

# Christine De Pizan La Citt Delle Dame

Gesche Ipsen,Timothy Mathews,Dragana Obradovic

**The Lost Tapestries of the City of Ladies** Susan Groag Bell,2004-11-29 Like a particularly good detective story, this richly textured book follows tantalizing clues in its hunt for a group of missing artistic masterpieces. Susan Bell recounts both her long search for a series of sixteenth-century tapestries that celebrated women and her efforts to understand their meaning for Queen Elizabeth I of England and the other powerful women who owned them. Opening a new window on the lives of noblewomen in the Renaissance, the brilliantly colored tapestries that were the ultimate artistic luxury of the day, and the popular and influential fourteenth-century writer Christine de Pizan, Bell pursues a compelling tale that moves from centuries past to today. The tapestries around which this story revolves are linked to Christine de Pizan's Book of the City of Ladies (1405), originally published six hundred years ago in 1405. The book is a tribute to women that honors two hundred female warriors, scientists, queens, philosophers, and builders of cities. Though twenty-five manuscripts of the City of Ladies still exist, references to tapestries based on the book are elusive. Bell takes us along as she tracks down records of six sets of tapestries whose owners included Elizabeth I of England; Margaret of Austria; and Anne of Brittany, Queen of France. Bell examines the intriguing details of these women's lives—their arranged marriages, their power, their affairs of state—asking what interest they had in owning these particular tapestries. Could the tapestries have represented their thinking? As she reveals the historical, linguistic, and cultural aspects of this unique story, Bell also gives a fascinating account of medieval and early-Renaissance tapestry production and of Christine de Pizan's remarkable life and legacy.

*Christine de Pizan* Angus J. Kennedy,2004

Christine de Pizan Barbara K. Altmann,Deborah L. McGrady,2020-08-11 Christine de Pizan wrote voluminously, commenting on various aspects of the late-medieval society in which she lived. Considered by many to be the first French woman of letters, Christine and her writing have been difficult to place ever since she began putting her thoughts on the page. Although her work was neglected in the eighteenth and nineteenth century, there has been a eruption of Christine studies in recent decades, making her the perfect subject for a casebook. This volume serves as a useful guide to contemporary research exploring Christine's life and work as they reflected and influenced her socio-political milieu.

Joan of Arc and Christine de Pizan's Ditié Karen Green,2021-06-29 Grounded in a close reading of the records of Joan's trial and rehabilitation, on the early letters announcing her arrival at Chinon, and on three literary works; Christine de

Pizan's Ditié, Martin le Franc's *Le Champion des dames*, and Alain Chartier's, *Traité de l'Esperance*, this controversial work argues that serious historians should accept that Joan was trained. It proposes that she was identified and taught how to behave in the expectation of the fulfillment of the Charlemagne Prophecy and other prophecies from the Joachite tradition. It explores the possibility that Christine de Pizan, who had been promoting these prophecies from the beginning of the century, had some hand in the process that resulted in Joan's appearance and demonstrates, at the very least, that there are many links connecting Christine de Pizan to the knights who fought with Joan.

**Christine de Pizan 2000**, 2022-09-12 Christine de Pizan (ca. 1364-ca. 1430)—whether read as lyric poet, prose polemicist or historian, feminist or universal moralist—has over the past thirty years become more widely read than any other medieval French author. The attraction of her works continues to grow amongst the general public, as well as among critics and historians of literature, ideas, science and the visual arts, political scientists and philologists, and specialists in feminist theory. Christine intrigues readers by her intellectual paradoxes as much as by her prefiguration of modern attitudes by and toward women. This collection of essays honours Angus J. Kennedy, an illustrious scholar who has greatly contributed to fostering this modern growth in interest. The editors here present a significant sampling of varieties of inquiry on Christine: a broad range of contributors, from around the world, represent different approaches and levels of experience. The volume contains two indexes, and a bibliography structured to serve as an integrated and integral reference source to pertinent primary and secondary materials. This volume thus charts the progress of Christine de Pizan studies at the start of the new millennium. True to the spirit of its honoree, it also aims to serve as a gateway to future research.

**Virtue, Liberty, and Toleration** Jacqueline Broad, Karen Green, 2007-07-23 This volume serves as an introduction to a rich and as yet under-explored period in the history of women's ideas. The volume provides a partial insight into the richness and complexity of women's political ideas in the centuries prior to the French Revolution. The essays in this collection examine women's political writings with particular reference to the themes of virtue (especially the virtue of phronesis or prudence), liberty, and toleration.

Machaut and the Medieval Apprenticeship Tradition Douglas Kelly, 2014 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 dits and lyrics, and the previous scholarship on these topics. It goes on to treat Machaut's legacy among poets who, like Tute 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.

**Feminist History of Philosophy: The Recovery and Evaluation of Women's Philosophical Thought** Eileen O'Neill, Marcy P. Lascano, 2019-06-26 Over the course of the past twenty-five years, feminist theory has had a forceful impact upon the history of Western philosophy. The present collection of essays has as its primary aim to evaluate past women's published philosophical work, and to introduce readers to newly recovered female figures; the collection will also make contributions to the history of the philosophy of gender, and to the history of feminist social and political philosophy, insofar as the collection will discuss women's views on these issues. The volume contains contributions by an international group of leading historians of philosophy and political thought, whose scholarship represents some of the very best work being done in North and Central America, Canada, Europe and Australia.

**French Women Poets of Nine Centuries** Norman R. Shapiro, 2008-09-22 Original texts and translations are presented on facing pages, allowing readers to appreciate the vigor and variety of the French and the fidelity of the English versions. Divided into three chronological sections spanning the Middle Ages through the sixteenth century, the seventeenth and eighteenth centuries, and the nineteenth and twentieth centuries, the volume includes introductory essays by noted scholars of each era's poetry along with biographical sketches and bibliographical references for each poet.--BOOK JACKET.

*Cities of Strangers* Miri Rubin, 2020-03-19 *Cities of Strangers* illuminates life in European towns and cities as it was for the settled, and for the 'strangers' or newcomers who joined them between 1000 and 1500. Some city-states enjoyed considerable autonomy which allowed them to legislate on how newcomers might settle and become citizens in support of a common good. Such communities invited bankers, merchants, physicians, notaries and judges to settle and help produce good urban living. Dynastic rulers also shaped immigration, often inviting groups from afar to settle and help their cities flourish. All cities accommodated a great deal of difference - of language, religion, occupation - in shared spaces, regulated by law. When this benign cycle broke down around 1350 with demographic crisis and repeated mortality, less tolerant and more authoritarian attitudes emerged, resulting in violent expulsions of even long-settled groups. Tracing the development of urban institutions and using a wide range of sources from across Europe, Miri Rubin recreates a complex picture of urban life for settled and migrant communities over the course of five centuries, and offers an innovative vantage point on Europe's past with insights for its present.

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.

**Out of the Mouths of Babes** Julie Singer, 2025-03-10 A wide-ranging study of the rich questions raised by speaking infants in medieval French literature. Medieval literature is full of strange moments when infants (even fetuses) speak. In *Out of the Mouths of Babes*, Julie Singer explores the unsettling questions raised by these events, including What is a person? Is speech fundamental to our humanity? And what does it mean, or what does it matter, to speak truth to power? Singer contends that descriptions of baby talk in medieval French literature are far from trivial. Through treatises, manuals, poetry, and devotional texts, Singer charts how writers imagined infants to speak with an authority untainted by human experience. What their children say, then, offers unique insight into medieval hopes for universal answers to life's deepest wonderings.

*Translatio studii*, 2021-10-25

Debating the Roman de la Rose Christine McWebb, 2013-10-08 Around the year 1400, the poet Christine de Pizan initiated a public debate in France over the literary truth and merit of the *Roman of the Rose*, perhaps the most renowned work of the French Middle Ages. She argued against what she considered to be misrepresentations of female virtue and vice in the *Rose*. Her bold objections aroused the support and opposition of some of the period's most famous intellectuals, notable Jean Gerson, whose sermons on the subject are important literary documents. The Quarrel of the Rose is the name given by modern scholars to the collection of these and other documents, including both poetry and letters, that offer a vivid account of this important controversy. As the first dual-language version of the Quarrel documents, this volume will be of great interest to medievalists and an ideal addition to the Routledge Medieval Texts series. Along with translations of the actual debate epistles, the volume includes several relevant passages from the *Romance of the Rose*, as well as a chronology of events and ample biography of source materials.

*Strong Voices, Weak History* Pamela Joseph Benson, Victoria Kirkham, 2005 From a March 2000 conference at the University of Pennsylvania, 16 essays explore such aspects as women's dialogue writing in 16th-century France, Maria Domitilla Galluzzi and the Rule of St. Clare of Assisi, courtly origins of new literary canons, the earliest anthology of English women's texts, and the reinvention of Anne Askew. One of the contri

**Provocation and Negotiation.** Gesche Ipsen, Timothy Mathews, Dragana Obradovic, 2013 This collection of essays takes on two of the most pressing questions that face the discipline of Comparative Literature today: "Why compare?" and "Where do we go from here?". At a difficult economic time, when universities all over the world once again have to justify the social as well as academic value of their work, it is crucial that we consider the function of comparison itself in reaching across

disciplinary and cultural boundaries. The essays written for this book are by researchers from all over the world, and range in topic from the problem of translating biblical Hebrew to modern atheism, from Freud to Marlene van Niekerk, from the formation of one person's identity to experiences of globalisation, and the relation of history to fiction. Together they display the ground-breaking, ideas which lie at the heart of an act as deceptively simple as comparing one piece of writing to another.

**The Medieval Author in Medieval French Literature** V. Greene, 2006-08-05 Thirty-five years ago Roland Barthes proclaimed the death of the Author. For medievalists no death has been more timely. The essays in this volume create a prism through which to understand medieval authorship as a process and the medieval author as an agency in the making.

Gender, Writing, and Performance Helen J. Swift, 2008-02-28 This book explores the poetics of literary defences of women written by men in late-medieval and early-modern France. It fills an important lacuna in studies of this polemic in imaginative literature by bridging the gap between Christine de Pizan and a later generation of women writers and male, Neo-Platonist writers who have recently all received due critical attention. Whereas male-authored defences composed between 1440 and 1538 have previously been dismissed as 'insincere' or 'mere intellectual games', Swift formulates reading strategies to overcome such critical stumbling blocks and engage with the particular rhetorical and historical contexts of these works. Edited and as yet unedited texts by Martin Le Franc, Jacques Milet, Pierre Michault, and Jean Bouchet - catalogues of women, allegorical narratives, and debate poems - are brought together and analysed in detail for the first time in order to explore, for example, how such works address the misogynistic spectre of Jean de Meun's *Roman de la rose*. The book seeks to understand the contemporary popularity of the case for women (*la querelle des femmes*) as literary subject matter. It investigates the publication history across this period, from manuscript to print, of Le Franc's *Le Champion des dames*. Swift further aims to show how these texts hold interest for modern audiences. A nexus of theoretical concerns centred on performance - Judith Butler's gender performativity, Derrida's re-working of Austin's linguistic performativity through spectrality, and dramatic performance - is enlisted to articulate the interpretative engagement expected by *querelle* writers of their audience. The reading strategies proposed foster a nuanced and enriched perspective on the question of a male author's 'sincerity' when writing in defence of women.

Authorship and First-person Allegory in Late Medieval France and England Stephanie A. V. G. Kamath, 2012 An examination of medieval vernacular allegories, across a number of languages, offers a new idea of what authorship meant in the late middle ages. The emergence of vernacular allegories in the middle ages, recounted by a first-person narrator-protagonist, invites both abstract and specific interpretations of the author's role, since the protagonist who claims to compose the narrative also directs the reader to interpret such claims. Moreover, the specific attributes of the narrator-protagonist bring greater attention to individual identity. But as the actual authors of the allegories also adapted elements

found in each other's works, their shared literary tradition unites differing perspectives: the most celebrated French first-person allegory, the erotic *Roman de la Rose*, quickly inspired an allegorical trilogy of spiritual pilgrimage narratives by Guillaume de Deguileville. English authors sought recognition for their own literary activity through adaptation and translation from a tradition inspired by both allegories. This account examines Deguileville's underexplored allegory before tracing the tradition's importance to the English authors Geoffrey Chaucer, Thomas Hoccleve, and John Lydgate, with particular attention to the mediating influence of French authors, including Christine de Pizan and Laurent de Premierfait. Through comparative analysis of the late medieval authors who shaped French and English literary canons, it reveals the seminal, communal model of vernacular authorship established by the tradition of first-person allegory. Stephanie A. Viereck Gibbs Kamath is Assistant Professor at the University of Massachusetts, Boston.

**Rethinking Chaucer's Legend of Good Women** Carolyn P. Collette, 2014 Professor Collette's approach to this challenging and provocative poem reflects her wide scholarly interests, her expertise in the area of representations of women in late medieval European society, and her conviction that the Legend of Good Women can be better understood when positioned within several of the era's intellectual concerns and historical contexts. The book will enrich the ongoing conversation among Chaucerians as to the significance of the Legend, both as an individual cultural production and an important constituent of Chaucer's poetic achievement. A praiseworthy and useful monograph. Professor Robert Hanning, Columbia University. The Legend of Good Women has perhaps not always had the appreciation or attention it deserves. Here, it is read as one of Chaucer's major texts, a thematically and artistically sophisticated work whose veneer of transparency and narrow focus masks a vital inquiry into basic questions of value, moderation, and sincerity in late medieval culture. The volume places Chaucer within several literary contexts developed in separate chapters: early humanist bibliophilia, translation and the development of the vernacular; late medieval compendia of exemplary narratives centred in women's choices written by Boccaccio, Machaut, Gower and Christine de Pizan; and the pervasive late fourteenth-century cultural influence of Aristotelian ideas of the mean, moderation, and value, focusing on Oresme's translations of the Ethics into French. It concludes with two chapters on the context of Chaucer's continual reconsideration of issues of exchange, moderation and fidelity apparent in thematic, figurative and semantic connections that link the Legend both to Troilus and Criseyde and to the women of The Canterbury Tales. Carolyn Collette is Emeritus Professor of English Language and Literature at Mount Holyoke College and a Research Associate at the Centre for Medieval Studies at the University of York.

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