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Medieval Arts Doctrines on Ambiguity and Their Places in Langland's Poetics - John Chamberlin 2000 He deals with lexical ambiguity and the ambiguity of words-as-words - in which words themselves are taken as objects - offering linguistic, philosophical, and historical perspectives. --- BOOK JACKET.

The Psalms and Medieval English Literature - Tamara Atkin 2017 The Book of Psalms had a profound impact on English literature from the Anglo-Saxon to the late medieval period. This collection examines the various ways in which they shaped medieval English thought and contributed to the emergence of an English literary canon. It brings into dialogue experts on both Old and Middle English literature, thus breaking down the traditional disciplinary binaries of both pre- and post-Conquest English and late medieval and Early Modern, as well as emphasizing the complex and fascinating relationship between Latin and the vernacular languages of England. Its three main themes, translation, adaptation and voice, enable a rich variety of perspectives on the Psalms and medieval English literature to emerge. Tamara Atkin is Senior Lecturer in Late Medieval and Early Renaissance Literature at Queen Mary University of London; Francis Leneghan is Associate Professor of Old English at The University of Oxford and a Fellow of St Cross College, Oxford Contributors: Daniel Anlezark, Mark Faulkner, Vincent Gillespie, Michael P. Kuczynski, David Lawton, Francis Leneghan, Jane Roberts, Mike Rodman Jones, Elizabeth Solopova, Lynn Staley, Annie Sutherland, Jane Toswell, Katherine Zieman.

Wounds and Wound Repair in Medieval Culture - 2015-10-08 This volume brings together essays that consider wounding and/or wound repair from a wide range of sources and disciplines including arms and armaments, military history, medical history, literature, art history, hagiography, and archaeology across medieval and early modern Europe.

The Blackwell Companion to the Bible in English Literature - Rebecca Lemon 2012-02-28 This Companion explores the Bible's role and influence on individual writers, whilst tracing the key developments of Biblical themes and literary theory through the ages. An ambitious overview of the Bible's impact on English literature - as arguably the most powerful work of literature in history - from the medieval period through to the twentieth-century Includes introductory sections to each period giving
background information about the Bible as a source text in English literature, and placing writers in their historical context. Draws on examples from medieval, early-modern, eighteenth-century, and Romantic, Victorian, and Modernist literature. Includes many 'secular' or 'anti-clerical' writers alongside their 'Christian' contemporaries, revealing how the Bible's text shifts and changes in the writing of each author who reads and studies it.

A literary-historical account of English poetry from Anglo-Saxon writings to the present.

**A Companion to Isidore of Seville** - Andrew Fear 2019-11-26
A standard work in nineteen chapters from leading international scholars on bishop Isidore of Seville (d. 636), addressing the contexts in which the seventh-century bishop lived and worked, exploring his key works and activities, and finally considering his later reception.

**Earthly Honest Things** - A. V. C. Schmidt 2012-03-15
Earthly Honest Things brings together the complete shorter writings of a leading international authority on William Langland. Of A. V. C. Schmidt’s recent two-volume Piers Plowman: A Parallel Text Edition, Derek Pearsall has said in Speculum that ‘By any standards, it is a monumental achievement ... resolute, patient, deeply learned ... magisterial. ... Schmidt ... is always interesting and writes with a controlled passion.’ Lawrence Warner in The Medieval Review has called this edition ‘nothing short of awe-inspiring’ and Andrew Galloway in The Yearbook of Langland Studies has noted how ‘under Schmidt’s brilliant attention to the poem’s scenic and poetic originality, an editorial and literary attentiveness shines luminously throughout.’ Including four that are completely new, these twenty-five pieces cover a wide range of topics, from critical essays on the poem’s imagery, structure, themes and intellectual and literary background (including the philosophical, devotional and mystical traditions) to more technical studies of its text and metre. The previously published essays have been thoroughly revised, updated and cross-referenced, and are provided with a full Bibliography and an Index. Together they represent an indispensable companion to the poem for Langland specialists and an exciting introduction for students to one of the most challenging and rewarding masterpieces of medieval English literature.

**The Feral Piers** - Rosanne P. Gasse 2016-02-29
What do we mean when we talk about the text of Piers Plowman? What is the concept of a literary text when that construct exists in so many variant and feral forms, as is the case for the multiple modern editorial reconstructions and the more than fifty surviving manuscripts and early print editions of Piers Plowman? How do the anonymous roles of author, scribe, and reader intersect to create the experience of the text? How can we judge a pre-modern text’s reception history if we do not know exactly what it was that the early reader was responding to? This book takes a daring and innovative approach to answering such questions as these. It is a micro-study of one particular historic version of Piers Plowman, its scribe, and its fifteenth and sixteenth-century readers: British Library Cotton Caligula A XI, a manuscript which combines the C, A, and B texts of the poem, and which was likely copied out in the first quarter of the fifteenth century. It reads the Cotton Piers not as an ossified relic whose value lies in what can be gleaned from it about modes of scribal production and Cot’s textual relationship to other Piers manuscripts, but as a living text meant to be experienced and enjoyed as a work of literature in its own right. In gaining a better comprehension at the micro-level of this particular historic version, a better understanding of the whole concept of Piers Plowman itself emerges.

**Writers Reading Writers** - Robert Hollander 2007
This volume is a collection of intertextual studies on medieval and early modern literature in honor of Robert Hollander by some of his former students. Writers are always also readers, responding to texts that have provoked their thought. The contributors to this volume all participate in its overarching theme: writers reading and responding to the work of other writers. As Hollander's work has focused especially on Dante and Boccaccio, many of the essays treat one of these writers, either as reading or as read by others. Other essays trace intertextual influences in Langland, Shakespeare, or post-Enlightenment writers faced with the loss of Dante’s meaningful cosmos.
The River of History - Peter Farrugia 2005
The articles in this collection are dedicated to the proposition that human beings make history, not just in the sense of being agents of change in the here and now, but in the sense that we interpret, appropriate and make use of the past for our own purposes in the future. Covering topics that range from teaching history, to the concept of property rights and the discipline of history in the television age, these essays will radically alter the notion of how we 'make history'. It will show that we are never fully able to bend history to our will, and that as we attempt to do so, we are often shocked at the turns it takes, despite our best efforts to shape it for future generations.

On the Blunt Edge - Shane Borrowman 2011-12-22
On the Blunt Edge: Technology in Composition’s History and Pedagogy tells the stories of composition’s techno-history, from the roads of the ancient world, which allowed students to travel to school, to the audio-visual aids that populate the classrooms of the modern world. Computers are only a small part of this discussion, a technological Johnny-come-lately in a long-running pedagogical palaver.

A History of Ambiguity - Anthony Ossa-Richardson 2021-12-14
Ever since it was first published in 1930, William Empson’s Seven Types of Ambiguity has been perceived as a milestone in literary criticism—far from being an impediment to communication, ambiguity now seemed an index of poetic richness and expressive power. Little, however, has been written on the broader trajectory of Western thought about ambiguity before Empson; as a result, the nature of his innovation has been poorly understood. A History of Ambiguity remedies this omission. Starting with classical grammar and rhetoric, and moving on to moral theology, law, biblical exegesis, German philosophy, and literary criticism, Anthony Ossa-Richardson explores the many ways in which readers and theorists posited, denied, conceptualised, and argued over the existence of multiple meanings in texts between antiquity and the twentieth century. This process took on a variety of interconnected forms, from the Renaissance delight in the ‘elegance’ of ambiguities in Horace, through the extraordinary Catholic claim that Scripture could contain multiple literal—and not just allegorical—senses, to the theory of dramatic irony developed in the nineteenth century, a theory intertwined with discoveries of the double meanings in Greek tragedy. Such narratives are not merely of antiquarian interest: rather, they provide an insight into the foundations of modern criticism, revealing deep resonances between acts of interpretation in disparate eras and contexts. A History of Ambiguity lays bare the long tradition of efforts to liberate language, and even a poet’s intention, from the strictures of a single meaning.

Literature Criticism from 1400 to 1800 - 1992

Against the Friars - Tim Rayborn 2014-10-09
The friars represented a remarkable innovation in medieval religious life. Founded in the early 13th century, the Franciscans and Dominicans seemed a perfect solution to the Church’s troubles in confronting rapid changes in society. They attracted enthusiastic support, especially from the papacy, to which they answered directly. In their first 200 years, membership grew at an astonishing rate, and they became counsellors to princes and kings, receiving an endless stream of donations and gifts. Yet there were those who believed the adulation was misguided or even dangerous, and who saw in the friars' actions only hypocrisy, deceit, greed and even signs of the end of the world. From the mid-13th century, writings appeared denouncing and mocking the friars and calling for their abolition. Their French and English opponents were among the most vocal. From harsh theological criticism and outrage at the Inquisition to vulgar tales and bathroom humor, this thoroughly documented work is suitable for the newcomer, as well as for readers who are familiar with the subject but might like to investigate specific topics in more detail.

The Book Review Digest - 2007

Ambiguous Locks - Roberta Milliken 2014-01-10
It has long been said that a
woman's hair is her crowning glory. Indeed, throughout history, hair has remained an important cultural symbol of femininity. In medieval art, iconic images of long, flowing locks can express sexuality, and the cutting of a woman's hair often signals her feminine misbehavior. Artists of all kinds in the Middle Ages used women's long hair to manipulate their audience's estimation of their female figures. This interdisciplinary work explores the significance of women's hair in literature and art from the medieval period through 1525, putting into historical context the ways in which hair participates in construction of the female identity.

A Companion to the Eucharist in the Middle Ages-Ian Levy 2011-10-28 This volume presents the medieval Eucharist in all its glory combining introductory essays on the liturgy, art, theology, architecture, devotion and theology from the early, high and late medieval periods.

Rhetoric, Hermeneutics, and Translation in the Middle Ages-Rita Copeland 1995-03-16 This book has a twofold purpose. First, it seeks to define the place of vernacular translation within the systems of rhetoric and hermeneutics in the Middle Ages. Secondly, it examines the way that rhetoric and hermeneutics in the Middle Ages define their status in relation to each other as critical practices. --introd.

Lay Readings of the Bible in Early Modern Europe-Erminia Ardissino 2019-12-30 This essay collection aims to bring together new comparative research studies on the place of the Bible in early modern Europe. It focuses on lay readings of the Bible, showing their central contribution to modernity, and interrogates established historical paradigms.

Ars Erotica-Richard Shusterman 2021-03-25 Drawing on theories of lovemaking from ancient Asian and Western cultures, this book provides a new aesthetics of erotic love.

A History of Christian Doctrine-Hubert Cunliffe-Jones 2006-04-24 Anyone who is interested in constructive theology needs a knowledge of the history of Christian theology. In succession to the classic History of Christian Doctrine by G. P. Fisher, Professor Cunliffe-Jones has brought together a team of experts in the various periods to provide a new and comprehensive survey of the field. All the great themes, the Fathers, the Heretics of the long story here find their due place, from sub-apostolic Christianity to Vatican II. Also featured are the contribution of Orthodox theology to the whole development, the complex problems of the pre-Reformation period and the
troubled modern period with its new perspectives of Church and society and its deep underlying malaise. Includes contributions from G. W. H. Lampe, Kallistos Ware, David Knowles, E. Gordon Rupp, Benjamin Drewery, Basil Hall, T. H. L. Parker, H. F. Woodhouse, R. Buick Knox and John H. S. Kent.

**Rhetoric in the Middle Ages**-James Jerome Murphy 1981-01-01

**Fluctuation of Forms of Art**-Pitirim Aleksandrovich Sorokin 1937

**Ambiguous Antidotes**-Hilaire Kallendorf 2017 In Ambiguous Antidotes, Hilaire Kallendorf explores the receptions of Virtues in the realm of moral philosophy and the artistic production it influenced during the Spanish Gold Age.

**The Principles of Art**-R.G. Collingwood 2016-09-21 I do not think of aesthetic theory as an attempt to investigate and expound eternal verities concerning the nature of an eternal object called Art, but as an attempt to reach, by thinking, the solution of certain problems arising out of the situation in which artists find themselves here and now. Everything written in this book has been written in the belief that it has a practical bearing, direct or indirect, upon the condition of art in England in 1937, and in the hope that artists primarily, and secondarily persons whose interest in art is lively and sympathetic, will find it of some use to them. Hardly any space is devoted to criticizing other people’s aesthetic doctrines; not because I have not studied them, nor because I have dismissed them as not worth considering, but because I have something of my own to say, and think the best service I can do to a reader is to say it as clearly as I can. Of the three parts into which it is divided, Book I is chiefly concerned to say things which any one tolerably acquainted with artistic work knows already; the purpose of this being to clear up our minds as to the distinction between art proper, which is what aesthetic is about, and certain other things which are different from it but are often called by the same name. Many false aesthetic theories are fairly accurate accounts of these other things, and much bad artistic practice comes from confusing them with art proper. These errors in theory and practice should disappear when the distinctions in question are properly apprehended. In this way a preliminary account of art is reached; but a second difficulty is now encountered. This preliminary account, according to the schools of philosophy now most fashionable in our own country, cannot be true; for it traverses certain doctrines taught in those schools and therefore, according to them, is not so much false as nonsensical. Book II is therefore devoted to a philosophical exposition of the terms used in this preliminary account of art, and an attempt to show that the conceptions they express are justified in spite of the current prejudice against them; are indeed logically implied even in the philosophies that repudiate them. The preliminary account of art has by now been converted into a philosophy of art. But a third question remains. Is this so-called philosophy of art a mere intellectual exercise, or has it practical consequences bearing on the way in which we ought to approach the practice of art (whether as artists or as audience) and hence, because a philosophy of art is a theory as to the place of art in life as a whole, the practice of life? As I have already indicated, the alternative I accept is the second one. In Book III, therefore, I have tried to point out some of these practical consequences by suggesting what kinds of obligation the acceptance of this aesthetic theory would impose upon artists and audiences, and in what kinds of way they could be met. This book is organized as follows: I. Introduction Book I. Art and Not Art II. Art and Craft III. Art and Representation IV. Art as Magic V. Art as Amusement VI. Art Proper: (1) As Expression VII. Art Proper: (2) As Imagination Book II. The Theory of Imagination VIII. Thinking and Feeling IX. Sensation and Imagination X. Imagination and Consciousness XI. Language Book III. The Theory of Art XII. Art as Language XIII. Art and Truth XIV. The Artist and the Community XV. Conclusion

**Social and Cultural Dynamics**-Pitirim Aleksandrovich Sorokin 1962

**Marcel Proust**-Harold Bloom 2004-01 An avid critic and translator, Marcel Proust is best remembered as author of the semi-autobiographical long novel of French expressionism, The Remembrance of Things Past.
Christ's Churches Purely Reformed - Philip Benedict 2008-10-01 This sweeping and eminently readable book is the first synthetic history of Calvinism in almost fifty years. It tells the story of the Reformed tradition from its birth in the cities of Switzerland to the unraveling of orthodoxy amid the new intellectual currents of the seventeenth century. As befits a pan-European movement, Benedict’s canvas stretches from the British Isles to Eastern Europe. The course and causes of Calvinism’s remarkable expansion, the inner workings of the diverse national churches, and the theological debates that shaped Reformed doctrine all receive ample attention. The English Reformation is situated within the history of continental Protestantism in a way that reveals the international significance of English developments. A fresh examination of Calvinist worship, piety, and discipline permits an up-to-date assessment of the classic theories linking Calvinism to capitalism and democracy. Benedict not only paints a vivid picture of the greatest early spokesmen of the cause, Huldrych Zwingli and John Calvin, but also restores many lesser-known figures to their rightful place. Ambitious in conception, attentive to detail, this book offers a model of how to think about the history and significance of religious change across the long Reformation era.

Formalizing Medieval Logical Theories - Catarina Dutilh Novaes 2007-04-05 This book presents formalizations of three important medieval logical theories: supposition, consequence and obligations. These are based on innovative vantage points: supposition theories as algorithmic hermeneutics, theories of consequence analyzed with tools borrowed from model-theory and two-dimensional semantics, and obligations as logical games. The analysis of medieval logic is relevant for the modern philosopher and logician. This is the first book to render medieval logical theories accessible to the modern philosopher.

Classical and Medieval Literature Criticism - 1997

Symbolic Landscapes - Gary Backhaus 2008-11-09 Symbolic Landscapes presents a definitive collection of landscape/place studies that explores symbolic, cultural levels of geographical meanings. Essays written by philosophers, geographers, architects, social scientists, art historians, and literati, bring specific modes of expertise and perspectives to this transdisciplinary and interdisciplinary study of the symbolic level human existential spatiality. Placing emphasis on the pre-cognitive genesis of symbolic meaning, as well as embodied, experiential (lived) geography, the volume offers a fresh, quasi-phenomenological approach. The editors articulate the epistemological doctrine that perception and imagination form a continuum in which both are always implicated as complements. This approach makes a case for the interrelation of the geography of perception and the geography of imagination, which means that human/cultural geography offers only an abstraction if indeed an aesthetic geography is constituted merely as a sub-field. Human/cultural geography can only approach spatial reality through recognizing the intimate interrelative dialectic between the imaginative and perceptual meanings of our landscapes/place-worlds. This volume reinvigorates the importance of the topic of symbolism in human/cultural geography, landscape studies, philosophy of place, architecture and planning, and will stand among the classics in the field.

Doctrine and Poetry - Bernard F. Huppe To our modern sensibilities, "doctrine" and "poetry" may seem antithetical, but the medieval Christian found nothing conflicting in them. In this provocative book, Bernard F. Huppe outlines the influence of Augustinian doctrine upon old English poetry and shows that their association was so close as to be indissoluble.