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Autore	Powell Morgan <1959->
Titolo	Gender, Reading, and Truth in the Twelfth Century : The Woman in the Mirror // Morgan Powell
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ISBN	1-64189-377-X
Descrizione fisica	1 online resource (x, 419 pages) : illustrations (some color)
Collana	Medieval media cultures
Disciplina	809.021
Soggetti	Literature, Medieval - Appreciation German literature - Middle High German, 1050-1500 - History and criticism French literature - To 1500 - History and criticism Women and literature - History - To 1500 Women - Religious life - Europe - History Women - Europe - History - Middle Ages, 500-1500 Women - Books and reading - Europe - History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (pages [385]-410) and index.
Nota di contenuto	Mutations of the reading woman -- Reading as Mary did -- Constructing the woman's mirror -- Seeking the reader/ viewer of the St. Albans Psalter -- Quae est ista, quae ascendit? (Canticles 3:6) : rethinking the woman reader in Early Old French literature -- Ego dilecto meo et dilectus meus mihi (Canticles 6:2) : Mary's reading and the Epiphany of Empathy -- A new poetics for Aventure : the exposition of Wolfram von Eschenbach's Parzival -- The heart, the wound, and the word--sacred and profane.
Sommario/riassunto	The twelfth century witnessed the birth of modern Western European literary tradition: major narrative works appeared in both French and in German, founding a literary culture independent of the Latin tradition of the Church and Roman Antiquity. But what gave rise to the sudden interest in and legitimization of literature in these "vulgar tongues"? Until now, the answer has centred on the somewhat nebulous role of new female vernacular readers. Powell argues that a different appraisal

of the same evidence offers a window onto something more momentous: not "women readers" but instead a reading act conceived of as female lies behind the polysemic identification of women as the audience of new media in the twelfth century. This woman is at the centre of a re-conception of Christian knowing, a veritable revolution in the mediation of knowledge and truth. By following this figure through detailed readings of key early works, Powell unveils a surprise, a new poetics of the body meant to embrace the capacities of new audiences and viewers of medieval literature and visual art.

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