
Text And Intertext In Medieval Arthurian Literatu

The History and Anatomy of Auctorial Self-Criticism in the European Middle Ages
Manual of Discourse Traditions in Romance
Medieval English and Dutch Literatures: the European Context
Monsters, Gender and Sexuality in Medieval English Literature
Medieval Arthurian Literature
Weapons of Words: Intertextual Competition in Babylonian Poetry
Torture and Brutality in Medieval Literature
Dalhousie French Studies
Handbook of Medieval Studies
Influence and Intertextuality in Literary History
Diu Crône and the Medieval Arthurian Cycle
Chivalry, Knighthood, and War in the Middle Ages
Desire Against the Law
Romance Languages Annual
Margaret's Monsters
Eco's Chaosmos
Staging Words, Performing Worlds
The Legacy of Chrétien de Troyes: Chrétien et ses contemporains
Reading the Allegorical Intertext

The Reform of the Frankish Church
Arthurian Bibliography IV
New Perspectives on Middle English Texts
The Routledge Companion to Literature and Art
The Myth of Guillaume
Intertextuality
Intertextual Masculinity in French Renaissance
Literature
History on the Edge
The Medieval French Alexander
Textiles, Text, Intertext
Intertextual Explorations in Deuterocanonical and
Cognate Literature
Text and Intertext in Medieval Arthurian
Literature
Aesthetics and the Incarnation in Early Medieval
Britain
Intertextuality in Music
Medieval Monstrosity
Female Devotion and Textile Imagery in Medieval
English Literature
Medieval Clothing and Textiles 12
Text and Intertext in Greek Epic and Drama
Understanding Genre and Medieval Romance
The Exploitations of Medieval Romance
Reading Philosophy, Writing Poetry

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In
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RIVAS

BRIDGET

*The History
and Anatomy
of Auctorial*

*Self-Criticism
in the
European
Middle Ages*
BRILL

The theme of weaving, a powerful metaphor within Anglo-Saxon studies and Old English literature itself, unites the essays collected here. They range from consideration of interwoven sources in homiletic prose and a word-weaving poet to woven riddles and iconographical textures in medieval art, and show how weaving has the power to represent textiles, texts, and textures both literal

and metaphorical in the early medieval period. They thus form an appropriate tribute to Professor Gale R. Owen-Crocker, whose own scholarship has focussed on exploring woven works of textile and dress, manuscripts and text, and other arts of the Anglo-Saxon peoples. Manual of Discourse Traditions in Romance Walter de Gruyter This rich study takes Insular

art on its own terms, revealing a distinctive and unorthodox theology that will inevitably change how scholars view the long arc of English piety and the English literary tradition. Drawing on a wide range of critical methodologies , Aesthetics and the Incarnation in Early Medieval Britain treats this era as a “contact zone” of cultural clash and exchange, where Christianity encountered a

rich amalgam of practices and attitudes, particularly regarding the sensible realm. Tiffany Beechy illustrates how local cultures, including the Irish learned tradition, received the “Word that was made flesh,” the central figure of Christian doctrine, in distinctive ways: the Word, for example, was verbal, related to words and signs, and was not at all ineffable. Likewise, the Word was often

poetic—an enigma—and its powerful presence was not only hinted at (as St. Augustine would have it) but manifest in the mouth or on the page. Beechy examines how these Insular traditions received and expressed a distinctly iterable Incarnation. Often disavowed and condemned by orthodox authorities, this was in large part an implicit theology, expressed or embodied in

form (such as art, compilation, or metaphor) rather than in treatises. Beechy demonstrates how these forms drew on various authorities especially important to Britain—Bede, Gregory the Great, and Isidore most prominent among them. Beechy’s study provides a prehistory in the English literary tradition for the better-known experimental poetics of Middle English devotion. The

book is unusual in the diversity of its primary material, which includes visual art, including the Book of Kells; obscure and often cursorily treated texts such as Adamnán's *De locis sanctis* ("On the holy lands"); and the difficult esoterica of the wisdom tradition. *Medieval English and Dutch Literatures: the European Context* Rodopi St. Margaret of Antioch was one of the most popular

saints in medieval England and, throughout the Middle Ages, the various Lives of St. Margaret functioned as a blueprint for a virginal life and supernatural assistance to pregnant women during the dangerous process of labor. In her narrative, Margaret is accosted by various demons and, having defeated each monster in turn, she is taken to the place of her martyrdom

where she prays for supernatural boons for her adherents. This book argues that Margaret's monsters are a key element in understanding Margaret's importance to her adherents, specifically how the sexual identities of her adherents were constructed and maintained. More broadly, this study offers three major contributions to the field of medieval studies: first,

it argues for the utility of a diachronic analysis of Saints' Lives literature in a field dominated by synchronic analyses; second, this diachronic analysis is important to interpreting the intertext of Saints' Lives, not only between different Lives but also different versions of the same Life; and third, the approach further suggests that the most valuable socio-cultural information in

hagiographic literature is found in the auxiliary characters and not in the figure of the saint him/herself. *Monsters, Gender and Sexuality in Medieval English Literature* Boydell & Brewer The churches and manuscripts of medieval Europe incessantly juxtapose imagery depicting sacred themes with likenesses of the crudest and basest nature.

Drawing on the contrast between Bakhtin's concepts of the carnivalesque and the domain of the law, this book examines such opposites in six major works of pre-1350 Spanish literature. Medieval Arthurian Literature Boydell & Brewer Ltd This study outlines the history and anatomy of the European apology tradition from the sixth century BCE

to 1500 for the first time. The study examines the vernacular and Latin tales, lyrics, epics, and prose compositions of Arabic, English, French, German, Greek, Icelandic, Italian, Spanish, and Welsh authors. Three different strands of the apology tradition can be proposed. The first and most pervasive strand features apologies to pagan deities

and-later-to God. The second most important strand contains literary apologies made to an earthly audience, usually of women. A third strand occurs more rarely and contains apologies for varying literary offenses that are directed to a more general audience. The medieval theory of language privileges an imitation of the Christian master

narrative and a hierarchical medieval view of authorship. These notions express a medieval philosophical concern about language and its role, and therefore the role of the author, in cosmic history. Despite the fact that women apologize for different purposes and reasons, their examples illustrate, on yet another level, the antifeminist subtext inherent in the entire apology tradition.

Overall, the apology tradition characterized by interauctoriality, intertextuality, and intratextuality, enables self-critical authors to refer not only backward but also-primarily-forward, making the medieval apology a progressive strategy that engenders new literature. This study would be relevant to all medievalists, especially those interested in literature and

the history of ideas. Weapons of Words: Intertextual Competition in Babylonian Poetry Boydell & Brewer "In a formative period of Chinese culture, early medieval writers made extensive use of a diverse set of resources, in which such major philosophical classics as Laozi, Zhuangzi, and Classic of Changes featured prominently. Reading Philosophy,

Writing Poetry examines how these writers understood and manipulated a shared intellectual lexicon to produce meaning. Focusing on works by some of the most important and innovative poets of the period, this book explores intertextuality—the transference, adaptation, or rewriting of signs—as a mode of reading and a condition of writing. It illuminates how a text can

be seen in its full range of signifying potential within the early medieval constellation of textual connections and cultural signs. If culture is that which connects its members past, present, and future, then the past becomes an inherited and continually replenished repository of cultural patterns and signs with which the literati maintains an organic and constantly negotiated relationship of give and take. Wendy Swartz explores how early medieval writers in China developed a distinctive mosaic of ways to participate in their cultural heritage by weaving textual strands from a shared and expanding store of literary resources into new patterns and configurations ."

Torture and Brutality in Medieval Literature
Routledge
This fourth volume of entries, culled in the main from BBSIA, covers the years 1933 to 1998 inclusive. The cumulative volumes of the Bibliography offer an exhaustive author and title database of the burgeoning scholarship in this field.

Dalhousie French Studies
Stanford University Press
This volume examines various manifestations and understandings of the

concept of monstrosity in medieval Europe around 500-1500 ce through a collection of contextual chapters and primary sources. The main chapters focus on a specific theme, a type of monster or representation of monstrosity, and consist of a contextual essay synthesizing recent scholarship on that theme, excerpts from primary sources and a bibliography of additional primary and

secondary sources on the topics addressed in the chapter. In addition to building upon the wealth of scholarship on monsters and monstrosity produced in recent decades, the book engages with the current fascination with monsters in popular culture, especially in movies, television, and video games. The book presents a survey of medieval monstrosity for a non-specialist

audience and provides a theoretical framework for interpreting the monstrous. This book is ideal for undergraduate students working on the theme of monstrosity, as well as being useful for undergraduate courses that cover the supernatural and manifestations of the monstrous covered in the book. With materials drawn from a wide range of medieval sources, it will

also appeal to courses in English, French, Art History, and Medieval Studies. Handbook of Medieval Studies Boydell & Brewer Unique in combining a comprehensive and comparative study of genre with a study of romance, this book constitutes a significant contribution to ongoing critical debates over the definition of romance and the genre and artistry of Malory's Morte

Darthur. K.S. Whetter offers an original approach to these issues by prefacing a comprehensive study of romance with a wide-ranging and historically diverse study of genre and genre theory. In doing so Whetter addresses the questions of why and how romance might usefully be defined and how such an awareness of genre-and the expectations that come with such awareness-impact upon

both our understanding of the texts themselves and of how they may have been received by their contemporary medieval audiences. As an integral part the study Whetter offers a detailed examination of Sir Thomas Malory's Le Morte Darthur, a text usually considered a straightforward romance but which Whetter argues should be re-classified and reconsidered as a generic mixture best termed tragic-

romance. This new classification is important in helping to explain a number of so-called inconsistencies or puzzles in Malory's text and further elucidates Malory's artistry. Whether offers a powerful meditation upon genre, romance and the Morte which will be of interest to faculty, graduate students and undergraduates alike.

Influence and Intertextuality in Literary

History
University of Toronto Press
This interdisciplinary handbook provides extensive information about research in medieval studies and its most important results over the last decades. The handbook is a reference work which enables the readers to quickly and purposely gain insight into the important research discussions and to inform themselves about the

current status of research in the field. The handbook consists of four parts. The first, large section offers articles on all of the main disciplines and discussions of the field. The second section presents articles on the key concepts of modern medieval studies and the debates therein. The third section is a lexicon of the most important text genres of the Middle Ages. The fourth section provides an

international
bio-
bibliographical
lexicon of the
most
prominent
medievalists
in all
disciplines. A
comprehensiv
e bibliography
rounds off the
compendium.
The result is a
reference
work which
exhaustively
documents
the current
status of
research in
medieval
studies and
brings the
disciplines and
experts of the
field together.
*Diu Crône and
the Medieval
Arthurian
Cycle*
Routledge

Judith H.
Anderson
conceives the
intertext as a
relation
between or
among texts
that
encompasses
both Kristevan
intertextuality
and traditional
relationships
of influence,
imitation,
allusion, and
citation. Like
the Internet,
the intertext is
a state, or
place, of
potential
expressed in
ways ranging
from
deliberate
emulation to
linguistic free
play. Relatedly, the
intertext is
also a

convenient
fiction that
enables
examination
of individual
agency and
sociocultural
determinism.
Anderson's
intertext is
allegorical
because
Spenser's
Faerie Queene
is pivotal to
her study and
because
allegory,
understood as
continued or
moving
metaphor,
encapsulates,
even as it
magnifies, the
process of
signification.
Her title
signals the
variousness of
an intertext
extending

from Chaucer through Shakespeare to Milton and the breadth of allegory itself. Literary allegory, in Anderson's view, is at once a mimetic form and a psychic one—a process thinking that combines mind with matter, emblem with narrative, abstraction with history. Anderson's first section focuses on relations between Chaucer's *Canterbury Tales* and Spenser's *The*

Faerie Queene, including the role of the narrator, the nature of the textual source, the dynamics of influence, and the bearing of allegorical narrative on lyric vision. The second centers on agency and cultural influence in a variety of Spenserian and medieval texts. Allegorical form, a recurrent concern throughout, becomes the pressing issue of section three. This

section treats plays and poems of Shakespeare and Milton and includes two intertextually relevant essays on Spenser. How *Paradise Lost* or Shakespeare's plays participate in allegorical form is controversial. Spenser's experiments with allegory revise its form, and this intervention is largely what Shakespeare and Milton find in his poetry and develop. Anderson's

book, the result of decades of teaching and writing about allegory, especially Spenserian allegory, will reorient thinking about fundamental critical issues and the landmark texts in which they play themselves out. *Chivalry, Knighthood, and War in the Middle Ages* Boydell & Brewer
A new look at the way in which medieval European literature depicts torture

and brutality. *Desire Against the Law* Taylor & Francis
As one of the most important, influential and capacious genres of the middle ages, the romance was exploited for a variety of social and cultural reasons: to celebrate and justify war and conflict, chivalric ideologies, and national, local and regional identities; to rationalize contemporary power structures, and identify the present

with the legendary past; to align individual desires and aspirations with social virtues. But the romance in turn exploited available figures of value, appropriating the tropes and strategies of religious and historical writing, and cannibalizing and recreating its own materials for heightened ideological effect. The essays in this volume consider individual romances,

groups of writings and the genre more widely, elucidating a variety of exploitative manoeuvres in terms of text, context, and intertext. Contributors: Neil Cartlidge, Ivana Djordjevic, Judith Weiss, Melissa Furrow, Rosalind Field, Diane Vincent, Corinne Saunders, Arlyn Diamond, Anna Caughey, Laura Ashe

Romance Languages Annual
Routledge
The concept of

intertextuality – namely, the meaning generated by interrelations between different texts – was coined in the 1960s among literary theorists and has been widely applied since then to many other disciplines, including music.

Intertextuality in Music: Dialogic Composition provides a systematic investigation of musical intertextuality not only as a general principle of musical creativity but

also as a diverse set of devices and techniques that have been consciously developed and applied by many composers in the pursuit of various artistic and aesthetic goals.

Intertextual techniques, as this collection reveals, have borne a wide range of results, such as parody, paraphrase, collage and dialogues with and between the past and present. In the age of sampling and remix culture,

the very notion of intertextuality seems to have gained increased momentum and visibility, even though the principle of creating new music on the basis of pre-existing music has a long history both inside and outside the Western tradition. The book provides a general survey of musical intertextuality, with a special focus on music from the second half of the twentieth century, but

also including examples ranging from the nineteenth century to the second decade of the twenty-first century. The volume is intended to inspire and stimulate new work in intertextual studies in music. *Margaret's Monsters* Taylor & Francis "Diu Crone is a bravura performance which creates a compelling new foundation myth: Camelot is transformed from its initial state of

factionalism, sexual betrayal and lack of morale under an inexperienced king to one of law, order and security symbolised by the supreme resourcefulness shown by Gawain in the unflinching service of Arthur, his liege lord. It reinvents the imaginative foundation of the Arthurian ideal, and demonstrates that the ideal maintained its appeal in Germany into the later middle ages."-
-BOOK
JACKET.

Eco's
Chaosmos
 Boydell &
 Brewer
 Written from a
 post-colonial
 North
 American
 perspective,
 this study
 considers the
 ways in which
 medieval
 British writers,
 in the wake of
 the Norman
 Conquest,
 used Arthurian
 historiography
 to reflect their
 fears about
 'colonial
 contamination
 ' and about
 borders in
 general. The
 first half of the
 study
 examines the
 presentation
 of British
 history in

works written
 on the Anglo-
 Welsh border.
 Warren then
 examines
 literature from
 the continent
 to look at
 British history
 from a
 Norman
 perspective.
 Parts of this
 study have
 been
 previously
 published.
Staging
Words,
Performing
Worlds
 Routledge
 This volume
 explores the
 fundamentals
 of intertextual
 methodology
 and
 summarizes
 recent
 scholarship on
 studies of

intertextuality
 in the
 deutero-canoni-
 cal books. The
 essays
 engage in
 comparison
 and analysis
 of text groups
 and motifs
 between
 canonical,
 deutero-canoni-
 cal and non-
 biblical texts.
 Moreover, the
 book pays
 close
 attention to
 non-literary
 relationships
 between
 different
 traditions, a
 new feature of
 research in
 intertextuality.
The Legacy of
Chrétien de
Troyes:
Chrétien et
ses

<p><u>contemporain</u> s BRILL This collection honours the scholarship of Professor David F. Johnson, exploring the wider view of medieval England and its cultural contracts with the Low Countries, and highlighting common texts, motifs, and themes across the textual traditions of Old English and later medieval romances in both English and Middle Dutch. <i>Reading the Allegorical</i></p>	<p><i>Intertext</i> Routledge While Umberto Eco's intellectual itinerary was marked by his early studies of post-Crocean aesthetics and his spectacular concentration on linguistics, information theory, structuralism, semiotics, cognitive science, and media studies, what constitutes the peculiarity of his critical and fiction writing is the tension between a typically medieval</p>	<p>search for a code and the hermeneutic representative of deconstructive tendencies. This tension between cosmos and chaos, order and disorder, is reflected in the word chaosmos. In this brilliant assessment of the philosophical basis of Eco's critical and fictional writing, Cristina Farronato explores the other distinctive aspect of Eco's thought - the struggle for a</p>
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<p>composition of opposites, the outcome deriving from his ability to elicit similar contrasts from the past and re-play them in modern terms. Focusing principally on how Eco's scholarly background influenced his study of semiotics, Farronato analyzes <i>The Name of the Rose</i> in relation to William of Ockham's epistemology, C.S. Peirce's work on abduction, and Wittgenstein's</p>	<p>theory of language. She discusses Foucault's <i>Pendulum</i> as an explicit comment on the modern debate on interpretation through a direct reference to Early Modern hermetic thought, correlates <i>The Island of the Day Before</i> as a postmodern mixture of science and superstition, and reviews Baudolino as an historical/fantastic novel that once again situates the Middle Ages in a</p>	<p>postmodern context. Eco's <i>Chaosmos</i> demonstrates how Eco's use of semiotic theory is important for an understanding of the postmodern aspects of today's literature and culture. <i>The Reform of the Frankish Church</i> BRILL This collection explores and clarifies two of the most contested ideas in literary theory - influence and intertextuality. The study of influence tends to</p>
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centre on
major authors
and canonical
works,
identifying
prior
documents as
sources or
contexts for a
given author.
Intertextuality,
on the other
hand, is a
concept
unconcerned

with authors
as individuals;
it treats all
texts as part
of a network
of discourse
that includes
culture,
history and
social
practices as
well as other
literary works.
In thirteen
essays

drawing on
the entire
spectrum of
English and
American
literary
history, this
volume
considers the
relationship
between these
two terms
across the
whole range
of their usage.