

Silence A Thirteenth Century French Romance

Making Women's Medicine Masculine challenges the common belief that prior to the eighteenth century men were never involved in any aspect of women's healthcare in Europe. Using sources ranging from the writings of the famous twelfth-century female practitioner, Trota of Salerno, all the way to the great tomes of Renaissance male physicians, and covering both medicine and surgery, this study demonstrates that men slowly established more and more authority in diagnosing and prescribing treatments for women's gynaecological conditions (especially infertility) and even certain obstetrical conditions. Even if their 'hands-on' knowledge of women's bodies was limited by contemporary mores, men were able to establish their increasing authority in this and all branches of medicine due to their greater access to literacy and the knowledge contained in books, whether in Latin or the vernacular. As Monica Green shows, while works written in French, Dutch, English, and Italian were sometimes addressed to women, nevertheless even these were often re-appropriated by men, both by practitioners who treated women and by laymen interested to learn about the 'secrets' of generation. While early in the period women were considered to have authoritative knowledge on women's conditions (hence the widespread influence of the alleged authoress 'Trotula'), by the end of the period to be a woman was no longer an automatic qualification for either understanding or treating the conditions that most commonly afflicted the female sex - with implications of women's exclusion from production of knowledge on their own bodies extending to the present day.

The most comprehensive history of literature written in French ever produced in English.

An examination of French to English translation in medieval England, through the genre of the prologue.

In the Middle Ages, liturgies, books, song, architecture and poetry were performed as collaborative activities in which performers and audience together realized their work anew. Essays by leading scholars analyse how the medieval arts invited and delighted in collaborative performances designed to persuade. The essays cast fresh light on subjects ranging from pilgrim processions within Chartres Cathedral, to polyphonic song, and the 'rhetoric of silence' perfected by the Cistercians. Rhetoric is defined broadly in this book to encompass its relationship to its sister arts of music, architecture, and painting, all of which use materials and media in addition to words, sometimes altogether without words. Contributors have concentrated on those aspects of formal rhetoric that are performative in nature, the sound, gesture, and facial expressions of persuasive speech in action. Delivery (performance) is shown to be at the heart of rhetoric, that aspect of it which is indeed beyond words.

This study of the medieval rites of peace and reconciliation highlights the role of ritual as a strategic device in the attempts of the medieval church and state to monopolize political sovereignty and order individual identities around an hegemonic value system. In this powerful critique, the esteemed historian and philosopher of science Evelyn Fox Keller addresses the nature-nurture debates, including the persistent disputes regarding the roles played by genes and the environment in determining individual traits and behavior. Keller is interested in both how an oppositional "versus" came to be inserted between nature and nurture, and how the distinction on which that opposition depends, the idea that nature and nurture are separable, came to be taken for granted. How, she asks, did the illusion of a space between nature and nurture become entrenched in our thinking, and why is it so tenacious? Keller reveals that the assumption that the influences of nature and nurture can be separated is neither timeless nor universal, but rather a notion that emerged in Anglo-American culture in the late nineteenth century. She shows that the seemingly clear-cut nature-nurture debate is riddled with incoherence. It encompasses many disparate questions knitted together into an indissoluble tangle, and it is marked by a chronic ambiguity in language. There is little consensus about the meanings of terms such as nature, nurture, gene, and environment. Keller suggests that contemporary genetics can provide a more appropriate, precise, and useful vocabulary, one that might help put an end to the confusion surrounding the nature-nurture controversy.

An examination of if and how medieval romance was performed, uniquely uniting the perspective of a scholar and practitioner. Clothing was used in the Middle Ages to mark religious, military, and chivalric orders, lepers, and prostitutes. The ostentatious display of luxury dress more specifically served as a means of self-definition for members of the ruling elite and the courtly lovers among them. In *Courtly Love Undressed*, E. Jane Burns unfolds the rich display of costly garments worn by amorous partners in literary texts and other cultural documents in the French High Middle Ages. Burns "reads through clothes" in lyric, romance, and didactic literary works, vernacular sermons, and sumptuary laws to show how courtly attire is used to negotiate desire, sexuality, and symbolic space as well as social class. Reading through clothes reveals that the expression of female desire, so often effaced in courtly lyric and romance, can be registered in the poetic deployment of fabric and adornment, and that gender is often configured along a sartorial continuum, rather than in terms of naturally derived categories of woman and man. The symbolic identification of the court itself as a hybrid crossing place between Europe and the East also emerges through Burns's reading of literary allusions to the trade, travel, and pilgrimage that brought luxury cloth to France.

One-stop resource for courses in medieval literature, providing students with a comprehensive guide to the historical and cultural context; major texts and movements; reading primary and critical texts; key critics, concepts and topics; major critical approaches and directions of new research.

Earlier theses on the history of childhood can now be laid to rest and a fundamental paradigm shift initiated, as there is an overwhelming body of evidence to show that in medieval and early modern times too there were close emotional relations between parents and children. The contributors to this volume demonstrate conclusively on the one hand how intensively parents concerned themselves with their children in the pre-modern era, and on the other which social, political and religious conditions shaped these relationships. These studies in emotional history demonstrate how easy it is for a subjective choice of sources, coupled with faulty interpretations – caused mainly by modern prejudices toward the Middle Ages in particular – to lead to the view that in the past children were regarded as small adults. The contributors demonstrate convincingly that intense feelings – admittedly often different in nature – shaped the relationship between adults and children.

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A close reading of the female cross-dresser in thirteenth century French romance examining the interplay between physical and narrative ambiguity.

This bilingual edition, based on a reexamination of the Old French manuscript, makes *Silence* available to specialists and students in various fields of literature, to those in women's studies and, most important, to everyone who loves a first-rate story.

In *Medieval Crossover: Reading the Secular against the Sacred*, Barbara Newman offers a new approach to the many ways that sacred and secular interact in medieval literature, arguing that the sacred was the normative, unmarked default category against

Explores the question of student silence from students' perspectives and challenges the conventional wisdom about silent students.

From folk ballads to film scripts, this new five-volume encyclopedia covers the entire history of British literature from the seventh century to the present, focusing on the writers and the major texts of what are now the United Kingdom and the Republic of Ireland. In five hundred substantial essays written by major scholars, the Encyclopedia of British Literature includes biographies of nearly four hundred individual authors and a hundred topical essays with detailed analyses of particular themes, movements, genres, and institutions whose impact upon the writing or the reading of literature was significant. An ideal companion to The Oxford Encyclopedia of American Literature, this set will prove invaluable for students, scholars, and general readers. For more information, including a complete table of contents and list of contributors, please visit www.oup.com/us/eb1

The medieval bestiary was a contribution to didactic religious literature, addressing concerns central to all walks of Christian and secular life. These essays analyze the bestiary from both literary and art historical perspectives, exploring issues including kinship, romance, sex, death, and the afterlife.

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Sexuality is one of the most influential factors in human life. The responses to and reflections upon the manifestations of sexuality provide fascinating insights into fundamental aspects of medieval and early-modern culture. This interdisciplinary volume with articles written by social historians, literary historians, musicologists, art historians, and historians of religion and mental-ity demonstrates how fruitful collaborative efforts can be in the exploration of essential features of human society. Practically every aspect of culture both in the Middle Ages and the early modern age was influenced and determined by sexuality, which hardly ever surfaces simply characterized by prurient interests. The treatment of sexuality in literature, chronicles, music, art, legal documents, and in scientific texts illuminates central concerns, anxieties, tensions, needs, fears, and problems in human society throughout times.

Includes genealogical charts of kings and noblemen associated with the search for the grail.

A survey of critical attention devoted to Arthurian matters.

From women's medicine and the writings of Christine de Pizan to the lives of market and tradeswomen and the idealization of virginity, gender and social status dictated all aspects of women's lives during the middle ages. A cross-disciplinary resource, *Women and Gender in Medieval Europe* examines the daily reality of medieval women from all walks of life in Europe between 450 CE and 1500 CE, i.e., from the fall of the Roman Empire to the discovery of the Americas. Moving beyond biographies of famous noble women of the middle ages, the scope of this important reference work is vast and provides a comprehensive understanding of medieval women's lives and experiences. Masculinity in the middle ages is also addressed to provide important context for understanding women's roles. Entries that range from 250 words to 4,500 words in length thoroughly explore topics in the following areas: · Art and Architecture · Countries, Realms, and Regions · Daily Life · Documentary Sources · Economics · Education and Learning · Gender and Sexuality · Historiography · Law · Literature · Medicine and Science · Music and Dance · Persons · Philosophy · Politics · Political Figures · Religion and Theology · Religious Figures · Social Organization and Status Written by renowned international scholars, *Women and Gender in Medieval Europe* is the latest in the Routledge Encyclopedias of the Middle Ages. Easily accessible in an A-to-Z format, students, researchers, and scholars will find this outstanding reference work to be an invaluable resource on women in Medieval Europe.

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How did gender figure in understandings of spatial realms, from the inner spaces of the body to the furthest reaches of the globe? How did women situate themselves in the early modern world, and how did they move through it, in both real and imaginary locations? How do new disciplinary and geographic connections shape the ways we think about the early modern world, and the role of women and men in it? These are the questions that guide this volume, which includes articles by a select group of scholars from many disciplines: Art History, Comparative Literature, English, German, History, Landscape Architecture, Music, and Women's Studies. Each essay reaches across fields, and several are written by interdisciplinary groups of authors. The essays also focus on many different places, including Rome, Amsterdam, London, and Paris, and on texts and images that crossed the Atlantic and the Mediterranean, or that portrayed real and imagined people who did. Many essays investigate topics key to the 'spatial turn' in various disciplines, such as borders and their permeability, actual and metaphorical spatial crossings, travel and displacement, and the built environment.

Contrary to popular belief, the medieval religious imagination did not restrict itself to masculine images of God but envisaged the divine in multiple forms. In fact, the God of medieval Christendom was the Father of only one Son but many daughters—including Lady Philosophy, Lady Love, Dame Nature, and Eternal Wisdom. *God and the Goddesses* is a study in medieval imaginative theology, examining the numerous daughters of God who appear in allegorical poems, theological fictions, and the visions of holy women. We have tended to understand these deities as mere personifications and poetic figures, but that, Barbara Newman contends, is a mistake. These goddesses are neither pagan survivals nor versions of the Great Goddess constructed in archetypal psychology, but distinctive creations of the Christian imagination. As emanations of the Divine, mediators between God and the cosmos, embodied universals, and ravishing objects of identification and desire, medieval goddesses transformed and deepened Christendom's concept of God, introducing religious possibilities beyond the ambit of scholastic theology and bringing them to vibrant imaginative life. Building a bridge between secular and religious conceptions of allegorized female power, Newman advances such questions as whether medieval writers believed in their goddesses and, if so, in what manner. She investigates whether the personifications encountered in poetic fictions can be distinguished from those that appear in religious visions and questions how medieval writers reconcile their statements about the multiple daughters of God with orthodox devotion to the Son of God. Furthermore, she examines why forms of feminine God-talk that strike many Christians today as subversive or heretical did not threaten medieval churchmen. Weaving together such disparate texts as the writings of Latin and vernacular poets, medieval schoolmen, liturgists, and male and female mystics and visionaries, *God and the Goddesses* is a direct challenge to modern theologians to reconsider the role of goddesses in the Christian tradition.

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