

# The Medieval Opus: Imitatio n, Rewriting and Transmission in the Fre...

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# The Medieval Opus Imitation Rewriting And Transmibion In The French Tradition

**Donald Maddox, Sara Sturm-Maddox**



## **The Medieval Opus Imitation Rewriting And Transmibion In The French Tradition:**

**The Medieval Opus** University of Wisconsin. Institute for Research in Humanities, 1996      **Rewriting Medieval French Literature** Leah Tether, Keith Busby, 2021-07-05 Jane H M Taylor is one of the world s foremost scholars of rewriting or r criture Her focus has been on literature in medieval and Renaissance France but rewriting including continuation translation and adaptation lies at the heart of literary traditions in all vernaculars This book explores both the interdisciplinarity of rewriting and Taylor s remarkable contribution to its study The rewriting and reinterpretation of narratives across chronological social and or linguistic boundaries represents not only a crucial feature of text transmission but also a locus of cultural exchange Taylor has shown that the adaptation of material to conform to the expectations values or literary tastes of a different audience can reveal important information regarding the acculturation and reception of medieval texts In recent years numerous scholars across disciplines have thus turned to this field of enquiry This collection of studies dedicated to the rewriting of medieval French literature from the twelfth to the twenty first centuries by Taylor s friends colleagues and former students offers not only a fitting tribute to Taylor s career but also a timely consolidation of the very latest research in the field which will be vital for all scholars of medieval rewriting With contributions from Jessica Taylor Keith Busby Leah Tether Logan E Whalen Mireille S guy Christine Ferlampin Acher Ad Putter Anne Salamon Patrick Moran Nathalie Koble Bart Besamusca Frank Brandsma Richard Trachsler Carol J Chase Maria Colombo Timelli Laura Chuhan Campbell Joan Tasker Grimbert Jean Claude M hlethaler Michelle Szkilnik Thomas Hinton Elizabeth Archibald

The Medieval Opus: Imitation, Rewriting and Transmission in the French Tradition , 1996 The Medieval Opus is a broad but detailed study of the art of imitation as rewriting that was practiced in medieval French texts and in texts in other languages influenced by French models It contains the proceedings of a symposium on this topic The volume will be of interest to scholars and students of medieval French as well as other medieval literatures influenced by French models The range of texts is broad from epic to romance and from lyric to late medieval lyrico narrative genres The authors teach in a number of countries in Europe and North America and they represent a variety of approaches ages and critical perspectives on medieval rewriting Two major concepts inform the papers the bridge work and the specimen text The bridge work Tony Hunt s term refers here two works that have identifiable links to others and that by those links reveals something of the art of writing for both works Specimen texts are works representative of the art of imitation illustrated by the bridge works The proceedings move beyond the analysis of a general art of composition to investigate original rewriting in specific works that serve as specimen texts The goal of the proceedings has been to appreciate originality within the framework of the medieval art of literary writing      **Machaut and the Medieval Apprenticeship Tradition** Douglas Kelly, 2014 A close examination of an important theme in Machaut s works A milestone in Machaut studies and in late medieval French literature in general Machaut already considered the seminal figure in late medieval poetics and music here comes across in these respects more

clearly than ever Kelly also further contextualises him within what we might call the authorial apprenticeship tradition of Boethius the Roman de la Rose Dante and later Gower Chaucer and Christine de Pizan The fruit of one of the field's most distinguished scholars today Nadia Margolis Mount Holyoke College Guillaume de Machaut was celebrated in the later Middle Ages as a supreme poet and composer and accordingly his poetry was recommended as a model for aspiring poets In his *Voir Dit Toute Belle* a young aspiring poet convinces the Machaut figure to mentor her This volume examines *Toute Belle* as she masters Machaut's dual arts of poetry and love focusing on her successful apprenticeship in these arts it also provides a thorough review of Machaut's art of love and art of poetry in his *dit*s and lyrics and the previous scholarship on these topics It goes on to treat Machaut's legacy among poets who like *Toute Belle* adapted his poetic craft in new and original ways A concluding analysis of *melodie* identifies the synaesthetic pleasure that late medieval poets including Machaut offer their readers Douglas Kelly is Professor Emeritus at the University of Wisconsin Madison *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry* Jennifer Saltzstein, 2013 A survey of the use of the refrain in thirteenth and fourteenth century French music and poetry showing how it was skilfully deployed to assert the validity of the vernacular The relationship between song quotation and the elevation of French as a literary language that could challenge the cultural authority of Latin is the focus of this book It approaches this phenomenon through a close examination of the refrain a short phrase of music and text quoted intertextually across thirteenth and early fourteenth century musical and poetic genres The author draws on a wide range of case studies from motets *trouv* re song plays romance vernacular translations and proverb collections to show that medieval composers quoted refrains as vernacular *auctoritates* she argues that their appropriation of scholastic Latin writing techniques worked to authorize Old French music and poetry as media suitable for the transmission of knowledge Beginning with an exploration of the quasi scholastic usage of refrains in anonymous and less familiar clerical contexts the book goes on to articulate a new framework for understanding the emergence of the first two named authors of vernacular polyphonic music the cleric *trouv* res Adam de la Halle and Guillaume de Machaut It shows how by blending their craft with the writing practices of the universities composers could use refrain quotation to assert their status as authors with a new self consciousness and to position works in the vernacular as worthy of study and interpretation Jennifer Saltzstein is Assistant Professor of Musicology at the University of Oklahoma *The Medieval French Alexander* Donald Maddox, Sara Sturm-Maddox, 2012-02-01 Alexander the Great was one of the legendary Nine Worthies in the medieval canon of ancient and modern heroes and medieval writers exploited his legend in a wide variety of literary and didactic texts Addressing the classical legacy to the Middle Ages as expressed in four centuries of vernacular narratives this volume offers the first systematic collective study of Alexander the Great's thematic prominence in medieval culture Contributors from Britain France the Netherlands and the United States combine sensitive textual analyses with perspectives from such diverse fields as art history codicology anthropology sociology the history of mentalities and postcolonial theory Overall the collection

offers a provocative rethinking of the monumental medieval French tradition of Alexander the Great as well as valuable insight into the emergence and transformations of French literature between the early twelfth century and the end of the Middle Ages

**Poetry, Knowledge and Community in Late Medieval France** Rebecca Dixon, Finn E. Sinclair, 2008 The role of poetry in the transmission and shaping of knowledge in late medieval France Covering the period from the late thirteenth to the early sixteenth century Poetry Knowledge and Community examines the role of poetry in French culture in transmitting and shaping knowledge The volume reveals the interplay between poet text and audience and explores the key dynamics of later medieval French poetry and of the communities in which it was produced Essays in both English and French are organised into three inter related sections Learned Poetry Poetry and Learning Poetry or Prose and Poetic Communities and address both canonical and less well known French and Occitan verse literature together with a wide range of complementary subject areas The international cast of contributors to the volume includes many of the best known scholars in the field the introductory essay is by Jacqueline Cerquiglini Toulet Universit de Paris IV Sorbonne and keynote essays are provided by David F Hult University of California Berkeley Michel Zink Coll ge de France and Nancy Freeman Regalado New York University Edited by REBECCA DIXON University of Manchester and FINN E SINCLAIR University of Cambridge with Adrian Armstrong University of Manchester Sylvia Huot University of Cambridge and Sarah Kay University of Princeton

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**Thinking Through Chrétien de Troyes** Zrinka Stahuljak, 2011 This co written book challenges assumptions about Chr tien as the author of a canon of works In a series of exchanges its five authors reassess the relationship between lyric and romance between individuality and social conditions and between psychology and medieval philosophy

Medieval Mythography, Volume Three Jane Chance, 2019-11-15 With this volume Jane Chance concludes her monumental study of the history of mythography in medieval literature Her focus here is the advent of hybrid mythography the transformation of mythological commentary by blending the scholarly with the courtly and the personal No other work examines the mythographic interrelationships among these poets and their unique and personal approaches to mythological commentary

**The Return of Proserpina** Sarah Spence, 2023-01-03 Sicily and the strategies of empire in the poetic imagination of classical and medieval Europe In the first century BC Cicero praised Sicily as Rome s first overseas province and confirmed it as the mythic location for the abduction of Proserpina known to the Greeks as Persephone by the god of the underworld The Return of Proserpina takes readers from Roman antiquity to the late Middle Ages to explore how the Mediterranean island offered authors a setting for forces resistant to empire and a location for displaying and reclaiming what has been destroyed Using the myth of Proserpina as a through line Sarah Spence charts the relationship Western empire held with its myths and its own past She takes an in depth panoramic look at a diverse range of

texts set on Sicily demonstrating how the myth of Proserpina enables a discussion of empire in terms of balance loss and negotiation Providing new readings of authors as separated in time and culture as Vergil Claudian and Dante Spence shows how the shape of Proserpina s tale and perceptions of the island change from a myth of loss to one of redemption with the volcanic Mt Etna playing an increasingly central role Delving into the ways that myth and geography affect politics and poetics The Return of Proserpina explores the power of language and the written word during a period of tremendous cultural turbulence

Uncover the mysteries within is enigmatic creation, Discover the Intrigue in **The Medieval Opus Imitation Rewriting And Transmibion In The French Tradition** . This downloadable ebook, shrouded in suspense, is available in a PDF format ( \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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