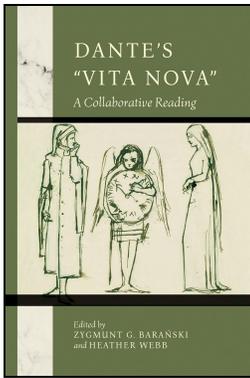


MEDIEVAL STUDIES

2023



NOTRE DAME PRESS



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Literary Criticism / Medieval Series: William and Katherine Devers Series in Dante and Medieval Italian Literature

Dante's "Vita Nova"

A Collaborative Reading

Zygmunt G. Baranski, Heather Webb

Summary

This original volume proposes a novel way of reading Dante's *Vita nova*, exemplified in a rich diversity of scholarly approaches to the text.

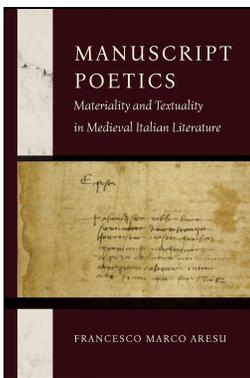
This groundbreaking volume represents the fruit of a two-year-long series of international seminars aimed at developing a fresh way of reading Dante's *Vita nova*. By analyzing each of its forty-two chapters individually, focus is concentrated on the *Vita nova* in its textual and historical context rather than on its relationship to the *Divine Comedy*. This decoupling has freed the contributors to draw attention to various important literary features of the text, including its rich and complex polysemy, as well as its structural fluidity. The volume likewise offers insights into Dante's social environment, his relationships with other poets, and Dante's evolving vision of his poetry's scope.

Contributors: Zygmunt G. Barański, Heather Webb, Claire E. Honess, Brian F. Richardson, Ruth Chester, Federica Pich, Matthew Treherne, Catherine Keen, Jennifer Rushworth, Daragh O'Connell, Sophie V. Fuller, Giulia Gaimari, Emily Kate Price, Manuele Gragnolati, Elena Lombardi, Francesca Southerden, Rebecca Bowen, Nicolò Crisafi, Lachlan Hughes, Franco Costantini, David Bowe, Tristan Kay, Filippo Gianferrari, Simon Gilson, Rebekah Locke, Luca Lombardo, Peter Dent, George Ferzoco, Paola Nasti, Rebecca Bowen, Marco Grimaldi, David G. Lummus, Helena Phillips-Robins, Aistė Kiltinavičiūtė, Alessia Carrai, Ryan Pepin, Valentina Mele, Katherine Powlesland, Simon Gilson, Federica Coluzzi, K. P. Clarke, Nicolò Maldina, Theodore J. Cachey Jr., Chiara Sbordonì, Lorenzo Dell'Oso, and Anne C. Leone.

Contributor Bio

Zygmunt G. Barański is Serena Professor Emeritus at the University of Cambridge, Emeritus R. L. Canala Professor of Romance Languages and Literatures at the University of Notre Dame.

Heather Webb is professor of medieval Italian literature and culture at the University of Cambridge.



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Manuscript Poetics

Materiality and Textuality in Medieval Italian Literature

Francesco Marco Aresu

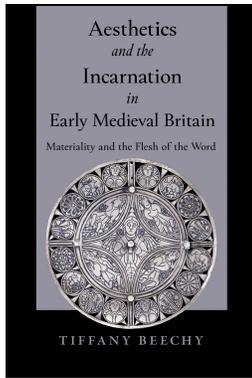
Summary

***Manuscript Poetics* explores the interrelationship between the material features of textual artifacts and the literary aspects of the medieval Italian texts they preserve.**

This original study is both an investigation into the material foundations of literature and a reflection on notions of textuality, writing, and media in late medieval and early modern Italy. Francesco Marco Aresu examines the book-objects of manuscripts and early printed editions, asking questions about the material conditions of production, circulation, and reception of literary works. He invites scholars to reconcile reading with seeing (and with touching) and to challenge contemporary presumptions about technological neutrality and the modes of interfacing and reading. *Manuscript Poetics* investigates the correspondences between textuality and materiality, content and medium, and visual-verbal messages and their physical support through readings of Dante Alighieri's *Vita nova*, Giovanni Boccaccio's *Teseida*, and Francesco Petrarca's *canzoniere* (*Rerum vulgarium fragmenta*). Aresu shows that Dante, Boccaccio, and Petrarca evaluated and deployed the tools of scribal culture to shape, signal, or layer meanings beyond those they conveyed in their written texts. Medieval texts, Aresu argues, are uniquely positioned to provide this perspective, and they are foundational to the theoretical understanding of new forms and materials in our media-saturated contemporary world.

Contributor Bio

Francesco Marco Aresu is an assistant professor of Italian and medieval studies at Wesleyan University.



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8 color illustrations, 46 b&w illustrations, 1 table
History / Europe

Aesthetics and the Incarnation in Early Medieval Britain

Materiality and the Flesh of the Word

Tiffany Beechy

Summary

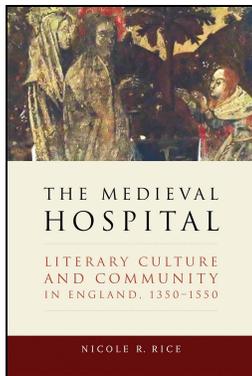
This rich study takes Insular art on its own terms, revealing a distinctive and unorthodox theology that will inevitably change how scholars view the long arc of English piety and the English literary tradition.

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.

Contributor Bio

Tiffany Beechy is professor of English at the University of Colorado Boulder. She is the author of *The Poetics of Old English*.



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25 color illustrations
Literary Criticism / Medieval
Series: ReFormations:
Medieval and Early Modern

The Medieval Hospital

Literary Culture and Community in England, 1350-1550

Nicole R. Rice

Summary

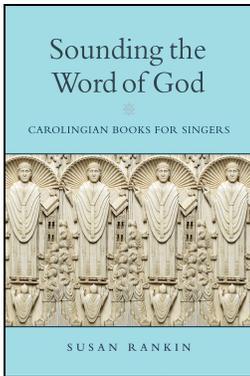
Nicole Rice’s original study analyzes the role played by late medieval English hospitals as sites of literary production and cultural contestation.

The hospitals of late medieval England defy easy categorization. They were institutions of charity, medical care, and liturgical commemoration. At the same time, hospitals were cultural spaces sponsoring the performance of drama, the composition of medical texts, and the reading of devotional prose and vernacular poetry. Such practices both reflected and connected the disparate groups—regular religious, ill and poor people, well-off retirees—that congregated in hospitals. Nicole Rice’s *The Medieval Hospital* offers the first book-length study of the place of hospitals in English literary history and cultural practice.

Rice highlights three English hospitals as porous sites whose practices translated into textual engagements with some of urban society’s most pressing concerns: charity, health, devotion, and commerce. Within these institutions, medical compendia treated the alarming bodies of women and religious anthologies translated Augustinian devotional practices for lay readers. Looking outward, religious drama and socially charged poetry publicized and interrogated hospitals’ caring functions within urban charitable economies. Hospitals provided the auspices, audiences, and authors of such disparate literary works, propelling these texts into urban social life. Between ca. 1350 and ca. 1550, English hospitals saw massive changes in their fortunes, from the devastation of the Black Death, to various fifteenth-century reform initiatives, to the creeping dissolutions of religious houses under Henry VIII and Edward VI. This volume investigates how hospitals defined and defended themselves with texts and in some cases reinvented themselves, using literary means to negotiate changed religious landscapes.

Contributor Bio

Nicole R. Rice is professor of English at St. John’s University and co-author of *The Civic Cycles: Artisan Drama and Identity in Premodern England* (University of Notre Dame Press, 2015).



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43 color illustrations, 24
music examples, 16 tables
History / Europe
Series: Conway Lectures in
Medieval Studies

Sounding the Word of God

Carolingian Books for Singers

Susan Rankin

Summary

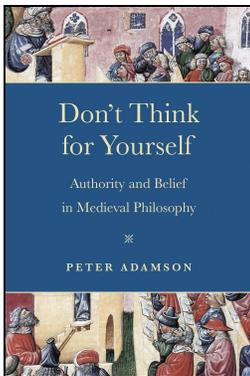
Drawing on a wide context of bookmaking, this sweeping study traces fundamental changes in books made to support musical practice during the Carolingian Renaissance.

During the late eighth and ninth centuries, there were dramatic changes in the way European medieval scribes made books for singers, moving from heavy reliance on unwritten knowledge to the introduction of musical notation into manuscripts. Well-made liturgical books were vital to the success of the Carolingian fight for Christian salvation: these were the basis for carrying out worship correctly, rendering it most effective in petitions to the Christian God. In *Sounding the Word of God*, Susan Rankin explores Carolingian concern with the expression and control of sound in writing—discernible through instructions for readers and singers visible in liturgical books. Her central focus is on books made for singers, including those made for priests. The emergence of musical notations for ecclesiastical chant and of books designed to accommodate those notations, Rankin concludes, are important aspects of the impact of Carolingian reforming zeal on material culture.

The book has three sections. Part 1 considers late antique and early medieval texts, which deal with the value of singing and its necessary regulation. Part 2 describes and investigates techniques used by Carolingian scribes to provide instructions for readers and singers. The extant books themselves are the focus of part 3. Rankin's analysis of over two hundred manuscripts and extensive supporting images represents the work of a scholar who has spent a lifetime with the sources; her explication of the images, particularly those of the earlier manuscripts, changes the way in which musicologists and liturgical scholars will view the images. Indeed, it will change the way in which they approach the unfolding history of chant and liturgy in the Carolingian period.

Contributor Bio

Susan Rankin is emeritus professor of medieval music at the University of Cambridge and Vice-Master of Emmanuel College, Cambridge. She is the author and co-editor of a number of books, including *Writing Sounds in Carolingian Europe: The Invention of Musical Notation*.



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194 Pages
Philosophy / Religious
Series: Conway Lectures in
Medieval Studies

Don't Think for Yourself

Authority and Belief in Medieval Philosophy

Peter Adamson

Summary

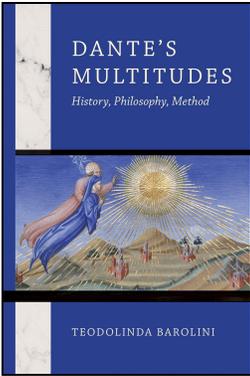
How do we judge whether we should be willing to follow the views of experts or whether we ought to try to come to our own, independent views? This book seeks the answer in medieval philosophical thought.

In this engaging study into the history of philosophy and epistemology, Peter Adamson provides an answer to a question as relevant today as it was in the medieval period: how and when should we turn to the authoritative expertise of other people in forming our own beliefs? He challenges us to reconsider our approach to this question through a constructive recovery of the intellectual and cultural traditions of the Islamic world, the Byzantine Empire, and Latin Christendom.

Adamson begins by foregrounding the distinction in Islamic philosophy between *taqlid*, or the uncritical acceptance of authority, and *ijtihad*, or judgment based on independent effort, the latter of which was particularly prized in Islamic law, theology, and philosophy during the medieval period. He then demonstrates how the Islamic tradition paves the way for the development of what he calls a "justified *taqlid*," according to which one develops the skills necessary to critically and selectively follow an authority based on their reliability. The book proceeds to reconfigure our understanding of the relation between authority and independent thought in the medieval world by illuminating how women found spaces to assert their own intellectual authority, how medieval writers evaluated the authoritative status of Plato and Aristotle, and how independent reasoning was deployed to defend one Abrahamic faith against the other. This clear and eloquently written book will interest scholars in and enthusiasts of medieval philosophy, Islamic studies, Byzantine studies, and the history of thought.

Contributor Bio

Peter Adamson is professor of philosophy at Ludwig-Maximilians-Universität München.



Dante's Multitudes

History, Philosophy, Method
Teodolinda Barolini

Summary

A critical addition to Dante studies that illuminates the poet's disruptive impact within Italian culture and foregrounds Barolini's marked contribution to the field.

In *Dante's Multitudes*, the newest addition to the renowned William and Katherine Devers Series in Dante and Medieval Italian Literature, Teodolinda Barolini gathers sixteen of her essays exploring the revolutionary character of Dante's work. Embracing the *Vita Nuova*, *De vulgari eloquentia*, *Convivio*, *Epistles*, *Monarchia*, and *Rime*, and of course the *Divine Comedy*, these essays together feature the many facets of the poet's enduring legacy.

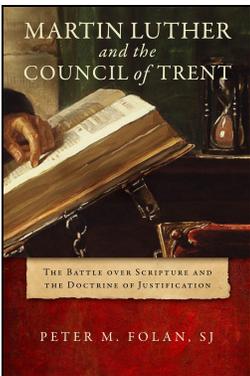
Dante's Multitudes showcases the poet's embrace of multiplicity, difference, and disruption in five parts, each with its own general focus. It begins with an introductory essay on method and the use of history in order to set the stage for the expert analyses that follow. Barolini treats various topics in Dante studies, including sexualized and racialized others in the *Comedy*, Dante's unorthodox conception of limbo, his celebration of metaphysical difference within the paradoxical unity of the *Paradiso*, and his use of Aristotle to think disruptively about wealth and society, on the one hand, and about love and compulsion, on the other. The volume closes with a final meditation on method and "critical philology," highlighting the ways in which philology has been used uncritically to bolster fallacious hermeneutical narratives about one of the West's most celebrated and influential poets. Barolini once again opens avenues for further research in this compelling collection of essays. This volume will be of interest to scholars in Dante studies, Italian studies, and medieval and Renaissance literature more broadly.

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Medieval Italian Literature

Contributor Bio

Teodolinda Barolini is the Lorenzo Da Ponte Professor of Italian at Columbia University and author of a number of books, including *The Undivine Comedy: Dethologizing Dante* and *Dante's Poets: Textuality and Truth in the "Comedy."*



Martin Luther and the Council of Trent

The Battle over Scripture and the Doctrine of Justification
Peter M. Folan SJ

Summary

Seeking to understand the doctrine of justification by way of biblical hermeneutics, this book uncovers the differences between Martin Luther and the Council of Trent that set them on a collision course for conflict, and the church toward what has arguably been its most significant division in the West.

As Catholics and Lutherans continue to engage in dialogue about their shared faith and differing confessions, the need remains for a discerning study of the ways in which the Bible functioned in the Reformation's central theological clash: the understanding and import of the doctrine of justification. Peter Folan's incisive analysis in this volume fulfills that need. Through a careful reading of the debate's most significant texts, he shows both how Martin Luther and the Council of Trent relied upon scripture to arrive at their respective formulations of the doctrine and how such seemingly divergent conclusions about the human person's salvation in Christ could be grounded in the same sacred book.

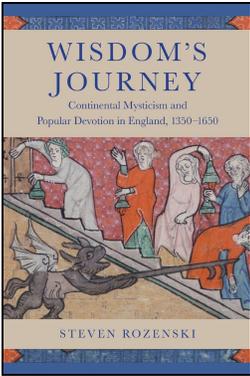
This study begins with an examination of the key texts that Luther and his allies produced on justification and then turns to their Catholic respondents, whose work would ultimately inform the Council of Trent's decree on the doctrine. By comparing precisely which texts both parties relied upon to articulate and defend their positions, Folan puts into sharp relief how infrequently both sides made use of the same biblical passages and, when they did avail themselves of the same passages, just how distinct their interpretive tendencies were. This book will be a critical addition to the libraries of scholars and students in Catholic and Lutheran biblical hermeneutics, Catholic-Lutheran dialogue, ecumenical studies, and church history.

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346 Pages
7 tables
Religion / Christian
Theology

Contributor Bio

Peter M. Folan, SJ, is an assistant professor in the Department of Theology and Religious Studies at Georgetown University.



Wisdom's Journey

Continental Mysticism and Popular Devotion in England, 1350–1650

Steven Rozenski

Summary

Steven Rozenski reopens old discussions and addresses new ones concerning late medieval devotional texts, particularly those showing continental and German influences.

For many, Martin Luther's translation of the Bible into German has come to define the spirit of the Protestant Reformation. But there existed a host of devotional and mystical writings translated into the vernacular that had more profound impacts upon lay religious practices and experiences well into the seventeenth century. Steven Rozenski explores this devotional and mystical literature in his focused study of English translations and adaptations of the works of Henry Suso, Catherine of Siena, and Thomas à Kempis, and the common devotional culture manifested in the work of Richard Rolle.

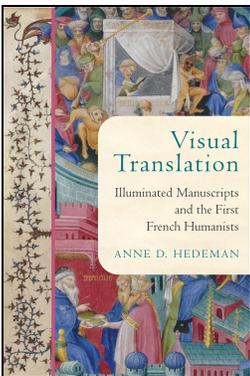
In *Wisdom's Journey*, Rozenski examines the forms and strategies of late medieval translation, of early modern engagement with Continental medieval devotion, and of the latter's literary afterlives in English-speaking communities. Suso's Rhineland mysticism, the book shows, found initial widespread influence, translation, and adaptation followed by a gradual decline; Catherine of Siena's Italian spirituality saw continued use and retranslation in post-Reformation recusant communities paralleled by vehement denunciation by English Protestants; and Thomas à Kempis's *Imitation of Christ* attained a remarkably consistent expansion of popularity, translation, and acceptance among both Catholic and Protestant readers well into the nineteenth and twentieth centuries. *Wisdom's Journey* traces this path as it reshapes our understanding of English devotional and mystical literature from the 1400s to the 1600s, illuminating its wider European context before and after the Reformations of the sixteenth century. Written primarily for scholars in medieval mysticism, Reformation studies, and translation studies, the book will also appeal to readers interested in medieval studies and English literature more broadly.

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Contributor Bio

Steven Rozenski is an assistant professor of English at the University of Rochester.



Visual Translation

Illuminated Manuscripts and the First French Humanists

Anne D. Hedeman

Summary

Visual Translation breaks new ground in the study of French manuscripts, contributing to the fields of French humanism, textual translation, and the reception of the classical tradition in the first half of the fifteenth century.

While the prominence and quality of illustrations in French manuscripts have attracted attention, their images have rarely been studied systematically as components of humanist translation. Anne D. Hedeman fills this gap by studying the humanist book production closely supervised by Laurent de Premierfait and Jean Lebègue for courtly Parisian audiences in the first half of the fifteenth century.

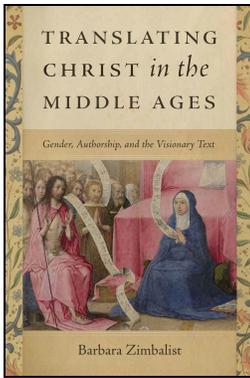
Hedeman explores how visual translation works in a series of unusually densely illuminated manuscripts associated with Laurent and Lebègue circa 1404–54. These manuscripts cover both Latin texts, such as Statius's *Thebaid* and *Achilleid*, Terence's *Comedies*, and Sallust's *Conspiracy of Cataline* and *Jurguthine War*, and French translations of Cicero's *De senectute*, Boccaccio's *De casibus virorum illustrium* and *Decameron*, and Bruni's *De bello Punico primo*. Illuminations constitute a significant part of these manuscripts' textual apparatus, which helped shape access to and interpretation of the texts for a French audience. Hedeman considers them as a group and reveals Laurent's and Lebègue's growing understanding of visual rhetoric and its ability to visually translate texts originating in a culture removed in time or geography for medieval readers who sought to understand them. The book discusses what happens when the visual cycles so carefully devised in collaboration with libraries and artists by Laurent and Lebègue escaped their control in a process of normalization. With over 180 color images, this major reference book will appeal to students and scholars of French, comparative literature, art history, history of the book, and translation studies.

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Contributor Bio

Anne D. Hedeman is the Judith Harris Murphy Distinguished Professor of Art History at the University of Kansas. She is the author and co-editor of a number of books, including *Inscribing Knowledge in the Medieval Book*.



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Literary Criticism / Medieval

Translating Christ in the Middle Ages

Gender, Authorship, and the Visionary Text

Barbara Zimbalist

Summary

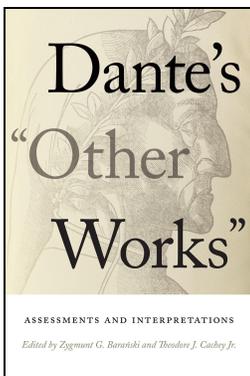
This study reveals how women's visionary texts played a central role within medieval discourses of authorship, reading, and devotion.

From the twelfth to the fifteenth centuries, women across northern Europe began committing their visionary conversations with Christ to the written word. Translating Christ in this way required multiple transformations: divine speech into human language, aural event into textual artifact, visionary experience into linguistic record, and individual encounter into communal repetition. This ambitious study shows how women's visionary texts form an underexamined literary tradition within medieval religious culture. Barbara Zimbalist demonstrates how, within this tradition, female visionaries developed new forms of authorship, reading, and devotion. Through these transformations, the female visionary authorized herself and her text, and performed a rhetorical *imitatio Christi* that offered models of interpretive practice and spoken devotion to her readers.

This literary-historical tradition has not yet been fully recognized on its own terms. By exploring its development in hagiography, visionary texts, and devotional literature, Zimbalist shows how this literary mode came to be not only possible but widespread and influential. She argues that women's visionary translation reconfigured traditional hierarchies and positions of spiritual power for female authors and readers in ways that reverberated throughout late-medieval literary and religious cultures. In translating their visionary conversations with Christ into vernacular text, medieval women turned themselves into authors and devotional guides, and formed their readers into textual communities shaped by gendered visionary experiences and spoken *imitatio Christi*.

Contributor Bio

Barbara Zimbalist is associate professor of English at the University of Texas at El Paso.



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Medieval Italian Literature

Dante's "Other Works"

Assessments and Interpretations

Zygmunt G. Baranski, Theodore J. Cachey, Jr.

Summary

Prominent Dante scholars from the United States, Italy, and the United Kingdom contribute original essays to the first critical companion in English to Dante's "other works."

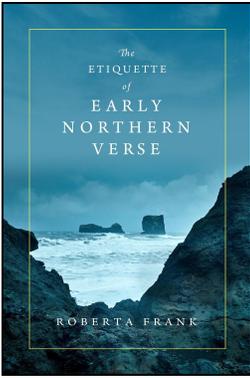
Rather than speak of Dante's "minor works," according to a tradition of Dante scholarship going back at least to the eighteenth century, this volume puts forward the designation "other works" both in light of their enhanced status and as part of a general effort to reaffirm their value as autonomous works. Indeed, had Dante never written the *Commedia*, he would still be considered the most important writer of the late Middle Ages for the originality and inventiveness of the other works he wrote besides his monumental poem, including the *Rime*, the *Fiore*, the *Detto d'amore*, the *Vita nova*, the *Epistles*, the *Convivio*, the *De vulgari eloquentia*, the *Monarchia*, the *Egloge*, and the *Questio de aqua et terra*. Each contributor to this volume addresses one of the "other works" by presenting the principal interpretative trends and questions relating to the text, and by focusing on aspects of particular interest. Two essays on the relationship between the "other works" and the issues of philosophy and theology are included. *Dante's "Other Works"* will interest Dantisti, medievalists, and literary scholars at every stage of their career.

Contributors: Manuele Gragnolati, Christopher Kleinhenz, Zygmunt G. Barański, Claire E. Honess, Simon Gilson, Mirko Tavoni, Paola Nasti, Theodore J. Cachey, Jr., David G. Lummus, Luca Bianchi, and Vittorio Montemaggi.

Contributor Bio

Zygmunt G. Barański is Serena Professor of Italian Emeritus at the University of Cambridge and R. L. Canala Professor of Romance Languages & Literatures Emeritus at the University of Notre Dame.

Theodore J. Cachey, Jr., is Fabiano Collegiate Chair of Italian Studies and Ravarino Family Director of the Center for Italian Studies at the University of Notre Dame.



The Etiquette of Early Northern Verse

Roberta Frank

Summary

In *The Etiquette of Early Northern Verse*, Roberta Frank peers into the northern poet's workshop, eavesdropping as Old English and Old Norse verse reveal their craft secrets.

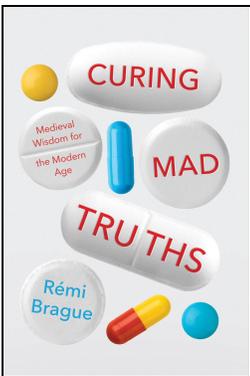
This book places two vernacular poetries of the long Viking Age into conversation, revealing their membership in a single community of taste, a traditional stylistic ecology that did serious political and historical work. Each chapter seeks the codes of a now-extinct verse technique. The first explores the underlying architecture of the two poetries, their irregularities of pace, startling formal conventions, and tight verbal detail work. The passage of time has worn away most of the circumstantial details that literary scholars in later periods take for granted, but the public relations savvy and aural and syntactic signals of early northern verse remain to some extent retrievable and relatable, an etiquette prized and presumably understood by its audiences. The second and longest chapter investigates the techniques used by early northern poets to retrieve and organize the symmetries of language. It illustrates how supererogatory alliteration and rhyme functioned as aural punctuation, marking off structural units and highlighting key moments in the texts. The third and final chapter describes the extent to which both corpora revealed in negations, litotes, indirection, and down-toners, modes that forced audiences to read between half-lines, to hear what was not said. By decluttering and stripping away excess, by drawing words through a tight mesh of meter, alliteration, and rhyme, the early northern poet filtered out dross and stitched together a poetics of stark contrasts and forebodings. Poets and lovers of poetry of all periods and places will find much to enjoy here. So will students in Old English and Old Norse courses.

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Contributor Bio

Roberta Frank is the Marie Borroff Professor Emerita of English at Yale University. Over the past half century, she has published many essays on the style, form, and history of Old English and Old Norse poetry. Her first sole-authored book was *Old Norse Court Poetry*.



Curing Mad Truths

Medieval Wisdom for the Modern Age

Rémi Brague

Summary

In his first book composed in English, Rémi Brague maintains that there is a fundamental problem with modernity: we no longer consider the created world and humanity as intrinsically valuable. *Curing Mad Truths*, based on a number of Brague's lectures to English-speaking audiences, explores the idea that humanity must return to the Middle Ages. Not the Middle Ages of purported backwardness and barbarism, but rather a Middle Ages that understood creation—including human beings—as the product of an intelligent and benevolent God. The positive developments that have come about due to the modern project, be they health, knowledge, freedom, or peace, are not grounded in a rational project because human existence itself is no longer the good that it once was. Brague turns to our intellectual forebears of the medieval world to present a reasoned argument as to why humanity and civilizations are goods worth promoting and preserving.

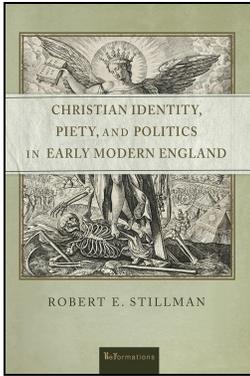
Curing Mad Truths will be of interest to a learned audience of philosophers, historians, and medievalists.

Contributor Bio

Rémi Brague is emeritus professor of medieval and Arabic philosophy at the University of Paris I and Romano Guardini Chair Emeritus of Philosophy at Ludwig-Maximilians-Universität (Munich). He is the author of a number of books, including *The Kingdom of Man: Genesis and Failure of the Modern Project* (University of Notre Dame Press, 2018).

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History / Europe
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Christian Identity, Piety, and Politics in Early Modern England

Robert E. Stillman

Summary

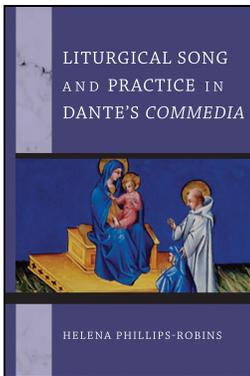
This book challenges the adequacy of identifying religious identity with confessional identity.

The Reformation complicated the issue of religious identity, especially among Christians for whom confessional violence at home and religious wars on the continent had made the darkness of confessionalization visible. Robert E. Stillman explores the identity of “Christians without names,” as well as their agency as cultural actors in order to recover their consequence for early modern religious, political, and poetic history.

Stillman argues that questions of religious identity have dominated historical and literary studies of the early modern period for over a decade. But his aim is not to resolve the controversies about early modern religious identity by negotiating new definitions of English Protestants, Catholics, or “moderate” and “radical” Puritans. Instead, he provides an understanding of the culture that produced such a heterogeneous range of believers by attending to particular figures, such as Antonio del Corro, John Harington, Henry Constable, and Aemilia Lanyer, who defined their pious identity by refusing to assume a partisan label for themselves. All of the figures in this study attempted as Christians to situate themselves beyond, between, or against particular confessions for reasons that both foreground pious motivations and inspire critical scrutiny. The desire to move beyond confessions enabled the birth of new political rhetorics promising inclusivity for the full range of England’s Christians and gained special prominence in the pursuit of a still-imaginary Great Britain. *Christian Identity, Piety, and Politics in Early Modern England* is a book that early modern literary scholars need to read. It will also interest students and scholars of history and religion.

Contributor Bio

Robert E. Stillman is professor of English at the University of Tennessee, Knoxville. He is author and editor of a number of books, including *Philip Sidney and the Poetics of Renaissance Cosmopolitanism*.



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Literary Criticism / Medieval
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Devers Series in Dante and
Medieval Italian Literature

Liturgical Song and Practice in Dante's Commedia

Helena Phillips-Robins

Summary

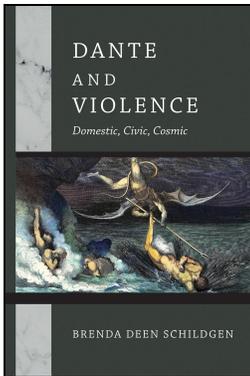
This study explores ways in which Dante presents liturgy as enabling humans to encounter God.

In *Liturgical Song and Practice in Dante's "Commedia,"* Helena Phillips-Robins explores for the first time the ways in which the relationship between humanity and divinity is shaped through the performance of liturgy in the *Commedia*. The study draws on largely untapped thirteenth-century sources to reconstruct how the songs and prayers performed in the *Commedia* were experienced and used in late medieval Tuscany. Phillips-Robins shows how in the *Commedia* Dante refashions religious practices that shaped daily life in the Middle Ages and how Dante presents such practices as transforming and sustaining relationships between humans and the divine. The study focuses on the types of engagement that Dante’s depictions of liturgical performance invite from the reader. Based on historically attentive analysis of liturgical practice and on analysis of the experiential and communal nature of liturgy, Phillips-Robins argues that Dante invites readers themselves to perform the poem’s liturgical songs and, by doing so, to enter into relationship with the divine. Dante calls not only for readers’ interpretative response to the *Commedia* but also for their performative and spiritual activity.

Focusing on *Purgatorio* and *Paradiso*, Phillips-Robins investigates the particular ways in which relationships both between humans and between humans and God can unfold through liturgy. Her book includes explorations of liturgy as a means of enacting communal relationships that stretch across time and space; the Christological implications of participating in liturgy; the interplay of the personal and the shared enabled by the language of liturgy; and liturgy as a living out of the theological virtues of faith, hope, and love. The book will interest students and scholars of Dante studies, medieval Italian literature, and medieval theology.

Contributor Bio

Helena Phillips-Robins is a research fellow of Selwyn College, University of Cambridge.



Dante and Violence

Domestic, Civic, Cosmic

Brenda Deen Schildgen

Summary

This study explores how Dante represents violence in the *Comedy* and reveals the connection between contemporary private and public violence and civic and canon law violations.

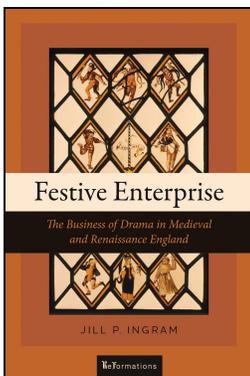
Although a number of articles have addressed particular aspects of violence in discrete parts of Dante's oeuvre, a systematic treatment of violence in the *Commedia* is lacking. This ambitious overview of violence in Dante's literary works and his world examines cases of violence in the domestic, communal, and cosmic spheres while taking into account medieval legal approaches to rights and human freedom that resonate with the economy of justice developed in the *Commedia*. Exploring medieval concerns with violence both in the home and in just war theory, as well as the Christian theology of the Incarnation and Redemption, Brenda Deen Schildgen examines violence in connection to the natural rights theory expounded by canon lawyers beginning in the twelfth century. Partially due to the increased attention to its Greco-Roman cultural legacy, the twelfth-century Renaissance produced a number of startling intellectual developments, including the emergence of codified canon law and a renewed interest in civil law based on Justinian's sixth-century *Corpus juris civilis*. Schildgen argues that, in addition to "divine justice," Dante explores how the human system of justice, as exemplified in both canon and civil law and based on natural law and legal concepts of human freedom, was consistently violated in the society of his era. At the same time, the redemptive violence of the Crucifixion, understood by Dante as the free act of God in choosing the Incarnation and death on the cross, provides the model for self-sacrifice for the communal good. This study, primarily focused on Dante's representation of his contemporary reality, demonstrates that the punishments and rewards in Dante's heaven and hell, while ostensibly a staging of his vision of eternal justice, may in fact be a direct appeal to his readers to recognize the crimes that pervade their own world.

Contributor Bio

Brenda Deen Schildgen is distinguished professor emerita of comparative literature at the University of California, Davis.

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Festive Enterprise

The Business of Drama in Medieval and Renaissance England

Jill P. Ingram

Summary

***Festive Enterprise* reveals marketplace pressures at the heart of dramatic form in medieval and Renaissance drama.**

In *Festive Enterprise*, Jill P. Ingram merges the history of economic thought with studies of theatricality and spectatorship to examine how English Renaissance plays employed forms and practices from medieval and traditional entertainments to signal the expectation of giving from their audiences. Resisting the conventional divide between medieval and Renaissance, *Festive Enterprise* takes a trans-Reformation view of dramaturgical strategies, which reflected the need to generate both income and audience assent. By analyzing a wide range of genres (such as civic ceremonial, mummings, interludes, scripted plays, and university drama) and a diverse range of venues (including great halls, city streets, the Inns of Court, and public playhouses), Ingram demonstrates how early moderns borrowed medieval money-gatherers' techniques to signal communal obligations and rewards for charitable support of theatrical endeavors. Ingram shows that economics and drama cannot be considered as separate enterprises in the medieval and Renaissance periods. Rather, marketplace pressures were at the heart of dramatic form in medieval and Renaissance drama alike.

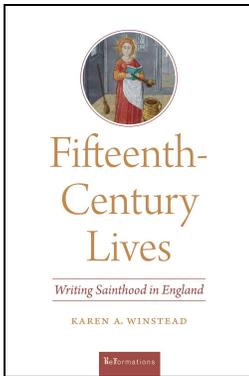
Festive Enterprise is an original study that traces how economic forces drove creativity in drama from medieval civic processions and guild cycle plays to the early Renaissance. It will appeal to scholars of medieval and early modern drama, theater historians, religious historians, scholars of Renaissance drama, and students in English literature, drama, and theater.

Contributor Bio

Jill P. Ingram is associate professor of English at Ohio University. She is the editor of the New Kittredge edition of Shakespeare's *Love's Labour's Lost* and author of *Idioms of Self-Interest: Credit, Identity, and Property in English Renaissance Literature*.

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220 Pages
Literary Criticism / European
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Fifteenth-Century Lives

Writing Sainthood in England

Karen A. Winstead

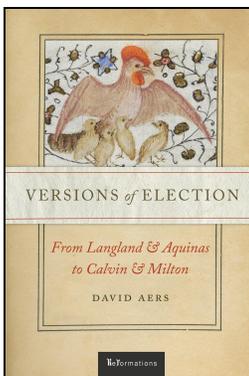
Summary

In *Fifteenth-Century Lives*, Karen A. Winstead identifies and explores a major shift in the writing of Middle English saints' lives. As she demonstrates, starting in the 1410s and '20s, hagiography became more character-oriented, more morally complex, more deeply embedded in history, and more politically and socially engaged. Further, it became more self-consciously literary and began to feature women more prominently—and not only traditional virgin martyrs but also matrons and contemporary holy women. Winstead shows that this literature placed a premium on scholarship and teaching. Hagiography celebrated educators and scholars to a greater extent than ever before and became a vehicle for educating readers about Christian dogma. Focusing both on authors well known, such as John Lydgate and Margery Kempe, and on others less known, such as Osbern Bokenham and John Capgrave, Winstead argues that the values promoted by fifteenth-century hagiography helped to shape the reformist impulses that eventually produced the Reformation. Moreover, these values continued to influence post-Reformation hagiography, both Protestant and Catholic, well into the seventeenth century.

In exploring these trends in fifteenth-century hagiography, identifying the factors that contributed to their emergence, and tracing their influence in later periods, *Fifteenth-Century Lives* marks an important contribution to revisionary scholarship on fifteenth-century literature. It will appeal to students and scholars of late medieval English literature and late medieval religion.

Contributor Bio

Karen A. Winstead is professor of English at the Ohio State University. She is the author and translator of a number of books, including *The Life of Saint Katherine of Alexandria* by John Capgrave (University of Notre Dame Press, 2011).



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Versions of Election

From Langland and Aquinas to Calvin and Milton

David Aers

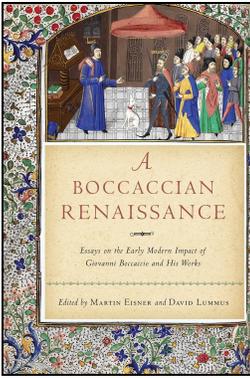
Summary

Concepts of predestination and reprobation were central issues in the Protestant Reformation, especially within Calvinist churches, and thus have often been studied primarily in the historical context of the sixteenth and seventeenth centuries. In *Versions of Election: From Langland and Aquinas to Calvin and Milton*, David Aers takes a longer view of these key issues in Christian theology. With meticulous attention to the texts of medieval and early modern theologians, poets, and popular writers, this book argues that we can understand the full complexity of the history of various teachings on the doctrine of election only through a detailed diachronic study that takes account of multiple periods and disciplines. Throughout this wide-ranging study, Aers examines how various versions of predestination and reprobation emerge and re-emerge in Christian tradition from the Middle Ages through the seventeenth century. Starting with incisive readings of medieval works by figures such as William Langland, Thomas Aquinas, and Robert Holcot, and continuing on to a nuanced consideration of texts by Protestant thinkers and writers, including John Calvin, Arthur Dent, William Twisse, and John Milton (among others), Aers traces the twisting and unpredictable history of prominent versions of predestination and reprobation across the divide of the Reformation and through a wide variety of genres. In so doing, Aers offers not only a detailed study of election but also important insights into how Christian tradition is made, unmade, and remade.

Versions of Election is an original, cross-disciplinary study that touches upon the fields of literature, theology, ethics, and politics, and makes important contributions to the study of both medieval and early modern intellectual and literary history. It will appeal to academics in these fields, as well as clergy and other educated readers from a wide variety of denominations.

Contributor Bio

David Aers is James B. Duke Distinguished Professor of English and Historical Theology with appointments in both the English Department and in the Divinity School at Duke University. His many publications include *Salvation and Sin: Augustine, Langland, and Fourteenth-Century Theology* (2009) and *Beyond Reformation?:*



A Boccaccian Renaissance

Essays on the Early Modern Impact of Giovanni Boccaccio and His Works

Martin Eisner, David Lummus

Summary

A Boccaccian Renaissance brings together essays written by internationally recognized scholars in diverse national traditions to respond to the largely unaddressed question of Boccaccio's impact on early modern literature and culture in Italy and Europe. Martin Eisner and David Lummus co-edit the first comprehensive examination in English of Boccaccio's impact on the Renaissance.

The essays investigate what it means to follow a Boccaccian model, in tandem with or in place of ancient authors such as Vergil or Cicero, or modern poets such as Dante or Petrarch. The book probes how deeply the Latin and vernacular works of Boccaccio spoke to the Renaissance humanists of the fifteenth century. It treats not only the literary legacy of Boccaccio's works but also their paradoxical importance for the history of the Italian language and reception in theater and books of conduct.

While the geographical focus of many of the essays is on Italy, the volume concludes with three studies that open new inroads to understanding his influence on Spanish, French, and English writers across the sixteenth century. The book will appeal strongly to scholars and students of Boccaccio, the Italian and European Renaissance, and Italian literature.

Contributors: Jonathan Combs-Schilling, Rhiannon Daniels, Martin Eisner, Simon Gilson, James Hankins, Timothy Kircher, Victoria Kirkham, David Lummus, Ronald L. Martinez, Ignacio Navarrete, Brian Richardson, Marc Schachter, Michael Sherberg, and Janet Levarie Smarr

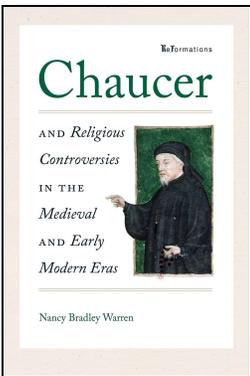
Contributor Bio

Martin Eisner is associate professor of Italian studies at Duke University. He is the author of *Boccaccio and the Invention of Italian Literature: Dante, Petrarch, Cavalcanti, and the Authority of the Vernacular*.

David Lummus is assistant director of the Center for Italian Studies at the University of Notre Dame and editor of the American Boccaccio Association's *Lectura Boccaccii* for Day 6 of the *Decameron*.

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Chaucer and Religious Controversies in the Medieval and Early Modern Eras

Nancy Bradley Warren

Summary

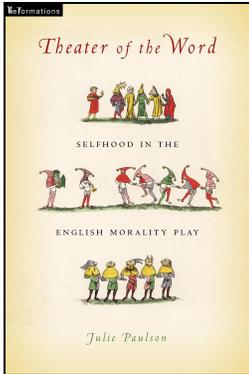
Chaucer and Religious Controversies in the Medieval and Early Modern Eras adopts a comparative, boundary-crossing approach to consider one of the most canonical of literary figures, Geoffrey Chaucer. The idea that Chaucer is an international writer raises no eyebrows. Similarly, a claim that Chaucer's writings participate in English confessional controversies in his own day and afterward provokes no surprise. This book breaks new ground by considering Chaucer's Continental interests as they inform his participation in religious debates concerning such subjects as female spirituality and Lollardy. Similarly, this project explores the little-studied ways in which those who took religious vows, especially nuns, engaged with works by Chaucer and in the Chaucerian tradition. Furthermore, while the early modern "Protestant Chaucer" is a familiar figure, this book explores the creation and circulation of an early modern "Catholic Chaucer" that has not received much attention. This study seeks to fill gaps in Chaucer scholarship by situating Chaucer and the Chaucerian tradition in an international textual environment of religious controversy spanning four centuries and crossing both the English Channel and the Atlantic Ocean. This book presents a nuanced analysis of the high stakes religiopolitical struggle inherent in the creation of the canon of English literature, a struggle that participates in the complex processes of national identity formation in Europe and the New World alike.

Contributor Bio

Nancy Bradley Warren is professor of English at Texas A&M University. She is the author of a number of books, including *The Embodied Word: Female Spiritualities, Contested Orthodoxies, and English Religious Cultures, 1350–1700* (University of Notre Dame Press, 2010).

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Theater of the Word

Selfhood in the English Morality Play

Julie Paulson

Summary

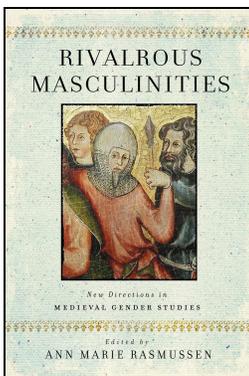
In *Theater of the Word: Selfhood in the English Morality Play*, Julie Paulson sheds new light on medieval constructions of the self as they emerge from within a deeply sacramental culture. The book examines the medieval morality play, a genre that explicitly addresses the question of what it means to be human and takes up the ritual traditions of confession and penance, long associated with medieval interiority, as its primary subjects.

The morality play is allegorical drama, a "theater of the word," that follows a penitential progression in which an everyman figure falls into sin and is eventually redeemed through penitential ritual. Written during an era of reform when the ritual life of the medieval Church was under scrutiny, the morality plays as a whole insist upon a self that is first and foremost performed—constructed, articulated, and known through ritual and other communal performances that were interwoven into the fabric of medieval life.

This fascinating look at the genre of the morality play will be of keen interest to scholars of medieval drama and to those interested in late medieval culture, sacramentalism, penance and confession, the history of the self, and theater and performance.

Contributor Bio

Julie Paulson is professor of English at San Francisco State University.



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History / Europe

Rivalrous Masculinities

New Directions in Medieval Gender Studies

Ann Marie Rasmussen

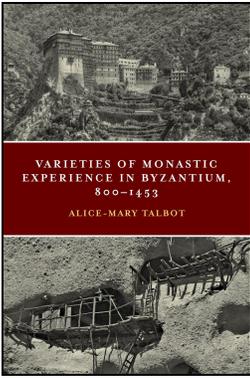
Summary

Bringing together the work of both leading and emerging scholars in the field of medieval gender studies, the essays in *Rivalrous Masculinities* advance our understanding of medieval masculinity as a pluralized category and as an intersectional category of gender. The essays in this volume are distinguished by a conceptual focus that goes beyond heteronormativity and by their attention to constructions of medieval masculinity in the context of femininity, class, religion, and place. Some widen the field of medieval gender studies inquiry to include explorations of medieval friendship as a framework or culture of arousal and deep emotionality that produced multiple, complex ways of living intensely with respect to gender and sexuality, without reducing all forms of intimacy to implicit sexuality. Some examine intersections of identity, explicating change and difference in conventional modes of gender with regards to regional culture, religion, race, or class. In order to ground this intersectional and interdisciplinary approach with the appropriate disciplinary expertise, the essays in this volume represent a broad cross-section of disciplines: art history, religious studies, history, and French, Italian, German, Yiddish, Middle English, and Old English literature. Together, they open up new intellectual vistas for future research in the field of medieval gender studies.

Contributors include: Ann Marie Rasmussen, Clare A. Lees, Gillian R. Overing, J. Christian Straubhaar-Jones, Astrid Lembke, Darrin Cox, F. Regina Psaki, Corinne Wieben, Ruth Mazo Karras, Diane Wolfthal, Karma Lochrie, and Andreas Krass.

Contributor Bio

Ann Marie Rasmussen is the Right Honourable John G. Diefenbaker Memorial Chair of German Literary Studies at the University of Waterloo. She is the author and editor of a number of books, including *Visuality and Materiality in the Story of Tristan and Isolde*, co-edited with Jutta Eming and Kathryn Starkey (University of Notre Dame Press, 2012).



Varieties of Monastic Experience in Byzantium, 800-1453

Alice-Mary Talbot

Summary

In this unprecedented introduction to Byzantine monasticism, based on the Conway Lectures she delivered at the University of Notre Dame in 2014, Alice-Mary Talbot surveys the various forms of monastic life in the Byzantine Empire between the ninth and fifteenth centuries. It includes chapters on male monastic communities (mostly cenobitic, but some idiorhythmic in late Byzantium), nuns and nunneries, hermits and holy mountains, and a final chapter on alternative forms of monasticism, including recluses, stylites, wandering monks, holy fools, nuns disguised as monks, and unaffiliated monks and nuns.

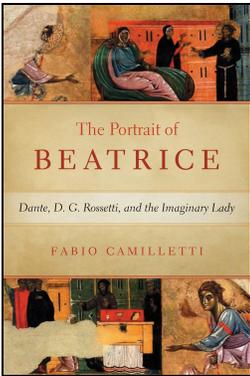
This original monograph does not attempt to be a history of Byzantine monasticism but rather emphasizes the multiplicity of ways in which Byzantine men and women could devote their lives to service to God, with an emphasis on the tension between the two basic modes of monastic life, cenobitic and eremitic. It stresses the individual character of each Byzantine monastic community in contrast to the monastic orders of the Western medieval world, and yet at the same time demonstrates that there were more connections between certain groups of monasteries than previously realized. The most original sections include an in-depth analysis of the challenges facing hermits in the wilderness, and special attention to enclosed monks (recluses) and urban monks and nuns who lived independently outside of monastic complexes. Throughout, Talbot highlights some of the distinctions between the monastic life of men and women, and makes comparisons of Byzantine monasticism with its Western medieval counterpart.

Contributor Bio

Alice-Mary Talbot is the editor of the Byzantine Greek series of the Dumbarton Oaks Medieval Library and director emerita of Byzantine Studies at Dumbarton Oaks. She is the author and editor of a number of books, including service as the executive editor of the three-volume *Oxford Dictionary of Byzantium*.

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Portrait of Beatrice

Dante, D. G. Rossetti, and the Imaginary Lady

Fabio Camilletti

Summary

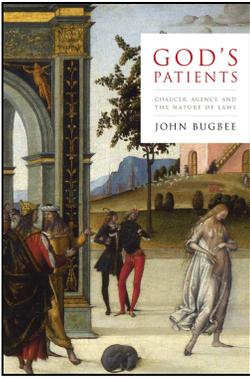
The Portrait of Beatrice examines both Dante's and D. G. Rossetti's intellectual experiences in the light of a common concern about visibility. Both render, in different times and contexts, something that resists clear representation, be it the divine beauty of the angel-women or the depiction of the painter's own interiority in a secularized age. By analyzing Dante's *Vita Nova* alongside Rossetti's *Hand and Soul* and *St. Agnes of Intercession*, which inaugurates the Victorian genre of 'imaginary portrait' tales, this book examines how Dante and Rossetti explore the tension between word and image by creating 'imaginary portraits.' The imaginary portrait—Dante's sketched angel appearing in the *Vita Nova* or the paintings evoked in Rossetti's narratives—is not (only) a non-existent artwork: it is an artwork whose existence lies elsewhere, in the words alluding to its inexpressible quality. At the same time, thinking of Beatrice as an 'imaginary Lady' enables us to move beyond the debate about her actual existence. Rather, it allows us to focus on her reality as a miracle made into flesh, which language seeks incessantly to grasp. Thus, the intergenerational dialogue between Dante and Rossetti—and between thirteenth and nineteenth centuries, literature and painting, Italy and England—takes place between different media, oscillating between representation and denial, mimesis and difference, concealment and performance. From medieval Florence to Victorian London, Beatrice's 'imaginary portrait' touches upon the intertwining of desire, poetry, and art-making in Western culture.

Contributor Bio

Fabio Camilletti is reader at the School of Modern Languages and Cultures at the University of Warwick. He is the author of a number of books, including *Leopardi's Nymphs: Grace, Melancholy, and the Uncanny*.

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Literary Criticism / Medieval

God's Patients

Chaucer, Agency, and the Nature of Laws

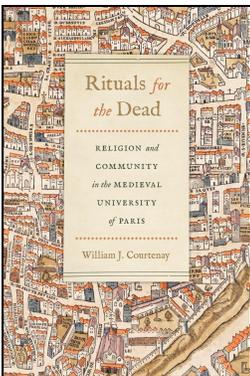
John Bugbee

Summary

God's Patients approaches some of Chaucer's most challenging poems with two philosophical questions in mind: How does action relate to passion, to being-acted-on? And what does it mean to submit one's will to a law? Responding to critics (Jill Mann, Mark Miller) who have pointed out the subtlety of Chaucer's approach to such fundamentals of ethics, John Bugbee seeks the source of the subtlety and argues that much of it is ready to hand in a tradition of religious (and what we would today call "mystical") writing that shaped the poet's thought. Bugbee considers the Clerk's, Man of Law's, Knight's, Franklin's, Physician's, and Second Nun's Tales in juxtaposition with an excellent informant on a major stream of medieval religious culture, Bernard of Clairvaux, whose works lay out ethical ideas closely matching those detectable beneath the surface of the poems. While some of the positions that emerge—most spectacularly the notion that the highest states of human being are ones in which activity and passivity cannot be disentangled—are anathema to much modern ethical thought, *God's Patients* provides evidence that they were relatively common in the Middle Ages. The book offers striking new readings of Chaucer's poems; it proposes a nuanced hermeneutical approach that should prove fruitful in reading a number of other high- and late-medieval works; and, by showing how assumptions about its two fundamental questions have shifted since Chaucer's time, it provides a powerful new way of thinking about the transition between the Middle Ages and modernity.

Contributor Bio

John Bugbee has taught at the University of Virginia, the University of Texas, and Mount St. Mary's University (Maryland). He is currently a visiting scholar in English at the University of Virginia.



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40 halftones and 3 maps
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Rituals for the Dead

Religion and Community in the Medieval University of Paris

William J. Courtenay

Summary

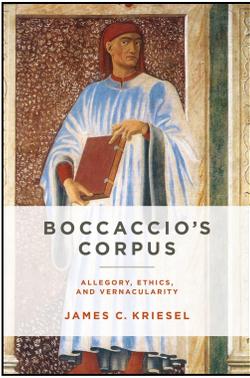
In his fascinating new book, based on the Conway Lectures he delivered at Notre Dame in 2016, William Courtenay examines aspects of the religious life of one medieval institution, the University of Paris, in the thirteenth and fourteenth centuries. In place of the traditional account of teaching programs and curriculum, however, the focus here is on religious observances and the important role that prayers for the dead played in the daily life of masters and students.

Courtenay examines the university as a consortium of sub-units in which the academic and religious life of its members took place, and in which prayers for the dead were a major element. Throughout the book, Courtenay highlights reverence for the dead, which preserved their memory and was believed to reduce the time in purgatory for deceased colleagues and for founders of and donors to colleges. The book also explores the advantages for poor scholars of belonging to a confraternal institution that provided benefits to all members regardless of social background, the areas in which women contributed to the university community, including the founding of colleges, and the growth of Marian piety, seeking her blessing as patron of scholarship and as protector of scholars. Courtenay looks at attempts to offset the inequality between the status of masters and students, rich and poor, and college founders and fellows, in observances concerned with death as well as rewards and punishments in the afterlife.

Rituals for the Dead is the first book-length study of religious life and remembrances for the dead at the medieval University of Paris. Scholars of medieval history will be an eager audience for this title.

Contributor Bio

William J. Courtenay is the Charles Homer Haskins Professor Emeritus of Medieval History at the University of Wisconsin-Madison.



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Boccaccio's Corpus

Allegory, Ethics, and Vernacularity

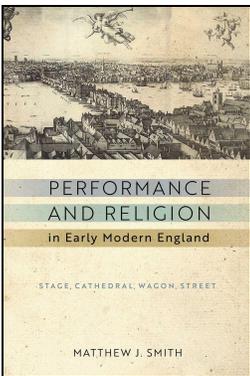
James C. Kriesel

Summary

In *Boccaccio's Corpus*, James C. Kriesel explores how medieval ideas about the body and gender inspired Boccaccio's vernacular and Latin writings. Scholars have observed that Boccaccio distinguished himself from Dante and Petrarch by writing about women, erotic acts, and the sexualized body. On account of these facets of his texts, Boccaccio has often been heralded as a protorealistic author who invented new literatures by eschewing medieval modes of writing. This study revises modern scholarship by showing that Boccaccio's texts were informed by contemporary ideas about allegory, gender, and theology. Kriesel proposes that Boccaccio wrote about women to engage with debates concerning the dignity of what was coded as female in the Middle Ages. This encompassed varieties of mundane experiences, somatic spiritual expressions, and vernacular texts. Boccaccio championed the feminine to counter the diverse writers who thought that men, ascetic experiences, and Latin works had more dignity than women and female cultures. Emboldened by literary and religious ideas about the body, Boccaccio asserted that his "feminine" texts could signify as efficaciously as Dante's *Divine Comedy* and Petrarch's classicizing writings. Indeed, he claimed that they could even be more effective in moving an audience because of their affective nature—namely, their capacity to attract, entertain, and stimulate readers. Kriesel argues that Boccaccio drew on medieval traditions to highlight the symbolic utility of erotic literatures and to promote cultures associated with women.

Contributor Bio

James C. Kriesel is assistant professor of Italian at Villanova University.



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Drama / Medieval
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Performance and Religion in Early Modern England

Stage, Cathedral, Wagon, Street

Matthew J. Smith

Summary

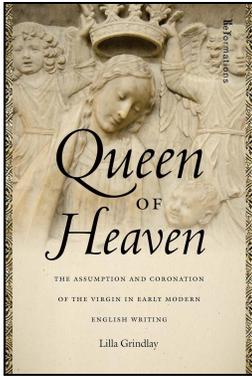
In *Performance and Religion in Early Modern England*, Matthew J. Smith seeks to expand our view of "theatrical." By revealing the creative and phenomenal ways that performances reshaped religious material in early modern England, he offers a more inclusive and integrative view of performance culture.

Smith argues that early modern theatrical and religious practices are better understood through a comparative study of multiple performance types: not only commercial plays but also ballads, jigs, sermons, pageants, ceremonies, and festivals. Our definition of performance culture is augmented by the ways these events looked, sounded, felt, and even tasted to their audiences. This expanded view illustrates how the post-Reformation period utilized new capabilities brought about by religious change and continuity alike. Smith posits that theatrical practice at this time was acutely aware of its power not just to imitate but to work performatively, and to create spaces where audiences could both imaginatively comprehend and immediately enact their social, festive, ethical, and religious overtures.

Each chapter in the book builds on the previous ones to form a cumulative overview of early modern performance culture. This book is unique in bringing this variety of performance types, their archives, venues, and audiences together at the crossroads of religion and theater in early modern England. Scholars, graduate and undergraduate students, and those generally interested in the Renaissance will enjoy this book.

Contributor Bio

Matthew J. Smith is associate professor of English at Azusa Pacific University.



Queen of Heaven

The Assumption and Coronation of the Virgin in Early Modern English Writing

Lilla Grindlay

Summary

The belief that the Virgin Mary was bodily assumed to be crowned as heaven's Queen has been celebrated in the liturgy and literature of England since the fifth century. The upheaval of the Reformation brought radical changes in the beliefs surrounding the assumption and coronation, both of which were eliminated from state-approved liturgy.

Queen of Heaven examines canonical as well as obscure images of the Blessed Mother that present fresh evidence of the incompleteness of the English Reformation. Through an analysis of works by writers such as Edmund Spenser, Henry Constable, Sir John Harington, and the writers of the early modern rosary books, which were contraband during the Reformation, Grindlay finds that these images did not simply disappear during this time as lost "Catholic" symbols, but instead became sources of resistance and controversy, reflecting the anxieties triggered by the religious changes of the era.

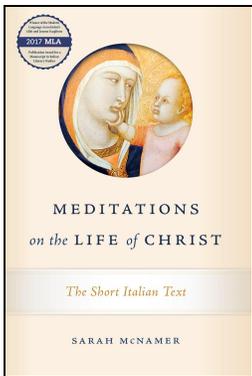
Grindlay's study of the Queen of Heaven affords an insight into England's religious pluralism, revealing a porousness between medieval and early modern perspectives toward the Virgin and dispelling the notion that Catholic and Protestant attitudes on the subject were completely different. Grindlay reveals the extent to which the potent and treasured image of the Queen of Heaven was impossible to extinguish and remained of widespread cultural significance. *Queen of Heaven* will appeal to an academic audience, but its fresh, uncomplicated style will also engage intelligent, well-informed readers who have an interest in the Virgin Mary and in English Reformation history.

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European
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Medieval and Early Modern

Contributor Bio

Lilla Grindlay is the head of the English faculty at Sutton Valence School in Kent, England.



Meditations on the Life of Christ

The Short Italian Text

Sarah McNamer

Summary

The Meditations on the Life of Christ was the most popular and influential devotional work of the later Middle Ages. With its lively dialogue and narrative realism, its poignant and moving depictions of the Nativity and Passion, and its direct appeals to the reader to feel love and compassion, the *Meditations* had a major impact on devotional practices, religious art, meditative literature, vernacular drama, and the cultivation of affective experience.

This volume is a critical edition, with English translation and commentary, of a hitherto-unpublished Italian text that McNamer argues is likely to be the original version of this influential masterpiece. Livelier and far more compact than the Latin text, the Italian "short text" possesses a stylistic and textual integrity that appears to testify to its primacy among early versions of the *Meditations*. The evidence also suggests that it was composed by a woman, a Poor Clare from Pisa—an author whose work McNamer contends was obscured by the anonymous Franciscan friar who subsequently altered and expanded the text. In bringing to light this unique Italian version and building a case for its origins and importance, this book will encourage a fresh look at the *Meditations* and serve as a foundation for further scholarship and debate concerning some of the most compelling subjects in Italian and European literary and cultural history, including the role of women in the invention of new genres and spiritual practices, the early development of Italian prose narrative, the rise of vernacular theology, and the history of emotion.

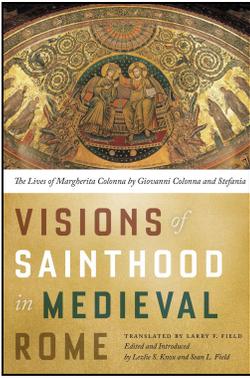
McNamer's volume will be of significant interest to medievalists, especially those who study medieval women, devotional literature, manuscript studies, and textual criticism. The linguistic analysis expands that audience to include those of a philological bent.

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2 tables
Literary Criticism /
European
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Medieval Italian Literature

Contributor Bio

Sarah McNamer is professor of English and medieval studies at Georgetown University. She is the author of *Affective Meditation and the Invention of Medieval Compassion* (2010).



Visions of Sainthood in Medieval Rome

The Lives of Margherita Colonna by Giovanni Colonna and Stefania

Larry Field, Lezlie S. Knox, Sean L. Field

Summary

Margherita Colonna (1255–1280) was born into one of the great baronial families that dominated Rome politically and culturally in the thirteenth century. After the death of her father and mother, Margherita was raised by her brothers, including Cardinal Giacomo Colonna. The two extant contemporary accounts of her short life offer a daring model of mystical lay piety forged in imitation of St. Francis but worked out in the vibrant world of medieval Rome.

In *Visions of Sainthood in Medieval Rome*, Larry F. Field, Lezlie S. Knox, and Sean L. Field present the first English translations of Margherita Colonna's two "lives" and a dossier of associated texts, along with thoroughly researched contextualization and scholarly examination. The first of the two lives was written by a layman, the Roman Senator Giovanni Colonna, one of Margherita Colonna's brothers. The second was written by a woman named Stefania, who had been a close follower of Margherita Colonna and assumed leadership of her Franciscan community after Margherita's death. These intriguing texts open up new perspectives on numerous historical questions. How did authorial gender and status influence hagiographic perspective? How fluid was the nature of female Franciscan identity during the era in which the papacy was creating the Order of St. Clare? What were the experiences and influences of female visionaries? And what was the process of saint-making at the heart of an aristocratic Roman family?

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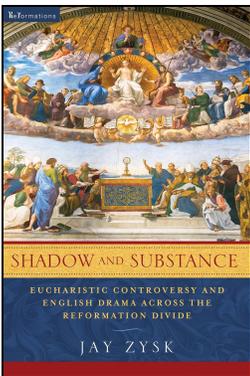
236 Pages
2 maps
History / Europe

Contributor Bio

Larry F. Field is professor emeritus of sociology and criminal justice at Western New England University.

Lezlie S. Knox is associate professor of history at Marquette University.

Sean L. Field is professor of history at the University of Vermont.



Shadow and Substance

Eucharistic Controversy and English Drama across the Reformation Divide

Jay Zysk

Summary

Shadow and Substance is the first book to present a sustained examination of the relationship between Eucharistic controversy and English drama across the Reformation divide. In this compelling interdisciplinary study, Jay Zysk contends that the Eucharist is not just a devotional object or doctrinal crux, it also shapes a way of thinking about physical embodiment and textual interpretation in theological and dramatic contexts.

Regardless of one's specific religious identity, to speak of the Eucharist during that time was to speak of dynamic interactions between body and sign. In crossing periodic boundaries and revising familiar historical narratives, *Shadow and Substance* challenges the idea that the Protestant Reformation brings about a decisive shift from the flesh to the word, the theological to the poetic, and the sacred to the secular. The book also adds to studies of English drama and Reformation history by providing an account of how Eucharistic discourse informs understandings of semiotic representation in broader cultural domains.

This bold study offers fresh, imaginative readings of theology, sermons, devotional books, and dramatic texts from a range of historical, literary, and religious perspectives. Each of the book's chapters creates a dialogue between different strands of Eucharistic theology and different varieties of English drama. Spanning England's long reformation, these plays—some religious in subject matter, others far more secular—reimagine semiotic struggles that stem from the controversies over Christ's body at a time when these very concepts were undergoing significant rethinking in both religious and literary contexts.

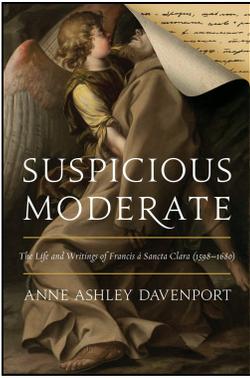
Shadow and Substance will have a wide appeal, especially to those interested in medieval and early modern drama and performance, literary theory, Reformation history, and literature and religion.

Contributor Bio

Jay Zysk is assistant professor of English at the University of Massachusetts Dartmouth.

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Medieval and Early Modern



Suspicious Moderate

The Life and Writings of Francis à Sancta Clara (1598–1680)

Anne Ashley Davenport

Summary

The historiography of English Catholicism has grown enormously in the last generation, led by scholars such as Peter Lake, Michael Questier, Stefania Tutino, and others. In *Suspicious Moderate*, Anne Ashley Davenport makes a significant contribution to that literature by presenting a long overdue intellectual biography of the influential English Catholic theologian Francis à Sancta Clara (1598–1680). Born into a Protestant family in Coventry at the end of the sixteenth century, Sancta Clara joined the Franciscan order in 1617. He played key roles in reviving the English Franciscan province and in the efforts that were sponsored by Charles I to reunite the Church of England with Rome. In his voluminous Latin writings, he defended moderate Anglican doctrines, championed the separation of church and state, and called for state protection of freedom of conscience.

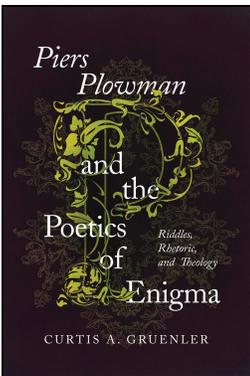
Suspicious Moderate offers the first detailed analysis of Sancta Clara's works. In addition to his notorious *Deus, natura, gratia* (1634), Sancta Clara wrote a comprehensive defense of episcopacy (1640), a monumental treatise on ecumenical councils (1649), and a treatise on natural philosophy and miracles (1662). By carefully examining the context of Sancta Clara's ideas, Davenport argues that he aimed at educating English Roman Catholics into a depoliticized and capacious Catholicism suited to personal moral reasoning in a pluralistic world. In the course of her research, Davenport also discovered that "Philip Scot," the author of the earliest English discussions of Hobbes (a treatise published in 1650), was none other than Sancta Clara. Davenport demonstrates how Sancta Clara joined the effort to fight Hobbes's Erastianism by carefully reflecting on Hobbes's pioneering ideas and by attempting to find common ground with him, no matter how slight.

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Religion / Christianity

Contributor Bio

Anne Ashley Davenport is a lecturer in the Boston College Honors Program. She is the author of *Descartes's Theory of Action and Measure of a Different Greatness: The Intensive Infinite, 1250–1650*.



Piers Plowman and the Poetics of Enigma

Riddles, Rhetoric, and Theology

Curtis A. Gruenler

Summary

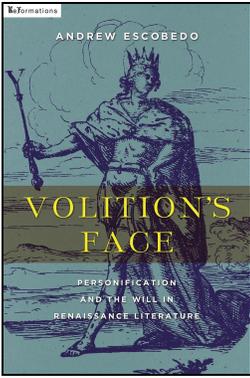
In this book, Curtis Gruenler proposes that the concept of the enigmatic, latent in a wide range of medieval thinking about literature, can help us better understand in medieval terms much of the era's most enduring literature, from the riddles of the Anglo-Saxon bishop Aldhelm to the great vernacular works of Dante, Chaucer, Julian of Norwich, and, above all, Langland's *Piers Plowman*. Riddles, rhetoric, and theology—the three fields of meaning of *aenigma* in medieval Latin—map a way of thinking about reading and writing obscure literature that was widely shared across the Middle Ages. The poetics of enigma links inquiry about language by theologians with theologically ambitious literature. Each sense of enigma brings out an aspect of this poetics. The playfulness of riddling, both oral and literate, was joined to a Christian vision of literature by Aldhelm and the Old English riddles of the Exeter Book. Defined in rhetoric as an obscure allegory, enigma was condemned by classical authorities but resurrected under the influence of Augustine as an aid to contemplation. Its theological significance follows from a favorite biblical verse among medieval theologians, "We see now through a mirror in an enigma, then face to face" (1 Cor. 13:12). Along with other examples of the poetics of enigma, *Piers Plowman* can be seen as a culmination of centuries of reflection on the importance of obscure language for knowing and participating in endless mysteries of divinity and humanity and a bridge to the importance of the enigmatic in modern literature. This book will be especially useful for scholars and undergraduate students interested in medieval European literature, literary theory, and contemplative theology.

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598 Pages
Literary Criticism /
Renaissance

Contributor Bio

Curtis A. Gruenler is professor of English at Hope College.



Volition's Face

Personification and the Will in Renaissance Literature

Andrew Escobedo

Summary

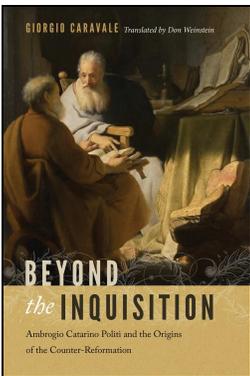
Modern readers and writers find it natural to contrast the agency of realistic fictional characters to the constrained range of action typical of literary personifications. Yet no commentator before the eighteenth century suggests that prosopopoeia signals a form of reduced agency. Andrew Escobedo argues that premodern writers, including Spenser, Marlowe, and Milton, understood personification as a literary expression of will, an essentially energetic figure that depicted passion or concept transforming into action. As the will emerged as an isolatable faculty in the Christian Middle Ages, it was seen not only as the instrument of human agency but also as perversely independent of other human capacities, for example, intellect and moral character. Renaissance accounts of the will conceived of volition both as the means to self-creation and the faculty by which we lose control of ourselves. After offering a brief history of the will that isolates the distinctive features of the faculty in medieval and Renaissance thought, Escobedo makes his case through an examination of several personified figures in Renaissance literature: Conscience in the Tudor interludes, Despair in *Doctor Faustus* and book I of *The Faerie Queen*, Love in books III and IV of *The Faerie Queen*, and Sin in *Paradise Lost*. These examples demonstrate that literary personification did not amount to a dim reflection of "realistic" fictional character, but rather that it provided a literary means to explore the numerous conundrums posed by the premodern notion of the human will. This book will be of great interest to faculty and graduate students interested in medieval studies and Renaissance literature.

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Contributor Bio

Andrew Escobedo is professor of English at Ohio State University and co-editor of *Spenser Studies*.



Beyond the Inquisition

Ambrogio Catarino Politi and the Origins of the Counter-Reformation

Giorgio Caravale

Summary

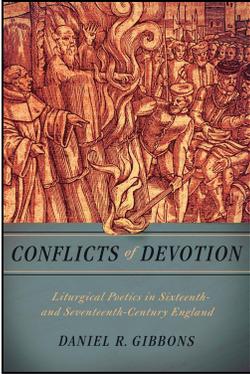
In *Beyond the Inquisition*, originally published in an Italian edition in 2007, Giorgio Caravale offers a fresh perspective on sixteenth-century Italian religious history and the religious crisis that swept across Europe during that period. Through an intellectual biography of Ambrogio Catarino Politi (1484–1553), Caravale rethinks the problems resulting from the diffusion of Protestant doctrines in Renaissance Italy and the Catholic opposition to their advance. At the same time, Caravale calls for a new conception of the Counter-Reformation, demonstrating that during the first half of the sixteenth century there were many alternatives to the inquisitorial model that ultimately prevailed. Lancelotto Politi, the jurist from Siena who entered the Dominican order in 1517 under the name of Ambrogio Catarino, started his career as an anti-Lutheran controversialist, shared friendships with the Italian Spirituals, and was frequently in conflict with his own order. The main stages of his career are all illustrated with a rich array of previously published and unpublished documentation. Caravale's thorough analysis of Politi's works, actions, and relationships significantly alters the traditional image of an intransigent heretic hunter and an author of fierce anti-Lutheran tirades. In the same way, the reconstruction of his role as a papal theologian and as a bishop in the first phase of the Council and the reinterpretation of his battle against the Spanish theologian Domingo de Soto and scholasticism reestablish the image of a Counter-Reformation that was different from the one that triumphed in Trent, the image of an alternative that was viable but never came close to being implemented.

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History / Europe

Contributor Bio

Giorgio Caravale is professor of early modern European history at the Università Roma Tre. He is the author of a number of books, including *Forbidden Prayer: Church Censorship and Devotional Literature in Renaissance Italy*.



Conflicts of Devotion

Liturgical Poetics in Sixteenth- and Seventeenth-Century England

Daniel R. Gibbons

Summary

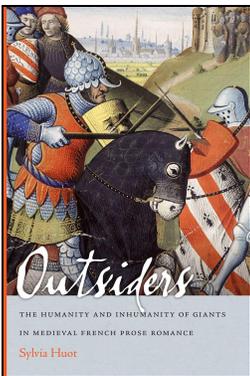
Who will mourn with me? Who will break bread with me? Who is my neighbor? In the wake of the religious reformations of the sixteenth century, such questions called for a new approach to the communal religious rituals and verses that shaped and commemorated many of the brightest and darkest moments of English life. In England, new forms of religious writing emerged out of a deeply fractured spiritual community. *Conflicts of Devotion* reshapes our understanding of the role that poetry played in the re-formation of English community, and shows us that understanding both the poetics of liturgy and the liturgical character of poetry is essential to comprehending the deep shifts in English spiritual attitudes and practices that occurred during the sixteenth and seventeenth centuries. The liturgical, communitarian perspective of *Conflicts of Devotion* sheds new light on neglected texts and deepens our understanding of how major writers such as Edmund Spenser, Robert Southwell, and John Donne struggled to write their way out of the spiritual and social crises of the age of the Reformation. It also sheds new light on the roles that poetry may play in negotiating—and even overcoming—religious conflict. Attention to liturgical poetics allows us to see the broad spectrum of ways in which English poets forged new forms of spiritual community out of the very language of theological division. This book will be of great interest to teachers and students of early modern poetry and of the various fields related to Reformation studies: history, politics, and theology.

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Poetry / European

Contributor Bio

Daniel R. Gibbons is assistant professor of English at the Catholic University of America.



Outsiders

The Humanity and Inhumanity of Giants in Medieval French Prose Romance

Sylvia Huot

Summary

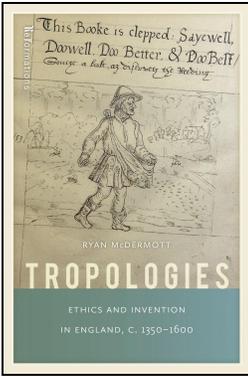
Giants are a ubiquitous feature of medieval romance. As remnants of a British prehistory prior to the civilization established, according to the *Historium regum Britannie*, by Brutus and his Trojan followers, giants are permanently at odds with the chivalric culture of the romance world. Whether they are portrayed as brute savages or as tyrannical pagan lords, giants serve as a limit against which the chivalric hero can measure himself. In *Outsiders: The Humanity and Inhumanity of Giants in Medieval French Prose Romance*, Sylvia Huot argues that the presence of giants allows for fantasies of ethnic and cultural conflict and conquest, and for the presentation—and suppression—of alternative narrative and historical trajectories that might have made Arthurian Britain a very different place. Focusing on medieval French prose romance and drawing on aspects of postcolonial theory, Huot examines the role of giants in constructions of race, class, gender, and human subjectivity. She selects for study the well-known prose *Lancelot* and the prose *Tristan*, as well as the lesser known *Perceforest*, *Le Conte du papegau*, *Guiron le Courtois*, and *Des Grantz Geants*. By asking to what extent views of giants in Arthurian romance respond to questions that concern twenty-first-century readers, Huot demonstrates the usefulness of current theoretical concepts and the issues they raise for rethinking medieval literature from a modern perspective.

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Literary Criticism / Medieval
Series: Conway Lectures in
Medieval Studies

Contributor Bio

Sylvia Huot is professor of medieval French literature and a Fellow of Pembroke College, University of Cambridge.



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Literary Criticism /
Comparative Literature
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Tropologies

Ethics and Invention in England, c.1350-1600

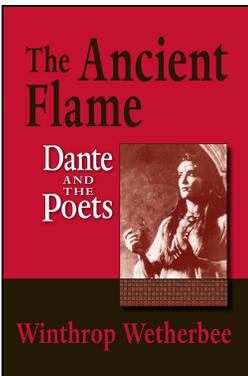
Ryan McDermott

Summary

Tropologies is the first book-length study to elaborate the medieval and early modern theory of the tropological, or moral, sense of scripture. Ryan McDermott argues that tropology is not only a way to interpret the Bible but also a theory of literary and ethical invention. The “tropological imperative” demands that words be turned into works—books as well as deeds. Beginning with Augustine, Jerome, and Gregory the Great, then treating monuments of exegesis such as the *Glossa ordinaria* and Nicholas of Lyra, as well as theorists including Thomas Aquinas, Erasmus, Martin Luther, and others, *Tropologies* reveals the unwritten history of a major hermeneutical theory and inventive practice. Late medieval and early Reformation writers adapted tropological theory to invent new biblical poetry and drama that would invite readers to participate in salvation history by inventing their own new works. *Tropologies* reinterprets a wide range of medieval and early modern texts and performances—including the Patience-Poet, *Piers Plowman*, Chaucer, the York and Coventry cycle plays, and the literary circles of the reformist King Edward VI—to argue that “tropological invention” provided a robust alternative to rhetorical theories of literary production. In this groundbreaking revision of literary history, the Bible and biblical hermeneutics, commonly understood as sources of tumultuous discord, turn out to provide principles of continuity and mutuality across the Reformation’s temporal and confessional rifts. Each chapter pursues an argument about poetic and dramatic form, linking questions of style and aesthetics to exegetical theory and theology. Because *Tropologies* attends to the flux of exegetical theory and practice across a watershed period of intellectual history, it is able to register subtle shifts in literary production, fine-tuning our sense of how literature and religion mutually and dynamically informed and reformed each other.

Contributor Bio

Ryan McDermott is assistant professor of English at the University of Pittsburgh.



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Medieval Italian Literature

The Ancient Flame

Dante and the Poets

Winthrop Wetherbee

Summary

While the structure and themes of the *Divine Comedy* are defined by the narrative of a spiritual pilgrimage guided by Christian truth, Winthrop Wetherbee’s remarkable new study reveals that Dante’s engagement with the great Latin poets Vergil, Ovid, Lucan, and Statius constitutes a second, complementary narrative centered on psychological and artistic self-discovery.

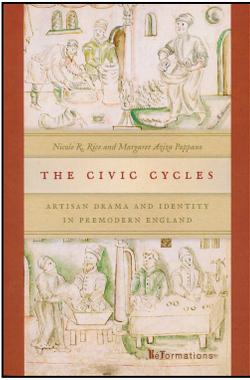
This fresh, illuminating approach departs from the usual treatment of classical poets in Dante criticism, which assigns them a merely allegorical function. Their true importance to Dante’s project is much greater. As Wetherbee meticulously shows, Dante’s use of the poets is grounded in an astute understanding of their historical situation and a deeply sympathetic reading of their poetry.

Dante may have been motivated to correct pagan thought and imagery, but more pervasive was his desire to recreate classical style and to restore classical auctoritas to his own times. Dante’s journey in the *Commedia*, beginning with the pilgrim’s assumption of a tragic view of the human condition, progresses with the great poetry of the classical past as an intrinsic component of—not just a foil to—the spiritual experience. Dante ultimately recognizes classical poetry as an essential means to his discovery of truth.

A stunning contribution by one of the nation’s leading medievalists, Wetherbee’s investigation of the poem’s classicism makes possible an ethical and spiritual but non-Christian reading of Dante, one that will spur new research and become an indispensable tool for teaching the *Commedia*.

Contributor Bio

Winthrop Wetherbee is professor of English and Avalon Foundation Professor in the Humanities, Emeritus, at Cornell University.



The Civic Cycles

Artisan Drama and Identity in Premodern England

Nicole R. Rice, Margaret Aziza Pappano

Summary

The civic religious drama of late medieval England—financed, produced, and performed by craftspeople—offers one of the earliest forms of written literature by a non-elite group in Europe. In this innovative study, Nicole R. Rice and Margaret Aziza Pappano trace an artisanal perspective on medieval and early modern civic relations, analyzing selected plays from the cities of York and Chester individually and from a comparative perspective, in dialogue with civic records. Positing a complex view of relations among merchants, established artisans, wage laborers, and women, the two authors show how artisans used the cycle plays to not only represent but also perform their interests, suggesting that the plays were the major means by which the artisans participated in civic polity.

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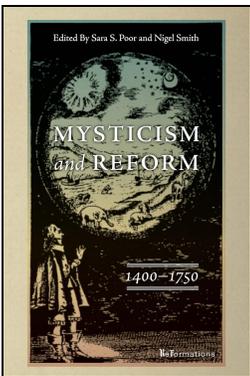
376 Pages
15 b&w halftones
History / Europe
Series: ReFormations:
Medieval and Early Modern

In addition to examining selected plays in the context of artisanal social and economic practices, Rice and Pappano also address relations between performance and historical transformation, considering how these plays, staged for nearly two centuries, responded to changes in historical conditions. In particular, they pay attention to how the pressures of Reformist governments influenced the meaning and performance of the civic religious drama in both towns. Ultimately, the authors provide a new perspective on how artisans can be viewed as social actors and agents in England in the fifteenth and sixteenth centuries.

Contributor Bio

Nicole R. Rice is associate professor of English at St. John's University. She is the author of *Lay Piety and Religious Discipline in Middle English Literature*.

Margaret Aziza Pappano is associate professor of English at Queen's University.



Mysticism and Reform, 1400-1750

Sara S. Poor, Nigel Smith

Summary

The apparent disappearance of mysticism in the Protestant world after the Reformation used to be taken as an example of the arrival of modernity. However, as recent studies in history and literary history reveal, the "Reformation" was not experienced in such a drastically transformative manner, not least because the later Middle Ages itself was marked by a series of reform movements within the Catholic Church in which mysticism played a central role.

In *Mysticism and Reform, 1400-1750*, contributors show that it is more accurate to characterize the history of early modern mysticism as one in which relationships of continuity within transformations occurred. Rather than focus on the departures of the sixteenth-century Reformation from medieval traditions, the essays in this volume explore one of the most remarkable yet still under-studied chapters in its history: the survival and transformation of mysticism between the late Middle Ages and the early modern period.

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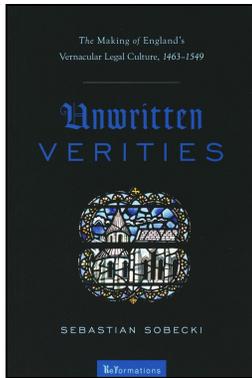
418 Pages
12 b&w halftones and 1 table
Religion / Mysticism
Series: ReFormations:
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With a focus on central and northern Europe, the essays engage such subjects as the relationship of Luther to mystical writing, the visual representation of mystical experience in fifteenth- and sixteenth-century art, mystical sermons by religious women of the Low Countries, Valentin Weigel's recasting of Eckhartian *gelassenheit* for a Lutheran audience, and the mysticism of English figures such as Gertrude More, Jane Lead, Elizabeth Hooten, and John Austin, the German Catharina Regina von Greiffenberg, and the German American Marie Christine Sauer.

Contributor Bio

Sara S. Poor is associate professor of German and director of the Program in Medieval Studies at Princeton University.

Nigel Smith is the William and Annie S. Paton Foundation Professor of Ancient and Modern Literature at Princeton University.



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Literary Criticism / Medieval
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Unwritten Verities

The Making of England's Vernacular Legal Culture, 1463-1549

Sebastian Sobceki

Summary

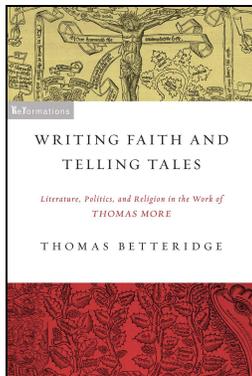
In *Unwritten Verities: The Making of England's Vernacular Legal Culture, 1463-1549*, Sebastian Sobceki argues that the commitment by English common law to an unwritten tradition, along with its association with Lancastrian political ideas of consensual government, generated a vernacular legal culture on the eve of the Reformation that challenged the centralizing ambitions of Tudor monarchs, the scriptural literalism of ardent Protestants, and the Latinity of English humanists.

Sobceki identifies the widespread dissemination of legal books and William Caxton's printing of the Statutes of Henry VII as crucial events in the creation of a vernacular legal culture. He reveals the impact of medieval concepts of language, governance, and unwritten authority on such sixteenth-century humanists, reformers, playwrights, and legal writers as John Rastell, Thomas Elyot, Christopher St. German, Edmund Dudley, John Heywood, and Thomas Starkey. *Unwritten Verities* argues that three significant developments contributed to the emergence of a vernacular legal culture in fifteenth-century England: medieval literary theories of translation, a Lancastrian legacy of conciliar government, and an adherence to unwritten tradition. This vernacular legal culture, in turn, challenged the textual practices of English humanism and the early Reformation in the following century. Ultimately, the spread of vernacular law books found a response in the popular rebellions of 1549, at the helm of which often stood petitioners trained in legal writing.

Informed by new developments in medieval literature and early modern social history, *Unwritten Verities* sheds new light on law printing, John Fortescue's constitutional thought, ideas of the commonwealth, and the role of French in medieval and Tudor England.

Contributor Bio

Sebastian Sobceki is professor of medieval English literature and culture, University of Groningen, the Netherlands.



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History / Modern
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Medieval and Early Modern

Writing Faith and Telling Tales

Literature, Politics, and Religion in the Work of Thomas More

Thomas Betteridge

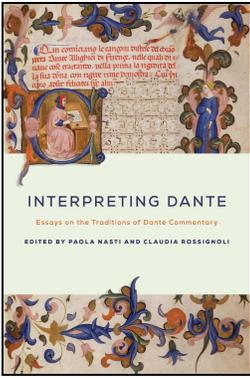
Summary

Thomas More is a complex and controversial figure who has been regarded as both saint and persecutor, leading humanist and a representative of late medieval culture. His religious writings, with their stark and at times violent attacks on what More regarded as heresy, have been hotly debated. In *Writing Faith and Telling Tales*, Thomas Betteridge sets More's writings in a broad cultural and chronological context, compares them to important works of late fourteenth- and fifteenth-century vernacular theology, and makes a compelling argument for the revision of existing histories of Thomas More and his legacy.

Betteridge focuses on four areas of More's writings: politics, philosophy, theology, and devotion. He examines More's *History of King Richard III* as a work of both history and political theory. He discusses Utopia and the ways in which its treatment of reason reflects More's Christian humanism. By exploring three of More's lesser known works, *The Supplication of Souls*, *The Confutation*, and *The Apology*, Betteridge demonstrates that More positioned his understanding of heresy within and against a long tradition of English anti-heretical writing, as represented in the works of Hoccleve, Lydgate, and Love. Finally, Betteridge focuses on two key concepts for understanding More's late devotional works: prayer and the book of Christ. In both cases, Betteridge claims, More seeks to develop a distinctive position that combines late medieval devotionalism with an Augustinian emphasis on the ethics of writing and reading. *Writing Faith and Telling Tales* poses important questions concerning periodization and confessionalization and will influence future work on the English Reformation and humanist writing in England.

Contributor Bio

Thomas Betteridge is professor of theatre at Brunel University. He is the author of a number of books, including *Literature and Politics in the English Reformation*, and co-editor of *The Oxford Handbook of Tudor Drama*.



Interpreting Dante

Essays on the Traditions of Dante Commentary

Paola Nasti, Claudia Rossignoli

Summary

In *Interpreting Dante: Essays on the Traditions of Dante Commentary*, Paola Nasti and Claudia Rossignoli gather essays by prominent scholars of the Dante commentary tradition to discuss the significance of this tradition for the study of the *Comedy*, its broad impact on the history of ideas, and its contribution to the development of literary criticism.

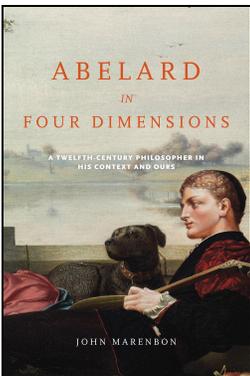
Interest in the Dante commentary tradition has grown considerably in recent years, but projects on this subject tend to focus on philological reconstructions. The contributors shift attention to the interpretation of texts, authors, and reading communities by examining how Dante commentators developed interpretative paradigms that contributed to the advancement of literary criticism and the creation of the Western literary canon. Dante commentaries illustrate the evolution of notions of "literariness" and literature, genre and style, intertextuality and influence, literary histories, traditions and canons, authorship and readerships, paratexts and textual materiality. The volume includes methodological essays exploring theoretical aspects of the tradition, such as the creation of a taxonomy for categorizing typologies of commentaries; the relationship between commentators and their contemporary readers; the interplay between written and visual commentaries; and the impact of patronage on the forms of exegesis. Other essays, including two in Italian, examine case studies of individual commentaries, giving an account of the *modus operandi* of Dante's exegetes by relating their approaches to the cultural, ideological, and political agendas of the community of readers and scholars to which the commentators belonged.

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Contributor Bio

Paola Nasti is associate professor in Italian Studies at the University of Reading.

Claudia Rossignoli is lecturer in Italian at the University of St. Andrews.



Abelard in Four Dimensions

A Twelfth-Century Philosopher in His Context and Ours

John Marenbon

Summary

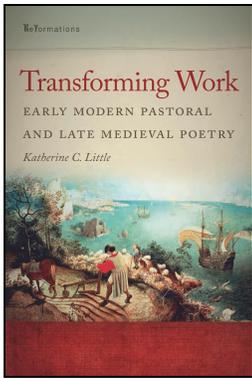
Abelard in Four Dimensions: A Twelfth-Century Philosopher in His Context and Ours by John Marenbon, one of the leading scholars of medieval philosophy and a specialist on Abelard's thought, originated from a set of lectures in the distinguished Conway Lectures in Medieval Studies series and provides new interpretations of central areas of Peter Abelard's philosophy and its influence. The four dimensions of Abelard to which the title refers are that of the past (Abelard's predecessors), present (his works in context), future (the influence of his thinking up to the seventeenth century), and the present-day philosophical culture in which Abelard's works are still discussed and his arguments debated.

For readers new to Abelard, this book provides an introduction to his life and works along with discussion of his central ideas in semantics, ethics, metaphysics, and philosophy of religion. For specialists, the book contains new arguments about the authenticity and chronology of Abelard's logical work, fresh evidence about his relations with Anselm and Hugh of St. Victor, a new understanding of how he combines the necessity of divine action with human freedom, and reinterpretations of important passages in which he discusses semantics and metaphysics. For all historians of philosophy, it sets out and illustrates a new methodological approach, which can be used for any thinker in any period and will help to overcome the divisions between "historians" based in philosophy departments and scholars with historical or philological training.

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Philosophy / History &
Surveys
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Contributor Bio

John Marenbon is senior research fellow at Trinity College, Cambridge, and honorary professor of medieval philosophy in the University of Cambridge. He is the author of *The Philosophy of Peter Abelard*.



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Poetry / Subjects & Themes
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Medieval and Early Modern

Transforming Work

Early Modern Pastoral and Late Medieval Poetry

Katherine C. Little

Summary

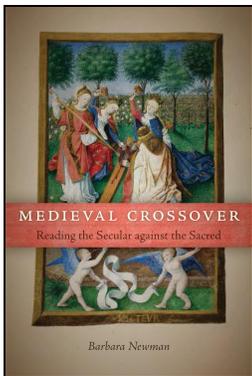
Pastoral poetry has long been considered a signature Renaissance mode: originating in late sixteenth-century England via a rediscovery of classical texts, it is concerned with self-fashioning and celebrating the court. But, as Katherine C. Little demonstrates in *Transforming Work: Early Modern Pastoral and Medieval Poetry*, the pastoral mode is in fact indebted to medieval representations of rural labor.

Little offers a new literary history for the pastoral, arguing that the authors of the first English pastorals used rural laborers familiar from medieval texts—plowmen and shepherds—to reflect on the social, economic, and religious disruptions of the sixteenth century. In medieval writing, these figures were particularly associated with the reform of the individual and the social world: their work also stood for the penance and good works required of Christians, the care of the flock required of priests, and the obligations of all people to work within their social class. By the sixteenth century, this reformism had taken on a dangerous set of associations—with radical Protestantism, peasants' revolts, and complaints about agrarian capitalism. Pastoral poetry rewrites and empties out this radical potential, making the countryside safe to write about again.

Moving from William Langland's *Piers Plowman* and the medieval shepherd plays, through the *Piers Plowman* tradition, to Edmund Spenser's pastorals, Little's reconstructed literary genealogy discovers the "other" past of pastoral in the medieval and Reformation traditions of "writing rural labor."

Contributor Bio

Katherine C. Little is associate professor of English at the University of Colorado Boulder. She is the author of *Confession and Resistance: Defining the Self in Late Medieval England* (University of Notre Dame Press, 2006).



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416 Pages
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Religion / Christianity
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Medieval Crossover

Reading the Secular against the Sacred

Barbara Newman

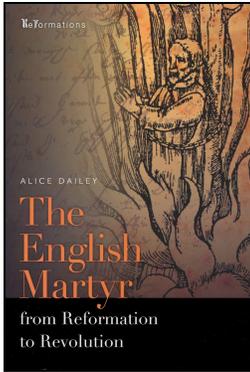
Summary

The sacred and the secular in medieval literature have too often been perceived as opposites, or else relegated to separate but unequal spheres. In *Medieval Crossover: Reading the Secular against the Sacred*, Barbara Newman offers a new approach to the many ways that sacred and secular interact in medieval literature, arguing that (in contrast to our own cultural situation) the sacred was the normative, unmarked default category against which the secular always had to define itself and establish its niche. Newman refers to this dialectical relationship as "crossover"—which is not a genre in itself, but a mode of interaction, an openness to the meeting or even merger of sacred and secular in a wide variety of forms. Newman sketches a few of the principles that shape their interaction: the hermeneutics of "both/and," the principle of double judgment, the confluence of pagan material and Christian meaning in Arthurian romance, the rule of convergent idealism in hagiographic romance, and the double-edged sword in parody.

Medieval Crossover explores a wealth of case studies in French, English, and Latin texts that concentrate on instances of paradox, collision, and convergence. Newman convincingly and with great clarity demonstrates the widespread applicability of the crossover concept as an analytical tool, examining some very disparate works. These include French and English romances about Lancelot and the Grail; the mystical writing of Marguerite Porete (placed in the context of lay spirituality, lyric traditions, and the *Romance of the Rose*); multiple examples of parody (sexually obscene, shockingly anti-Semitic, or cleverly litigious); and René of Anjou's two allegorical dream visions. Some of these texts are scarcely known to medievalists; others are rarely studied together. Newman's originality in her choice of these primary works will inspire new questions and set in motion new fields of exploration for medievalists working in a large variety of disciplines, including literature, religious studies, history, and cultural studies.

Contributor Bio

Barbara Newman is professor of English, religious studies, and classics at Northwestern University.



The English Martyr from Reformation to Revolution

Alice Dailey

Summary

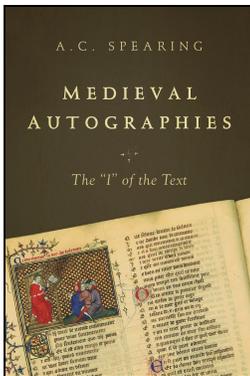
Traditionally, Christian martyrdom is a repetition of the story of Christ's suffering and death: the more closely the victim replicates the Christological model, the more legible the martyrdom. But if the textual construction of martyrdom depends on the rehearsal of a paradigmatic story, how do we reconcile the broad range of individuals, beliefs, and persecutions seeking justification by claims of martyrdom? Observing how martyrdom is constituted through the interplay of historical event and literary form, Alice Dailey explores the development of English martyr literature through the period of intense religious controversy from the heresy executions of Queen Mary to the regicide of 1649. Through close study of texts ranging from late medieval passion drama and hagiography to John Foxe's *Acts and Monuments*, martyrologies of the Counter-Reformation, Charles I's *Eikon Basilike*, and John Milton's *Eikonoklastes*, *The English Martyr from Reformation to Revolution* traces the shifting constructions of the martyr figure across Reformation England.

By putting history and literary form in dialogue, Dailey describes not only the reformation of one of the oldest, most influential genres of the Christian West but a revolution in the very concept of martyrdom. In late sixteenth- and early seventeenth-century England, she argues, martyrdom develops from medieval notions of strict typological repetition into Charles I's defense of individual conscience—an abstract, figurative form of martyrdom that survives into modernity. Far from static or purely formulaic, martyrology emerges in Dailey's study as a deeply nuanced genre that discloses the mutually constitutive relationship between the lives we live and the stories we tell.

Contributor Bio

Alice Dailey is associate professor of English at Villanova University.

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Medieval Autographies

The "I" of the Text

A. C. Spearing

Summary

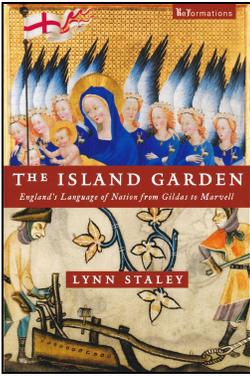
In *Medieval Autographies*, A. C. Spearing develops a new engagement of narrative theory with medieval English first-person writing, focusing on the roles and functions of the "I" as a shifting textual phenomenon, not to be defined either as autobiographical or as the label of a fictional speaker or narrator. Spearing identifies and explores a previously unrecognized category of medieval English poetry, calling it "autography." He describes this form as emerging in the mid-fourteenth century and consisting of extended nonlyrical writings in the first person, embracing prologues, authorial interventions in and commentaries on third-person narratives, and descendants of the *dit*, a genre of French medieval poetry. He argues that autography arose as a means of liberation from the requirement to tell stories with preordained conclusions and as a way of achieving a closer relation to lived experience, with all its unpredictability and inconsistencies. Autographies, he claims, are marked by a cluster of characteristics including a correspondence to the texture of life as it is experienced, a montage-like unpredictability of structure, and a concern with writing and textuality.

Beginning with what may be the earliest extended first-person narrative in Middle English, *Winner and Waster*, the book examines instances of the *dit* as discussed by French scholars, analyzes Chaucer's *Wife of Bath's Prologue* as a textual performance, and devotes separate chapters to detailed readings of Hoccleve's *Regement of Princes* prologue, his *Complaint and Dialogue*, and the witty first-person elements in Osborn Bokenham's legends of saints. An afterword suggests possible further applications of the concept of autography, including discussion of the intermittent autographic commentaries on the narrative in *Troilus and Criseyde* and Capgrave's *Life of Saint Katherine*.

Contributor Bio

A. C. Spearing is William R. Kenan Professor of English at the University of Virginia and a Life Fellow of Queens' College, Cambridge. He is the author and editor of fourteen books, including *Textual Subjectivity: The Encoding of Subjectivity in Medieval Narratives and Lyrics*.

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The Island Garden

England's Language of Nation from Gildas to Marvell

Lynn Staley

Summary

For centuries England's writers used the metaphor of their country as an island garden to engage in a self-conscious debate about national identity. In *The Island Garden: England's Language of Nation from Gildas to Marvell*, Lynn Staley suggests that the trope of Britain as an island garden catalyzed two crucial historical perspectives and thus analytic modes: as isolated and vulnerable, England stood in a potentially hostile relation to the world outside its encircling sea; as semi-enclosed and permeable, it also accepted recuperative relationships with those who moved across its boundaries. Identifying the concept of enclosure as key to Britain's language of place, Staley traces the shifting meanings of this concept in medieval and early modern histories, treatises, and poems.

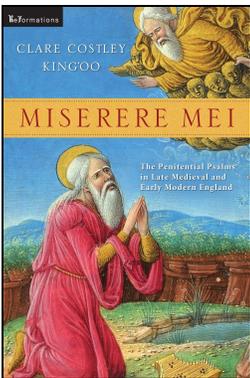
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Medieval and Early Modern

Beginning with Gildas in the sixth century, Staley maintains that the metaphor of England as the island garden was complicated, first, by Bede in the eighth century and later by historians, polemicists, and antiquarians. It allowed them to debate the nature of England's identity in language whose point might be subversive but that was beyond royal retribution. During the reign of Edward III, William Langland employed the subjects and anxieties linked to the island garden metaphor to create an alternative image of England as a semi-enclosed garden in need of proper cultivation. Staley demonstrates that Langland's translation of the metaphor for nation from a discreet and royal space into a communally productive half-acre was reformulated by writers such as Chaucer, Hoccleve, Tusser, Johnson, and Marvell, as well as others, to explore the tensions in England's social and political institutions.

Contributor Bio

Lynn Staley is Harrington and Shirley Drake Professor of the Humanities in the Department of English, Colgate University.



Miserere Mei

The Penitential Psalms in Late Medieval and Early Modern England

Clare Costley King'oo

Summary

In *Miserere Mei*, Clare Costley King'oo examines the critical importance of the Penitential Psalms in England between the end of the fourteenth and the beginning of the seventeenth century. During this period, the Penitential Psalms inspired an enormous amount of creative and intellectual work: in addition to being copied and illustrated in Books of Hours and other prayer books, they were expounded in commentaries, imitated in vernacular translations and paraphrases, rendered into lyric poetry, and even modified for singing. *Miserere Mei* explores these numerous transformations in materiality and genre. Combining the resources of close literary analysis with those of the history of the book, it reveals not only that the Penitential Psalms lay at the heart of Reformation-age debates over the nature of repentance, but also, and more significantly, that they constituted a site of theological, political, artistic, and poetic engagement across the many polarities that are often said to separate late medieval from early modern culture.

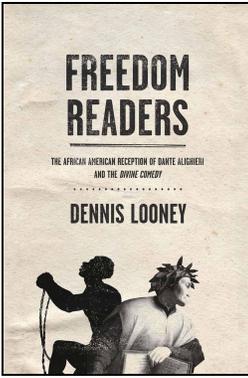
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Medieval and Early Modern

Miserere Mei features twenty-five illustrations and provides new analyses of works based on the Penitential Psalms by several key writers of the time, including Richard Maidstone, Thomas Brampton, John Fisher, Martin Luther, Sir Thomas Wyatt, George Gascoigne, Sir John Harrington, and Richard Verstegan. It will be of value to anyone interested in the interpretation, adaptation, and appropriation of biblical literature; the development of religious plurality in the West; the emergence of modernity; and the periodization of Western culture. Students and scholars in the fields of literature, religion, history, art history, and the history of material texts will find *Miserere Mei* particularly instructive and compelling.

Contributor Bio

Clare Costley King'oo is assistant professor of English at the University of Connecticut.



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296 Pages
Literary Criticism /
American
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Devers Series in Dante and
Medieval Italian Literature

Freedom Readers

The African American Reception of Dante Alighieri and the Divine Comedy

Dennis Looney

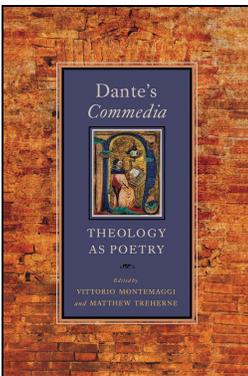
Summary

Freedom Readers: The African American Reception of Dante Alighieri and the Divine Comedy is a literary-historical study of the many surprising ways in which Dante Alighieri and the *Divine Comedy* have assumed a position of importance in African American culture. Dennis Looney examines how African American authors have read, interpreted, and responded to Dante and his work from the late 1820s to the present.

In many ways, the African American reception of Dante follows a recognizable narrative of reception: the Romantic rehabilitation of the author; the late-nineteenth-century glorification of Dante as a radical writer of reform; the twentieth-century modernist rewriting; and the adaptation of the *Divine Comedy* into the prose of the contemporary novel. But surely it is unique to African American rewritings of Dante to suggest that the *Divine Comedy* is itself a kind of slave narrative. Only African American "translations" of Dante use the medieval author to comment on segregation, migration, and integration. While many authors over the centuries have learned to articulate a new kind of poetry from Dante's example, for African American authors attuned to the complexities of Dante's hybrid vernacular, his poetic language becomes a model for creative expression that juxtaposes and blends classical notes and the vernacular counterpoint in striking ways. Looney demonstrates this appropriation of Dante as a locus for black agency in the creative work of such authors as William Wells Brown, the poet H. Cordelia Ray, Richard Wright, Ralph Ellison, Amiri Baraka, Gloria Naylor, Toni Morrison, and the filmmaker Spencer Williams.

Contributor Bio

Dennis Looney is professor of Italian and classics at the University of Pittsburgh.



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400 Pages
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Dante's Commedia

Theology as Poetry

Vittorio Montemaggi, Matthew Treherne

Summary

In *Dante's Commedia: Theology as Poetry*, an international group of theologians and Dante scholars provide a uniquely rich set of perspectives focused on the relationship between theology and poetry in the *Commedia*. Examining Dante's treatment of questions of language, personhood, and the body; his engagement with the theological tradition he inherited; and the implications of his work for contemporary theology, the contributors argue for the close intersection of theology and poetry in the text as well as the importance of theology for Dante studies. Through discussion of issues ranging from Dante's use of imagery of the Church to the significance of the smile for his poetic project, the essayists offer convincing evidence that his theology is not what underlies his narrative poem, nor what is contained within it: it is instead fully integrated with its poetic and narrative texture.

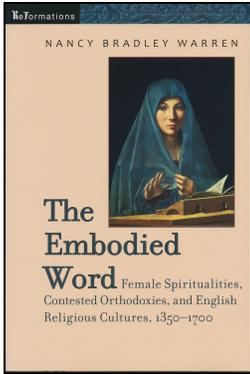
As the essays demonstrate, the *Commedia* is firmly rooted in the medieval tradition of reflection on the nature of theological language, while simultaneously presenting its readers with unprecedented, sustained poetic experimentation. Understood in this way, Dante emerges as one of the most original theological voices of the Middle Ages.

Contributors: Piero Boitani, Oliver Davies, Theresa Federici, David F. Ford, Peter S. Hawkins, Douglas Hedley, Robin Kirkpatrick, Christian Moevs, Vittorio Montemaggi, Paola Nasti, John Took, Matthew Treherne, and Denys Turner.

Contributor Bio

Vittorio Montemaggi is associate professor of religion and literature at the University of Notre Dame.

Matthew Treherne is senior lecturer in Italian and co-director of the Leeds Centre for Dante Studies, University of Leeds.



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Medieval and Early Modern

The Embodied Word

Female Spiritualities, Contested Orthodoxies, and English Religious Cultures, 1350-1700

Nancy Bradley Warren

Summary

In *The Embodied Word: Female Spiritualities, Contested Orthodoxies, and English Religious Cultures, 1350-1700*, Nancy Bradley Warren expands on the topic of female spirituality, first explored in her book *Women of God and Arms*, to encompass broad issues of religion, gender, and historical periodization. Through her analyses of the variety of ways in which medieval spirituality was deliberately and actively carried forward to the early modern period, Warren underscores both continuities and revisions that challenge conventional distinctions between medieval and early modern culture.

The early modern writings of Julian of Norwich are an illustrative starting point for Warren's challenge to established views of English religious cultures. In a single chapter, Warren follows the textual and devotional practices of Julian as they influence two English Benedictine nuns in exile, and then Grace Mildmay, a seventeenth-century Protestant gentry woman, "to shed light on the ways in which individual encounters of the divine, especially gendered bodily encounters expressed textually, signify for others both personally and socio-historically." In subsequent chapters, Warren discusses St. Birgitta of Sweden's *Imitatio Christi* in the context of the importance of Spain and Spanish women in shaping a distinctive form of early modern Englishness strongly aligned with medieval religious culture; juxtaposes the fifteenth-century mystic Margery Kempe with the life and writings of Anna Trapnel, a seventeenth-century Baptist; and treats Catherine of Siena together with the Protestant Anne Askew and Lollard and Recusant women. In the final chapters she focuses on the interplay of gender and textuality in women's textual representations of themselves and in works written by men who used the traditions of female spirituality in the service of competing orthodoxies.

Contributor Bio

Nancy Bradley Warren is professor of English at Florida State University. She is the author of *Women of God and Arms: Female Spirituality and Political Conflict, 1380-1600* and *Spiritual Economies: Female Monasticism in Later Medieval England*.

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