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Autore	Burns E. Jane <1948->
Titolo	Courtly love undressed : reading through clothes in medieval French culture / / E. Jane Burns
Pubbl/distr/stampa	Philadelphia, Pennsylvania : , : University of Pennsylvania Press, , 2002 ©2002
ISBN	0-8122-9124-7
Descrizione fisica	1 online resource (335 p.)
Collana	Middle Ages Series
Disciplina	840.9/355
Soggetti	French literature - To 1500 - History and criticism Clothing and dress in literature Courtly love in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Introduction The Damsel's Sleeve: Reading Through Clothes in Courtly Love -- PART I Clothing Courtly Bodies -- 1 Fortune's Gown: Material Extravagance and the Opulence of Love -- PART II Reconfiguring Desire: The Poetics of Touch -- 2 Amorous Attire: Dressing Up for Love -- 3 Love's Stitches Undone: Women's Work in the chanson de toile -- PART III Denaturalizing Sex: Women and Men on a Gendered Sartorial Continuum -- 4 Robes, Armor, and Skin -- 5 From Woman's Nature to Nature's Dress -- PART IV Expanding Courtly Space Through Eastern Riches -- 6 Saracen Silk: Dolls, Idols, and Courtly Ladies -- 7 Golden Spurs: Love in the Eastern World of Floire et Blancheflor -- Coda: Marie de Champagne and the Matiere of Courtly Love -- Notes -- Bibliography -- Index -- Acknowledgments
Sommario/riassunto	Clothing was used in the Middle Ages to mark religious, military, and chivalric orders, lepers, and prostitutes. The ostentatious display of luxury dress more specifically served as a means of self-definition for members of the ruling elite and the courtly lovers among them. In Courtly Love Undressed, E. Jane Burns unfolds the rich display of costly garments worn by amorous partners in literary texts and other cultural documents in the French High Middle Ages. Burns "reads through

clothes" in lyric, romance, and didactic literary works, vernacular sermons, and sumptuary laws to show how courtly attire is used to negotiate desire, sexuality, and symbolic space as well as social class. Reading through clothes reveals that the expression of female desire, so often effaced in courtly lyric and romance, can be registered in the poetic deployment of fabric and adornment, and that gender is often configured along a sartorial continuum, rather than in terms of naturally derived categories of woman and man. The symbolic identification of the court itself as a hybrid crossing place between Europe and the East also emerges through Burns's reading of literary allusions to the trade, travel, and pilgrimage that brought luxury cloth to France.

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Titolo

Eleanor Davies / / selected and introduced by Teresa Feroli ; general editors, Betty S. Travitsky and Patrick Cullen

Pubbl/distr/stampa

London : , : Routledge, , 2016

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Descrizione fisica

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Collana

Early Modern Englishwoman. Printed writings, 1500-1640, Series 1, Part 2 ; ; ; Volume 3

Altri autori (Persone)

CullenPatrick <1940->  
FeroliTeresa  
TravitskyBetty <1942->  
DouglasEleanor, Lady, -1652

Disciplina

248.2/9

Soggetti

Prophecies

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Nota di contenuto

Warning to the dragon -- All the kings of the earth shall prayse thee --  
Woe to the house.

Sommario/riassunto

Little is known of the upbringing of Lady Eleanor Davies, what is known is that her life was mired in both flamboyant personal conflict and in

the notoriety of the Castlehaven scandal (resulting in the execution of her brother), and that her writings were embroiled in political affairs. Married in 1609 to Sir John Davies, her husband tried to discourage her prophetic writing and burned her early treatises. Her second husband, Sir Archibald Douglas was equally critical. Once free from the censorship of her husbands, her prophetic career spanned the years between 1625 and 1652. During that time she published some 69 treatises, spent years in prison, and some time in Bedlam, and made astonishing predictions on a wide range of subjects. Viewed as both an inspired seer and a mad 'ladie' by her contemporaries, Lady Eleanor has received a great deal of scholarly attention, not least of all because of her densely allusive and complex prose style. Reproduced here is the 1625 treatise *A Warning to the Dragon and all his Angels* which is a classic example of the kind of apocalyptic writing that predominates in late-sixteenth- and early-seventeenth-century England. All the kings of the earth shall prayse thee (1633) is one of three texts that Lady Eleanor had printed in Amsterdam and is an exegetical treatise on the visions of Daniel. *Woe to the House* (1633) is the first of Lady Eleanor's four treatises that defended the innocence of her brother, Mervin Touchet.

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