

# The French Fabliau B.N. MS. 837

Volume 1

Edited by  
Raymond Eichmann  
John DuVal



# The French Fabliau Bn Ms 837 Series A By

**Lynneth Miller Renberg, Bradley Phillis**

## **The French Fabliau Bn Ms 837 Series A By:**

**The French Fabliau B.N. MS. 837** Raymond Eichmann, John DuVal, 2019-06-04 Originally published in 1984 this book features The French Fabliau alongside a translation and textual notes The original manuscript formerly labeled *Bibliothèque du Roi* 7218 is rightfully considered the oldest and one of the two most important and complete collections of medieval literature

**Torture and Brutality in Medieval Literature** Larissa Tracy, 2015 A new look at the way in which medieval European literature depicts torture and brutality

*Common Women* Ruth Mazo Karras, 1998-04-23 Through a sensitive use of a wide variety of imaginative and didactic texts Ruth Karras shows that while prostitutes as individuals were marginalized within medieval culture prostitution as an institution was central to the medieval understanding of what it meant to be a woman This important work will be of interest to scholars and students of history women's studies and the history of sexuality

Common Women : Prostitution and Sexuality in Medieval England Ruth Mazo Karras Associate Professor of History Temple University, 1996-01-31 Common women in medieval England were prostitutes whose distinguishing feature was not that they took money for sex but that they belonged to all men in common *Common Women Prostitution and Sexuality in Medieval England* tells the stories of these women's lives their entrance into the trade because of poor job and marriage prospects or because of seduction or rape their experiences as streetwalkers brothel workers or the medieval equivalent of call girls their customers from poor apprentices to priests to wealthy foreign merchants and their relations with those among whom they lived *Common Women* crosses the boundary from social to cultural history by asking not only about the experiences of prostitutes but also about the meaning of prostitution in medieval culture The teachings of the church attributed both lust and greed in generous measure to women as a group Stories of repentant whores were popular among medieval preachers and writers because prostitutes were the epitome of feminine sin Through a sensitive use of a wide variety of imaginative and didactic texts Ruth Karras shows that while prostitutes as individuals were marginalized within medieval culture prostitution as an institution was central to the medieval understanding of what it meant to be a woman This important work will be of interest to scholars and students of history women's studies and the history of sexuality

The Cursed Carolers in Context Lynne Miller Renberg, Bradley Phillis, 2021-03-23 *The Cursed Carolers in Context* explores the interplay between the forms and contexts in which the tale of the cursed carolers circulated and the meanings it had for medieval and early modern authors and audiences The story of the cursed carolers has circulated in Europe since the eleventh century In this story a group of people in a village in Saxony skip Christmas mass to perform a circle dance in the cemetery only to be cursed and forced to keep dancing for a whole year By approaching the story in specific historical contexts this book shows how the story of the cursed carolers became a space in which medieval readers writers and listeners could debate the meaning and significance of a surprising variety of questions including ecclesiastical authority gender roles pastoral responsibility and even the conduct of crusades This consideration of the interplay between text and

context sheds new light on how and why the story of the dancers achieved such popularity in the Middle Ages and how its meanings developed and changed throughout the period This book will appeal to scholars and students of medieval European history literature and dance as well as those interested in cultural history Comic Provocations H. Crocker,2006-08-19

This collection explores how Old French fabliaux disrupt literal and figurative bodies Essays cover theoretical issues including fragmentation and multiplication social anxiety and excessive circulation performative productions and creative formations to trace the competing consequences that arise from this literary body s unsettling capacity **Chaucer and the Invention of Biblical Narrative** Chad Schrock,2024-10-17 Demonstrating how Chaucer uses the Bible in The Canterbury Tales as an authoritative literary source and model for his own literary production this book explores the ways in which the Bible was a key tool for Chaucer s self definition and innovation as an author Chad Schrock unravels Chaucer s Tales in the light of topics important to biblical reception in 14th century England authority textuality interpretation translation rephrasing and marginalia When the Canterbury Tales are summed up in this way they show the great extent to which Chaucer was drawing upon the Bible as a meta poetical resource for his own poetry its fictional tale tellers and characters its quotations allusions and images its plots its imaginative engagement with an audience of listeners and readers and its hidden intentions Schrock demonstrates that the Bible is a uniquely potent literary source for Chaucer because it combines infinite authority and plenitude with unprecedented freedom of interpretive invention As a world making text the Bible s authority includes the literary as subcategory but surpasses and contextualizes it which gives Chaucer s deferential biblical invention a different kind of freedom and safety Within Chaucer s tales a biblical image is often where a given narrative peaks and its plot comes clear but a biblical world also and without strain contains his biblical fictioneers and whatever they make from the Bible whether orthodoxy or heresy whether sin or worship *The Iconography of Power* David LaGuardia,1999 Despite its enormous success and its evident importance in the context of sixteenth century French literature few major studies have been written about the French nouvelle of the age of Rabelais aside from the explosion of articles and books on the Heptameron during the last decade This study defends the thesis that various nouvelle collections employ an iconographic mode of representation developing characters by means of external details that situate them on grids of hierarchical power relations Author David LaGuardia concentrates on the philosophical implications of the nouvelle as a means of cataloging a large body of information about everyday life across a wide social spectrum in France in the fifteenth and sixteenth centuries

*The Routledge History of Happiness* Katie Barclay,Darrin McMahon,Peter N. Stearns,2024-05-09 Unmatched in originality breadth and scope The Routledge History of Happiness features chapters that explore the history anthropology and psychology of happiness across the globe Through a chronological approach that ranges from the Classical and Postclassical to the twenty first century this volume balances intellectual history treatments and wider efforts to deal with relevant popular culture and experience including consumerism It explores how and why the history of happiness has

emerged in recent decades as well as psychological and social science approaches to happiness with a history of how relevant psychological research has unfolded Chapters examine early cultural traditions concerning happiness including material on Buddhist and Chinese traditions and how they continue to influence ideas about happiness in the present day Overall each section emphasises wide geographical coverage with particular attention paid to East Asia Latin America Europe Russia and Africa The Routledge History of Happiness is of great use to all undergraduates postgraduates and scholars interested in the global history of emotions

**The Comic Text** Brian J. Levy, 2021-11-01 This book offers a close analysis of the Old French fabliaux that medieval corpus of short comic tales in narrative verse celebrated sometimes notorious for their irreverence and sexual content It picks out certain key images such as gambling illness and damnation which develop into themes and motifs running through all the texts and which add layers of ironic patterning to the essential subject matter and narrative of each fabliau These elements in many respects the small print of the joke furnish the comic text with many rhythms and echoes all contributing to the ludic adversarial nature of the text They are extremely flexible serving as a rhetoric of depiction that extends from broad comic motif to the lightest triggering of a mocking smile This volume will be of interest to all students of medieval culture Old French literature and the development of the short or comic narrative

*A Cultural History of Comedy in the Middle Ages* Martha Bayless, 2021-12-30 Comedy and humor flourished in manifold forms in the Middle Ages This volume covering the period from 1000 to 1400 CE examines the themes practice and effects of medieval comedy from the caustic morality of principled satire to the exuberant improprieties of many wildly popular tales of sex and trickery The analysis includes the most influential authors of the age such as Chaucer Boccaccio Juan Ruiz and Hrothswitha of Gandersheim as well as lesser known works and genres such as songs of insult nonsense texts satirical church paintings topical jokes and obscene pilgrim badges The analysis touches on most of the literatures of medieval Europe including a discussion of the formal attitudes toward humor in Christian Jewish and Islamic traditions The volume demonstrates the many ways in which medieval humor could be playful casual sophisticated important subversive and even dangerous Each chapter takes a different theme as its focus from theory praxis identities the body politics and power laughter and ethics

Chaucer's Decameron and the Origin of the Canterbury Tales Frederick M. Biggs, 2017 A major and original contribution to the debate as to Chaucer's use and knowledge of Boccaccio finding a new source for the Shipman's Tale A possible direct link between the two greatest literary collections of the fourteenth century Boccaccio's Decameron and Chaucer's Canterbury Tales has long tantalized readers because these works share many stories which are moreover placed in similar frames And yet although he identified many of his sources Chaucer never mentioned Boccaccio indeed when he retold the Decameron's final novella his pilgrim the Clerk states that it was written by Petrarch For these reasons most scholars now believe that while Chaucer might have heard parts of the earlier collection when he was in Italy he did not have it at hand as he wrote This volume aims to change our understanding of this question It analyses the

relationship between the Shipman's Tale originally written for the Wife of Bath and Decameron 8-10 not seen before as a possible source. The book also argues that more important than the narratives that Chaucer borrowed is the literary technique that he learned from Boccaccio to make tales from ideas. This technique moreover links the Shipman's Tale to the Miller's Tale and the new Wife of Bath's Tale. Although at its core a hermeneutic argument, this book also delves into such important areas as alchemy, domestic space, economic history, folklore, Irish English, politics, manuscripts, and misogyny. FREDERICK M. BIGGS is Professor of English at the University of Connecticut.

*The Death of the Troubadour* Gregory B. Stone, 2016-11-11

The Death of the Troubadour offers new insight into the emergence of the autonomous self which has often been taken as a marker of the end of the Middle Ages and the beginning of the Renaissance. Gregory B. Stone argues that the anonymity of late medieval texts and specifically of the troubadour song is not a sign of naiveté but rather that of a mature, deliberate resistance to the advent of individualism. Moreover, this anonymity reveals that medieval lyric with a melancholy knowledge of the inevitable triumph of the specific over the general, of private over public subjectivity, lurks at the heart of narrative ready to wield a retributive violence. Through a series of detailed readings of a colorful selection of texts which mourn the death of the troubadour, including old French *lais*, old Provençal *vidas* and *razos*, Italian novella, and Chaucer's *Book of the Duchess*, Stone locates various strategies of resistance to bourgeois individualism and to the emerging notion that literature is the realistic mimesis of historical fact. He offers brief narratives recounting the biographies of specifically identified troubadour poets and the events that led those individuals to compose specific verses for individual ladies. This narrative birth of the individual is indeed the death of the troubadour. The Death of the Troubadour will interest students and scholars of medieval and Renaissance literature and of literary theory.

*Antwerp Royal Museum Annua 12013-2014* Paul Vandebroek, 2016-12-28

At various points over the course of the 20th century, the Belgian State and its various ministries and provinces consciously chose to subsidise not only the fine arts but also the applied and decorative arts, and in particular the art of weaving tapestry. On the one hand, orders were placed for World Exhibitions and for Belgian embassies, and on the other, competitions were held for tapestries to be hung in important locations such as the United Nations and NATO headquarters and the exhibitions that were organized by the various ministries over the years. They provided an overview of the ways in which this branch of the arts was changing as well as representative work by the best tapestry designers. The exhibitions organized by the provincial authorities give quite a different image. There were the highly conventional exhibitions of Brabantine tapestries to promote the craftsmanship of the province, and there were the more innovative textile exhibitions. Taken as a whole, the commissions, competitions, and exhibitions give a good overview of what was happening in Belgium in the field of tapestry over the period 1945-1980. They also make it clear what image was being projected abroad: that of a country with rich traditions, master craftsmanship in weaving, and in the 1970s, some affiliation to the latest developments in European textile art.

*Animal Body, Literary Corpus* J.R. Simpson, 2023-11-20

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études en littérature française Depuis cinquante ans elle offre une sélection d'essais de haute envergure couvrant l'ensemble du domaine de la recherche littéraire de la littérature médiévale jusqu'à l'extrême contemporain La collection offre également une plateforme pour de nouvelles pistes de recherche comme les études de traduction les littératures minoritaires les études du genre et queer l'écologie les sciences humaines médicales études hémisphériques études transatlantiques études de réseaux et sciences sociales ainsi que des réflexions sur les études en littérature française en tant que discipline Faux Titre is a longstanding book series for state of the art research in the field of French language literature s Besides the more classical research in French literature covering the field of Medieval Studies to XXIth century literature the series offers a platform for new directions in literary studies in relation to translation studies minority literatures gender and queer studies ecology medical humanities hemispheric studies transatlantic studies network studies and social sciences as well as reflections on studies in French literature as a discipline Authors are cordially invited to submit proposals and or full manuscripts to the publisher at BRILL Christa Stevens Please advise our Guidelines for a Book Proposal

**The Chivalric Turn** David Crouch, 2019-06-06 The Chivalric Turn examines the medieval obsession with defining and practising superior conduct and the social consequences that followed from it Historians since the seventeenth century have tended to understand medieval conduct through the eyes of the writers of the Enlightenment viewing superior conduct as knightly behaviour and categorising it as chivalry Using for the first time the full range of the considerable twelfth and thirteenth century literature on conduct in the European vernaculars and in Latin The Chivalric Turn describes and defines what superior lay conduct was in European society before chivalry and maps how and why chivalry emerged and redefined superior conduct in the last generation of the twelfth century The emergence of chivalry was only one part of a major social change because it changed how people understood the concept of nobility which had consequences for the medieval understanding of gender social class violence and the limits of law

Thresholds and Boundaries Lynn F. Jacobs, 2017-09-25 Although liminality has been studied by scholars of medieval and seventeenth century art the role of the threshold motif in Netherlandish art of the late fourteenth fifteenth and early sixteenth centuries this late medieval early modern period has been much less fully investigated Thresholds and Boundaries Liminality in Netherlandish Art 1385 1550 addresses this issue through a focus on key case studies Sluter's portal of the Chartreuse de Champmol and the calendar pages of the Limbourg Brothers Tr's Riches Heures and on important formats altarpieces and illuminated manuscripts Lynn F Jacobs examines how the visual thresholds established within Netherlandish paintings sculptures and manuscript illuminations become sites where artists could address relations between life and death aristocrat and peasant holy and profane and man and God and where artists could exploit the betwixt and between nature of the threshold to communicate paradoxically both connections and divisions between these different states and different worlds Building on literary and anthropological interpretations of liminality this book demonstrates how the exploration of boundaries in Netherlandish art infused the works with greater meaning The book s

probing of the often ignored meanings of the threshold motif casts new light on key works of Netherlandish art **Medieval Sexuality** Joyce E. Salisbury, 2019-01-17 Originally published in 1990 Well annotated bibliographical entries cover works on history religion medicine philosophy law and literature in western Europe from about the third century A D through the end of the medieval period The primary sources are organised thematically and separately from secondary sources Languages covered include English Spanish Portuguese French German Italian and Latin The focus is on sexuality and sexual attitudes not on the related topics of marriage and family Detailed indexes are also included Three Studies in Medieval Religious and Social Thought Giles Constable, 1998-03-28 This volume of three Studies concentrates on the changes in religious thought and institutions in the eleventh and twelfth centuries and includes not only monks and nuns but also less organised types of life such as hermits recluses crusaders and penitents It is complementary to Professor Constable's forthcoming book *The Reformation of the Twelfth Century* but is dissimilar from it in examining three themes over a long period from late antiquity to the seventeenth century in order to show how they changed over time The interpretation of Mary and Martha deals primarily but not exclusively with the balance of action and contemplation in Christian life the ideal of the imitation of Christ studies the growing emphasis on the human Christ especially His body and wounds and the orders of society looks at the conceptual divisions of society and the emergence of the modern idea of a middle class Chaucer's Fabliaux as Analogues Erik Hertog, 1991 The presence of so many fabliaux in Chaucer's *Canterbury Tales* is intriguing in its own right given the fact that there are no real fabliaux 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 or analogous This original study sets out to explore this phenomenon first tentatively via 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 fabliaux 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



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