for the dream trilogy This study challenges the long

held view the Chaucer fled the prison of effete French court verse to become the natural English father poet and charts a new model of Chaucerian poetic development that discovers the emergence of a queer aesthetic in his work **Gender, Otherness, and Culture in Medieval and Early Modern Art** Carlee A. Bradbury, Michelle Moseley-Christian, 2017-11-29 This collection examines gender and Otherness as tools to understand medieval and early modern art as products of their social environments The essays uniting up and coming and established scholars explore both iconographic and stylistic similarities deployed to construct gender identity The text analyzes a vast array of medieval artworks including Dieric Bouts's Justice of Otto III Albrecht Dürer's Feast of the Rose Garland Rembrandt van Rijn's Naked Woman Seated on a Mound and Renaissance era transi tombs of French women to illuminate medieval and early modern ideas about gender identity poverty religion honor virtue sexuality and motherhood among others **Pygmalion and Galatea** Essaka Joshua, 2021-09-09 This title was published in 2001 Pygmalion and Galatea presents an account of the development of the Pygmalion story from its origins in early Greek myth until the twentieth century It focuses on the use of the story in nineteenth century British literature exploring gender issues the nature of artistic creativity and the morality of Greek art **Pangs of Love and Longing** Anders Cullhed, Carin Franzén, Anders Hallengren, 2014-10-16 The complex relationship between psychic structures social norms and aesthetic representations is a challenge for every analysis of the historical manifestations of human desire Pangs of Love and Longing Configurations of Desire in Premodern Literature sets out to provide a deeper understanding of this relation by an assessment of linguistic and artistic configurations of desire in European literature from Antiquity to the Early Modern period The aim is to explore historic continuities and ruptures in attitudes towards sexuality pleasures and bodies as these are represented in a variety of cultural forms in order to demonstrate the plurality of premodern desire and ultimately to offer fresh perspectives on our present reality The seventeen scholars participating in the anthology bring together theories and assessments from different areas of the Humanities German French Italian Spanish English and Comparative Literature History of Ideas and of Art Theology Philosophy and Gender Studies They are all engaged in cross disciplinary activities at universities in Sweden Norway and Denmark and they all participate in the Scandinavian network Configurations of Desire in Premodern Literature initiated in 2010 **Medieval Iconography** John B. Friedman, Jessica M. Wegmann, 2021-11-18 First published in 1998 the present volume aims to help the researcher locate visual motifs whether in medieval art or in literature and to understand how they function in yet other medieval literary or artistic works

Remembering Boethius Elizabeth Elliott, 2016-03-23 Remembering Boethius explores the rich intersection between the reception of Boethius and the literary construction of aristocratic identity focusing on a body of late medieval vernacular literature that draws on the Consolation of Philosophy to represent and reimagine contemporary experiences of exile and imprisonment Elizabeth Elliott presents new interpretations of English French and Scottish texts including Machaut's Confort d'ami Remede de Fortune and Fonteinne amoureuse Jean Froissart's Prison amoureuse Thomas Usk's Testament of

Love and The Kingis Quair reading these texts as sources contributing to the development of the reader's moral character. These writers evoke Boethius in order to articulate and shape personal identities for public consumption and Elliott's careful examination demonstrates that these texts often write not one life but two depicting the relationship between poet and aristocratic patron. These works associate the reception of wisdom with the cultivation of memory and in turn illuminate the contemporary reception of the Consolation as a text that itself focuses on memory and describes a visionary process of education that takes place within Boethius's own mind. In asking how and why writers remember Boethius in the Middle Ages, this book sheds new light on how medieval people imagined and reimagined themselves.

Practicing Literary Theory in the Middle Ages Eleanor Johnson, 2017-12-20. Literary scholars often avoid the category of the aesthetic in discussions of ethics, believing that purely aesthetic judgments can vitiate analyses of a literary work's sociopolitical heft and meaning. In *Practicing Literary Theory in the Middle Ages*, Eleanor Johnson reveals that aesthetics, the formal aspects of literary language that make it sense perceptible, are indeed inextricable from ethics in the writing of medieval literature. Johnson brings a keen formalist eye to bear on the prosimetric form, the mixing of prose with lyrical poetry. This form descends from the writings of the sixth-century Christian philosopher Boethius, specifically his famous prison text, *Consolation of Philosophy*, to the late medieval English tradition. Johnson argues that Boethius's text had a broad influence, not simply on the thematic and philosophical content of subsequent literary writing, but also on the specific aesthetic construction of several vernacular traditions. She demonstrates the underlying prosimetric structures in a variety of Middle English texts, including Chaucer's *Troilus and Criseyde* and portions of the *Canterbury Tales*, Thomas Usk's *Testament of Love*, John Gower's *Confessio amantis*, and Thomas Hoccleve's autobiographical poetry, and asks how particular formal choices work, how they resonate with medieval literary theoretical ideas, and how particular poems and prose works mediate the tricky business of modeling ethical transformation for a readership.

Ovid and the Cultural Politics of Translation in Early Modern England Liz Oakley-Brown, 2006. In this study, Liz Oakley Brown considers English versions of the *Metamorphoses*, a poem concerned with translation and transformation on a multiplicity of levels, as important sites of social and historical difference from the fifteenth to the early eighteenth century.

The Laws of Love P. Goodrich, 2006-10-30. Your guest at dinner kisses you. What does it mean? Where does it lead? Does kissing necessarily imply more, and if so, how much? These and similar questions of amorous ethics and erotic disquisition are central to our everyday intimate public lives, and they are the lost object of the law of love, the *lex amatoria*, collated and presented here.

Poet Heroines in Medieval French Narrative B. Findley, 2012-11-29. Examining French literature from the medieval period, Findley revises our understanding of medieval literary composition as a largely masculine activity, suggesting instead that writing is seen in these texts as problematically gendered and often feminizing.

Unveiling the Magic of Words: A Overview of "**Myths Of Love Classical Lovers In Medieval Literature**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Myths Of Love Classical Lovers In Medieval Literature**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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Table of Contents Myths Of Love Classical Lovers In Medieval Literature

1. Understanding the eBook Myths Of Love Classical Lovers In Medieval Literature
 - The Rise of Digital Reading Myths Of Love Classical Lovers In Medieval Literature
 - Advantages of eBooks Over Traditional Books
2. Identifying Myths Of Love Classical Lovers In Medieval Literature
 - 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 Myths Of Love Classical Lovers In Medieval Literature
 - User-Friendly Interface
4. Exploring eBook Recommendations from Myths Of Love Classical Lovers In Medieval Literature
 - Personalized Recommendations
 - Myths Of Love Classical Lovers In Medieval Literature User Reviews and Ratings
 - Myths Of Love Classical Lovers In Medieval Literature and Bestseller Lists

5. Accessing Myths Of Love Classical Lovers In Medieval Literature Free and Paid eBooks
 - Myths Of Love Classical Lovers In Medieval Literature Public Domain eBooks
 - Myths Of Love Classical Lovers In Medieval Literature eBook Subscription Services
 - Myths Of Love Classical Lovers In Medieval Literature Budget-Friendly Options
6. Navigating Myths Of Love Classical Lovers In Medieval Literature eBook Formats
 - ePub, PDF, MOBI, and More
 - Myths Of Love Classical Lovers In Medieval Literature Compatibility with Devices
 - Myths Of Love Classical Lovers In Medieval Literature Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Myths Of Love Classical Lovers In Medieval Literature
 - Highlighting and Note-Taking Myths Of Love Classical Lovers In Medieval Literature
 - Interactive Elements Myths Of Love Classical Lovers In Medieval Literature
8. Staying Engaged with Myths Of Love Classical Lovers In Medieval Literature
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Myths Of Love Classical Lovers In Medieval Literature
9. Balancing eBooks and Physical Books Myths Of Love Classical Lovers In Medieval Literature
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Myths Of Love Classical Lovers In Medieval Literature
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Myths Of Love Classical Lovers In Medieval Literature
 - Setting Reading Goals Myths Of Love Classical Lovers In Medieval Literature
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Myths Of Love Classical Lovers In Medieval Literature
 - Fact-Checking eBook Content of Myths Of Love Classical Lovers In Medieval Literature
 - 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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