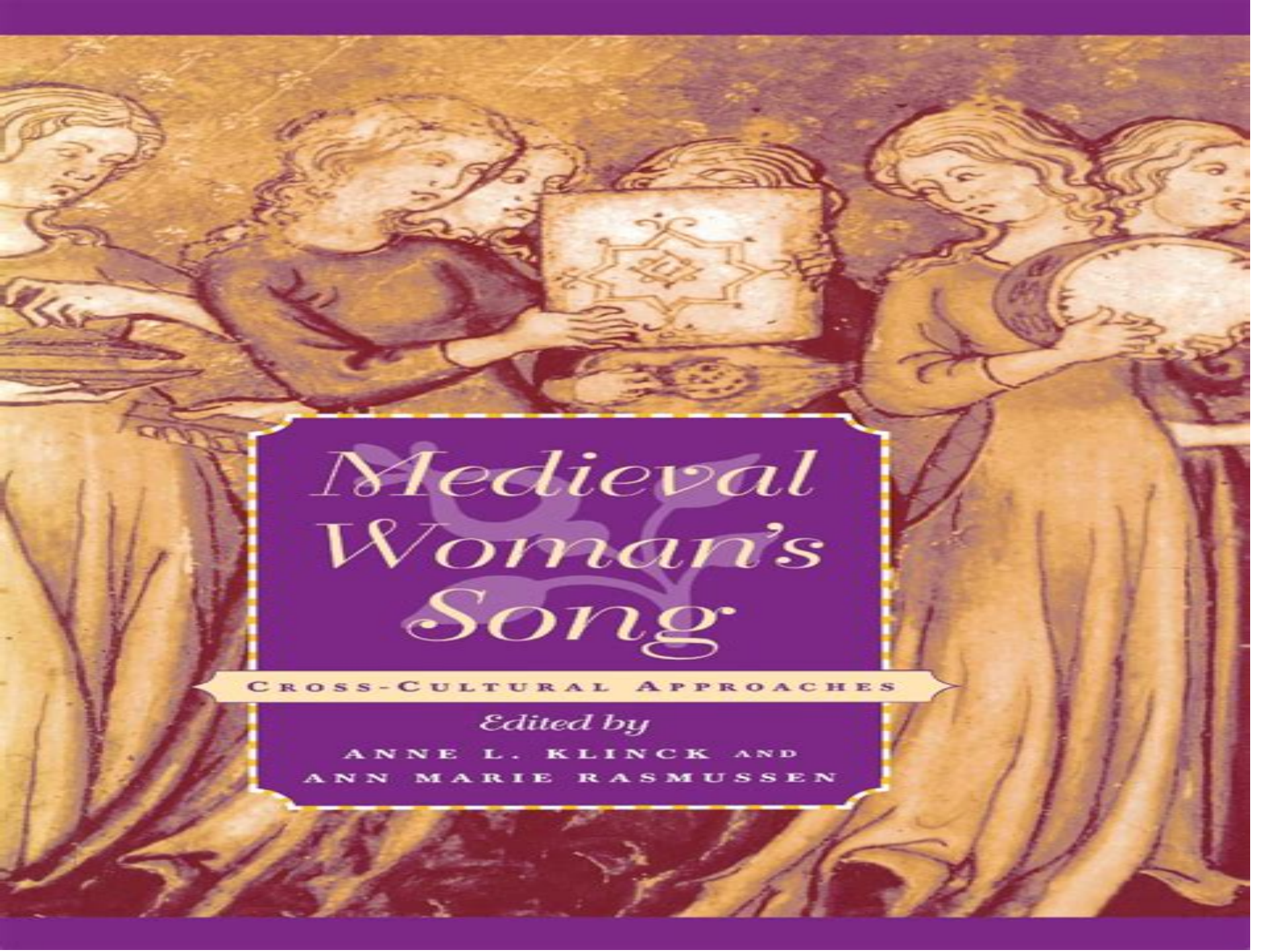


A medieval manuscript illustration in a warm, golden-brown color palette. It depicts a group of women in a domestic or workshop setting. In the center, a woman in a dark blue tunic holds a large, rectangular object with a complex, symmetrical geometric pattern, possibly a textile or a book cover. To her left, another woman in a light-colored tunic is partially visible. To the right, two more women are shown; one holds a large, round, flat object, possibly a mirror or a piece of pottery. The background is a textured, mottled gold. The entire scene is framed by a purple border.

Medieval Woman's Song

CROSS-CULTURAL APPROACHES

Edited by

ANNE L. KLINCK AND
ANN MARIE RASMUSSEN

Medieval Woman S Song Medieval Woman S Song

John Potter



Medieval Woman's Song Medieval Woman's Song:

Medieval Woman's Song Anne L. Klinck, Ann Marie Rasmussen, 2015-08-06 The number of surviving medieval secular poems attributed to named female authors is small some of the best known being those of the troubairitz the female troubadours of southern France However there is a large body of poetry that constructs a particular textual femininity through the use of the female voice Some of these poems are by men and a few by women including the troubairitz many are anonymous and often the gender of the poet is unresolvable A woman's song in this sense can be defined as a female voice poem on the subject of love typically characterized by simple language sexual candor and apparent artlessness The chapters in *Medieval Woman's Song* bring together scholars in a range of disciplines to examine how both men and women contributed to this art form Without eschewing consideration of authorship the collection deliberately overturns the long standing scholarly practice of treating as separate and distinct entities female voice lyrics composed by men and those composed by women What is at stake here is less the voice of women themselves than its cultural and generic construction

Anthology of Ancient Medieval Woman's Song A. Klinck, 2004-04-16 This collection focuses on a woman's point of view in love poetry and juxtaposes poems by women and poems about women to raise questions about how femininity is constructed Although most medieval woman's songs are either anonymous or male authored lyrics in a popular style the term can usefully be expanded to cover poetry composed by women and poetry that is aristocratic or learned rather than popular Poetry from ancient Greece and Rome that resonates with the medieval poems is also included here Readers will find a range of voices often echoing similar themes as women rejoice or lament praise or condemn plead or curse speak in jest or in earnest to men and to each other about love

Female-Voice Song and Women's Musical Agency in the Middle Ages, 2022-08-22 This collection of seventeen essays newly identifies contributions to musical culture made by women before 1500 across Europe You will learn about repertoire from such diverse locations as Iceland Spain and Italy and encounter examples of musicianship from the gender fluid professional musicians at the Islamicate courts of Syria to the nuns of Barking Abbey in England The book shows that women drove musical patronage dissemination composition and performance including within secular and ecclesiastical contexts and also reflects on the reception of medieval women's musical agency by both medieval poets and by modern recording artists Contributors are David Catalunya Lisa Colton Helen Dell Annemari Ferreira Rachel Golden Gillian L Gower Anna Kathryn Grau Carissa M Harris Louise McInnes Lisa Nielson Lauren Purcell Joiner Megan Quinlan Leah Stuttard Claire Taylor Jones Melissa Tu Angelica Vomera and Anne Bagnall Yardley

Women in Music Karin Pendle, Melinda Boyd, 2005-09-19 First published in 2006 Routledge is an imprint of Taylor Francis an Informa company

Desire by Gender and Genre in Trouvère Song Helen Dell, 2008 Unspoken desire in trouvère song This study brings the songs of the trouvères to an encounter with Lacanian psychoanalytic theories of signification sexual difference and unconscious desire In trouvère song desire functions as a means of generic and genderic differentiation The trouvères

distinguished between sexual need or lust and desire the latter usually confined to the masculine voice in high style Less exalted persons in whose company women were already implicitly included appear as incapable of desire in the fin amors register Critics have treated the issue of desire as represented in the courtly chanson but because criticism has followed the trouv res distinction between desire and need discussion of desire has been limited to songs in the courtly register rather than across the system of genres Desire in Lacan s sense that is unconscious desire is present in all genres and voices and this book unearths the unspoken desires of trouv re song by an attention to the characteristic means by which subjects subvert their demands in different genres HELEN DELL is a research fellow in English Literary Studies in the School of Culture and Communication University of Melbourne

Women Making Music Jane M. Bowers, Judith Tick, 1986 Do look after my music Irene Wienawska Polowski exclaimed before her death in 1932 And from the urgency of that sentiment the authors here have taken their cue to reveal and look after the previously neglected contributions of women throughout the history of Western art music The first work of its kind *Women Making Music* presents biographies of outstanding performers and composers as well as analyses of women musicians as a class and provides examples of music from all periods including medieval chant Renaissance song Baroque opera German lieder and twentieth century composition Unlike most standard historical surveys the book not only sheds light upon the musical achievements of women it also illuminates the historical contexts that shaped and defined those achievements

Songs of the Women Trouvères Eglal Doss-Quinby, Elizabeth Aubrey, Joan Tasker Grimbert, Wendy Pfeffer, 2008-10-01 This groundbreaking anthology brings together for the first time the works of women poet composers or trouveres in northern France in the twelfth and thirteenth centuries Refuting the long held notion that there are no extant Old French lyrics by women from this period the editors of the volume present songs attributed to eight named female trouveres along with a varied selection of anonymous compositions in the feminine voice that may have been composed by women The book includes the Old French texts of seventy five compositions extant music for eighteen monophonic songs and nineteen polyphonic motets English translations and a substantial introduction

Song John Potter, 2023-01-01 From one of our most innovative singers a vibrant history of song stretching from Hildegard von Bingen and Benjamin Britten to Bj rk Songs can be intensely personal whether you hear them or sing them and none of us would choose the same twelve songs as anyone else My choices are based on decades of performing experience in many different genres but I hope they will reveal aspects of our common humanity as the story evolves from the Middle Ages to the present In this celebratory account author and singer John Potter tells the European story of song The form has captivated audiences and excited performers for centuries from the music of the troubadours and the Christian liturgy through classical composers such as Bach and Schumann up to Britten Berio and the rise of popular music Choosing twelve key works Potter offers a personal tour through this vital tradition from John Dowland s Flow My Tears to George Gershwin s Summertime Throughout he reveals who wrote and sang these joyful masterpieces and what they mean to singers and audiences today

Women & Music Karin Pendle, 2001-04-22 The second edition of the milestone work of history that focuses on female musicians through the ages College Music Symposium This updated expanded and reorganized edition of Women and Music features even more women composers performers and patrons even more musical contexts and an expanded view of women in music outside Europe and North America A popular university textbook Women and Music is enlightening for scholars a good source of programming ideas for performers and a pleasure for other music lovers

Women, Dance and Parish Religion in England, 1300-1640 Lynneth Miller Renberg, 2022 A lively exploration of the medieval and early modern attitudes towards dance as the perception of dancers changed from saints dancing after Christ into cows dancing after the devil WINNER 2024 Sponsler Award for Best First Book Medieval and Renaissance Drama Society WINNER 2022 Guittard Book Award The devil s cows impudent camels or damsels animated by the devil late medieval and early modern authors used these descriptors and more to talk about dancers particularly women Yet dance was not always considered entirely sinful or connected primarily to women in some early medieval texts dancers were exhorted to dance to God arm in arm with their neighbors and parishes were filled with danced expressions of faith What led to the transformation of dancers from saints dancing after Christ into cows dancing after the devil Drawing on the evidence from medieval and early modern sermons and in particular the narratives of the cursed carolers and the dance of Salome this book explores these changing understandings of dance as they relate to religion gender sin and community within the English parish In parishes both before and during the English Reformations dance played an integral role in creating maintaining uniting or fracturing community But as theological understandings of sacrilege sin and proper worship changed the meanings of dance and gender shifted as well Redefining dance had tangible ramifications for the men and women of the parish as new definitions of what it meant to perform one s gender collided with discourses about holiness and transgression leading to closer scrutiny and monitoring of the bodies of the faithful

Mapping Medieval Identities in Occitanian Crusade Song Rachel May Golden, 2020 Mapping Medieval Identities in Occitanian Crusade Song focuses on two twelfth century musical poetic practices of southern France the sacred Aquitanian versus and the vernacular troubadour lyric and newly interprets them within their shared context of the early Crusades

Race and Gender in the Western Music History Survey Horace J. Maxile, Jr., Kristen M. Turner, 2022-06-22 Race and Gender in the Western Music History Survey A Teacher s Guide provides concrete information and approaches that will help instructors include women and people of color in the typical music history survey course and the foundational music theory classes This book provides a reconceptualization of the principles that shape the decisions instructors should make when crafting the syllabus It offers new perspectives on canonical composers and pieces that take into account musical cultural and social contexts where women and people of color are present Secondly it suggests new topics of study and pieces by composers whose work fits into a more inclusive narrative of music history A thematic approach parallels the traditional chronological sequencing in Western music history classes Three themes include

people and communities that suffer from various kinds of exclusion

Locales Forms Responses Reception Each theme is designed to uncover a different cultural facet that is often minimized in traditional music history classrooms but which if explored lead to topics in which other perspectives and people can be included organically in the curriculum while not excluding canonical composers

The Good Women of the Parish Katherine L. French, 2013-02-12 There was immense social and economic upheaval between the Black Death and the English Reformation and contemporary writers often blamed this upheaval on immorality singling out women's behavior for particular censure Late medieval moral treatises and sermons increasingly connected good behavior for women with Christianity and their failure to conform to sin Katherine L French argues however that medieval laywomen both coped with the chaotic changes following the plague and justified their own changing behavior by participating in local religion Through active engagement in the parish church the basic unit of public worship women promoted and validated their own interests and responsibilities Scholarship on medieval women's religious experiences has focused primarily on elite women nuns and mystics who either were literate enough to leave written records of their religious ideas and behavior or had access to literate men who did this for them Most women however were not literate were not members of religious orders and did not have private confessors As The Good Women of the Parish shows the great majority of women practiced their religion in a parish church By looking at women's contributions to parish maintenance the ways they shaped the liturgy and church seating arrangements and their increasing opportunities for collective action in all women's groups the book argues that gendered behavior was central to parish life and that women's parish activities gave them increasing visibility and even on occasion authority In the face of demands for silence modesty and passivity women of every social status used religious practices as an important source of self expression creativity and agency

The Song of Songs and Its Tradition in Renaissance Love Lyric Camilla Caporicci, 2025-01-29 Traditionally attributed to King Solomon and called by Rabbi Akiva the Holy of Holies among sacred Scriptures Mishnah Yadayim 3:5 the Song of Songs is one of the most fascinating and controversial biblical books and played an essential role in the shaping of European spirituality and culture Combining in a unique way a sensual and deeply lyrical celebration of love with a well established tradition of Christian allegorical interpretation this text crucial to both the Middle Ages and the early modern period held a particular appeal for poets devoted not only to religious verse but also to love poetry The Song of Songs and Its Tradition in Renaissance Love Lyric is the first systematic and wide ranging investigation of the multifaceted use of the Song of Songs in Renaissance love lyric poetry with specific attention to Italian French and especially English poetic production At the same time this investigation is embedded into a narrative that comprising two initial chapters devoted to medieval poetry and to Francesco Petrarca represents an unprecedented attempt to trace the role of the Song of Songs in the rise and development of the European love lyric following its path or rather one of its paths from the medieval origins of this tradition to the end of the sixteenth century The picture of the general impact of the Song of Songs in the development of the

European love lyric is combined with in depth analysis of key works by specific authors including Dante Alighieri Francesco Petrarca Torquato Tasso Marguerite de Navarre Anne de Marquets Cl ment Marot Richard Barnfield Edmund Spenser William Shakespeare John Donne Elizabeth Melville and Aemilia Lanyer promoting a contextualization of their significance within a new interpretative framework While the comparative standpoint characterizing this study fosters a deeper comprehension of the evolution of the European love lyric its multidisciplinary approach which considers the Song of Songs as the centre of a web of dynamics pertaining to the fields of literature philosophy theology and religious and cultural history contributes to the understanding of the thought and spirit of ages crucial to the shaping of European culture

The Cambridge Companion to Women Composers Matthew Head, Susan Wollenberg, 2024-05-30 Moving beyond narratives of female suppression and exploring the critical potential of a diverse distinguished repertoire this Companion transforms received understanding of women composers Organised thematically and ranging beyond elite Western genres it explores the work of diverse female composers from medieval to modern times besides the familiar headline names The book's prologue traces the development of scholarship on women composers over the past five decades and the category of woman composer itself The chapters that follow reveal scenes of flourishing creativity technical innovation and often fleeting recognition challenging long held notions around invisibility and neglect and dismissing clichés about women composers and their work Leading scholars trace shifting ideas about composers and compositional processes contributing to a wider understanding of how composers have functioned in history and making this volume essential reading for all students of musical history In an epilogue three contemporary composers reflect on their careers and identities

Medieval Woman's Song Anne L. Klinck, Ann Marie Rasmussen, 2002 The number of surviving medieval secular poems attributed to named female authors is small some of the best known being those of the *trobairitz* the female troubadours of southern France However there is a large body of poetry that constructs a particular textual femininity through the use of the female voice Some of these poems are by men and a few by women including the *trobairitz* many are anonymous and often the gender of the poet is unresolvable A woman's song in this sense can be defined as a female voice poem on the subject of love typically characterized by simple language sexual candor and apparent artlessness The chapters in *Medieval Woman's Song* bring together scholars in a range of disciplines to examine how both men and women contributed to this art form Without eschewing consideration of authorship the collection deliberately overturns the long standing scholarly practice of treating as separate and distinct entities female voice lyrics composed by men and those composed by women What is at stake here is less the voice of women themselves than its cultural and generic construction

Working Women in English Society, 1300-1620 Marjorie Keniston McIntosh, 2005-06-02 This study explores the diverse and changing ways in which English women participated in the market economy between 1300 and 1620 Marjorie Keniston McIntosh assesses women's activity by examining their engagement in the production and sale of goods service work credit relationships and leasing of property

Using substantial evidence from equity court petitions and microhistorical studies of five market centres she challenges both traditional views of a golden age for women's work and more recent critiques. She argues that the level of women's participation in the market economy fluctuated considerably during this period under the pressure of demographic, economic, social and cultural change. Although women always faced gender-based handicaps, some of them enjoyed wider opportunities during the generations following the plague of 1348-9. By the late sixteenth century, however, these opportunities had largely disappeared and their work was concentrated at the bottom of the economic system.

Women in German Yearbook

Women in German Yearbook, 1999-01-01. Each volume of Women in German Yearbook includes a wide variety of feminist essays on German literature and culture. In volume 14, John M. Jeep focuses on women's friendships in an anonymous twelfth-century paraphrase and commentary on the Song of Songs. Albrecht Classen examines a sixteenth-century songbook, and Mara R. Wade documents the importance of the contributions of three seventeenth-century Saxon sisters. Melanie Archangeli draws attention to the contributions of Charlotte von Hezel. Gail K. Hart explores Friedrich Schiller's *Die Jungfrau von Orléans*. Lisa C. Roetzel reads *Die Gunderode* as a documentation of Bettine von Armin's subversive notions of female genius. Muriel Cormican analyzes the vacillation between submission and self-assertion of the female protagonist in Lou Andreas-Salomé's *Das Haus Inca*. Rumold reads Else Lasker-Schöler's *Der Malik* as a pacifist response to World War I. Friederike Emonds investigates the concepts of *Heimat* and *Vaterland* in *Frau Emma kommt im Hinterland*. Catherine C. Marshall sees the alternative society created in Ilse Langner's *Klytemnestra* as a feminist response to the rhetoric of war. Dagmar C. G. Lorenz explores the concepts of man and animal in the works of Jewish writers. Hannelore Mundt focuses on the narrator's preoccupation with Katherine Mansfield in a recent novel by Christa Moog. Sabine Wilke analyzes the cruel woman in the works of Monika Treut against the background of earlier depictions by Leopold von Sacher-Masoch and the marquis de Sade. Sara Friedrichsmeyer is a professor in and chair of the Department of Languages and Literatures at the University of Cincinnati. Patricia Herminhouse is a professor of German at the University of Rochester.

Women, Jews, and Muslims in the Texts of Reconquest Castile Louise Mirrer, 1996. Groundbreaking study of the impact of gender and religion in the power struggle behind medieval Spanish texts.

A History of Women's Writing in France Sonya Stephens, 2000-05-22. This volume was the first historical introduction to women's writing in France from the sixth century to the present day. Specially commissioned essays by leading scholars provide an introduction in English to the wealth and diversity of French women writers, offering fascinating readings and perspectives. The volume as a whole offers a cohesive history of women's writing, which has sometimes been obscured by the canonisation of a small feminine elite. Each chapter focuses on a given period and a range of writers, taking account of prevailing sexual ideologies and women's activities in or their relation to the social, political, economic and cultural surroundings. Complemented by an extensive bibliography of primary and secondary works and a biographical guide to more than one hundred and fifty women writers, it represents an invaluable resource for those

wishing to discover or extend their knowledge of French literature written by women

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