

## DOWNLOAD PDF MAKING BODIES: CONFECTION AND CONCEPTION IN WALTER BRUTS VERNACULAR THEOLOGY

### Chapter 1 : Translations of authority in medieval English literature : valuing the vernacular - JH Libraries

McGinn, Bernard, 'Meister Eckhart and the Beguines in the Context of Vernacular Theology', in McGinn, (ed.), *Meister Eckhart and the Beguine Mystics: Hadewijch of Brabant, Mechthild of Magdeburg, and Marguerite Porete* (New York, ), pp.

It is perhaps not surprising that such a study should come from the pen of Margot Fassler, whose previous work is richly varied in its interests, and whose monograph *Gothic Song* about the sequence repertory of the Parisian Abbey of St Victor remains one of the most important books on twelfth-century music culture. Like that book, *Virgin of Chartres* is in large part institutional history, centring on the Cathedral of Notre Dame in Chartres and the history of its cult of the Virgin emanating from the relic *La Sainte Chasse*, reputed to be the birthing-garment of Mary. Unlike *Gothic Song*, *Virgin of Chartres* is not primarily musicological: Central to the entire project is the conviction that the religious and civic life of Chartres were very closely interdependent, and that the Cathedral Canons spared no pains in promoting their cult of the Virgin, resulting in a veritable Gesamtkunstwerk of art and liturgy assembled and interpreted over generations. Fassler begins her account with a new history of the history of Chartres. Indeed, one of the most remarkable aspects of the study as a whole is the attention to detail which Fassler displays on many occasions, in particular the ability to reveal shades of peculiarly Chartrian meaning imparted to apparently commonplace liturgical items within the complex of devotional and liturgical practice at the Cathedral. If the first two parts of the book are concerned with the more abstract aspects of Chartrian Medieval history-making – the writing of chronicles and sermons, Marginalia, October 23 feast and the compilation and creation of liturgies – the second two become more concrete, as Fassler begins to focus on the fabric of the cathedral, beginning with the various building campaigns and finally engaging in close analysis of the stained-glass and sculpture. Through this holistic approach which considers neither institutional, nor technical, nor functional concerns in isolation from one another, the liturgical and political life of the cathedral becomes vivid. When Fassler finally begins to closely read the stained-glass and sculpture of Notre Dame, then, it is within a broad and lively context of human activity and interest, rather than in splendid isolation. As with the discussion of the Advent liturgy, Fassler manages to identify and explain the ways in which the community at Chartres received and adapted common motifs and narratives creatively, reflecting upon and shaping its own history through the body of the cathedral, which was often itself figured analogously with the body of the Virgin. In this way the selection of scenes from the life of Christ in the portal capital friezes and the arrangement of the rather anonymous figures on the jamb statues take on meanings possible only at Chartres. It is in this understanding and acceptance of Medieval memorative practices and their possible applications that both the strength and the weakness of *Virgin of Chartres* lies. However, at times the assumption that all aspects of cathedral and civic life were consciously inter-related, made and received as such in the period under study feels a little strained. The former is organized not by manuscript siglum or shelfmark, but instead, in the order of importance, according to Lionarons, as sources of homiletic, legal, or other texts associated with Wulfstan. There is a certain logic in such an arrangement, but it does make it more difficult for the reader to access information about any given Wulfstanian manuscript. The second chapter establishes the structural pattern that holds throughout the rest of the book: After a brief discussion of the issues at stake in this case, a very insightful discussion of both the original and the more recent criticisms of the editions of the homilies, Lionarons then deals with each homily or fragment whose attribution has only recently been established. In chapters 3 and 4, Lionarons is able to demonstrate that some of the distinctive preoccupations of certain Wulfstanian homilies are in fact more pervasive in his canon than has been recognized in the past. If this book has a weakness, it is in the failure to fully delineate a larger structure for its conclusions. The *Homiletic Writings of Archbishop Wulfstan*, while unlikely to find a use in the classroom, provides an excellent picture of the current state of Wulfstan studies, and it will be an invaluable resource for the researcher trying to maintain a grasp on recent

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work or to extend the field in any way. *Valuing the Vernacular* Cambridge: This book is as much about authority and exchange as it is about language, although vernacularity, broadly conceptualised, is the context in which ideological and institutional authorities are contested. In many ways, this book lives up to such praise: The book is also something of a compilation. The first four of its six chapters have been published previously as separate articles: The chapters remain very much discrete discussions, albeit united by a general theme. Overall, the book offers a series of complementary insights, rather than a sustained and developing thesis, not aided by the absence of a unifying conclusion. Nonetheless, Minnis argues persuasively for the identification of Lollardy with the vernacular, emphasised both by Lollards and their opponents; in which English was implicated in risky, demotic theology, in a way not paralleled by the continental vernaculars. Minnis draws a fascinating analogy in this chapter between sacraments and language, both as systems in which the relationship between signifier and signified is a fraught one, and in which authority is contested. The sixth and last chapter discusses another spiritual sign transplanted into a decidedly vernacular context: The connection with language, via the analogy of the signifier and the signified, is made through the *ad placitum* relationship of words and objects offered to Amant by Dame Raison in the *Roman de la Rose*, when she asserts that the word *reliques* could as easily signify *coilles* and vice versa, if convention so decreed. Its survey of vernacular religion, its frameworks of authority, and its engagement with formal hermeticism and linguistic power structures, is a rich, nuanced and diverting one; and I doubt if anyone was better equipped to write it. *Performance in the City* Ed. The conference gathered together local mystery play practitioners, including many who were involved in the guild-organized wagon plays of , other early drama enthusiasts from around the United Kingdom and academics of medieval theatre. The resulting book not only contains many interesting insights into the York plays resulting from this collaboration between practitioners and scholars, but also reflects the warmth and enthusiasm that seem to have imbued the entire proceedings. It is not often that a book of essays makes you wish you had attended the original conference. The editor, Margaret Rogerson, has organized the essays into three well-chosen sections. The first section contains a series of academic essays that consider the York Plays in relation to their medieval communities. The Register is usually dated to the period between and but Professor Beadle makes a persuasive case for its compilation in , also the year in which the civic authorities called for a formal vetting of the plays and their players. The idea that the late civic management of the plays could be, in part, a Ricardian project is a fascinating one, which will surely inspire others to revisit the plays. Other essays in this section include Sheila K. The second section contains edited transcripts of papers delivered at the conference by those who produced the plays. From tips for licensing outdoor performance sites to the debate over traditional metal-rimmed wooden vs modern rubber wagon wheels, this part of the book will be a treasure-trove for anyone planning to stage the plays. The descriptions and frank assessments of the effectiveness, both artistically and logistically, of various wagon set designs are particularly strong. This section is, however, much more than a practical Marginalia, October 29 guide to staging the plays. The final section of the book consists of essays that study modern performances of medieval drama and other cultural and religious festivals. This section proves the point made elsewhere in the book that combining scholarly investigations with the practical experience of performance can provide useful insights into medieval drama. The book is well presented with a useful index and a reasonably full bibliography. The glossary of Middle English words could be more extensive to assist non-specialist readers as this eclectic, thought-provoking and often amusing book deserves a wide readership. Many of the contributions prove that exchanges between the academic and theatrical community can be extremely fruitful and that questions about medieval performance, reception and interpretation can be explored through theatrical experiment and participation as well as through traditional academic research. It is also a wonderful advertisement for the next conference organized by the York Guilds and Companies to be held on 9th July. Despite this, it is only in the last decade or so that the exploration of such motifs has been taken up again by literary scholars. Oxford University Press, , which placed such motifs at the heart of an exploration of the medieval romance tradition. A particularly surprising subject of neglect was one of the most archetypal of

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medieval romance motifs: Brewer, ; reviewed in *Marginalia* The supernatural is rarely taken seriously by modern literary criticism and Wade deserves credit for developing a toolbox of critical approaches that gets under the skin of romances that make ample use of fantastical motifs. Of course, there are familiar texts too: *Sir Orfeo* stands to benefit particularly well from this and other recent attempts to take supernatural motifs seriously. *Fairies* also draws on works written in a more historical mode, such as the output of Gerald of Wales, Gervase of Tilbury and Thomas Walsingham. The neglected subject matter of this book provides ample opportunities for new perspectives on, and new comparisons between, texts of very different periods, languages and poetic quality. After a brief, and largely theoretical, introduction, the first chapter of *Fairies* focuses on Morgan le Fay and maps the shifts in her character throughout the Middle Ages. The second chapter explores the role of Avalon in the medieval literary tradition. Despite being one of the best-known elements of the medieval Arthurian legend, accounts of Avalon have received little concerted study. After a brief conclusion, the book features 39 pages of notes and references, a full bibliography, and a good index. The *New Middle Ages* series has made publishing theory-centred approaches to medieval writing something of a speciality. As such, it is a natural home for a work like this which proclaims its theoretical credentials from the beginning. Some readers may be slightly put off by being pitched into a complex discussion of this field within the first few pages of *Fairies in Medieval Romance*, but even those who are completely uninterested in theoretical models of this sort will find much to admire in this book. There is much to be said for this approach, since chalking a lack of narrative logic up to authorial incompetence tends to shut the door to further serious exploration of the work in question. The ambiguities and complexities of the fairies of medieval romance present challenges for the scholar, yet Wade has produced a clearly written, concise and, above all, tightly-structured work. The only general quibble I have with *Fairies* arises from this very virtue: However, in what is a relatively short academic book pages of text, excluding the notes, there is no space for these to be fully explored; for instance, although the role of the author is given detailed consideration, the sort of reader reception these texts might have provoked is largely un-commented upon. However, if the principal criticism one can muster of a book *Marginalia*, October 32 is that it leaves the reader wanting more, then the book in question must have a lot going for it. *Fairies in Medieval Romance* is a book that is long overdue. James Wade has done much to make fairies interesting for medievalists once again and this book will, no doubt, become a fixture on reading lists and in bibliographies. Williams states that the work is not intended as a contribution to the history of science, but a literary analysis of celestial portents, which only on a few occasions can be scientifically assigned a historic basis. Neither does it offer a developmental model of astrology or astrological literature in Ireland and Wales; rather, it is concerned with the particular details of key texts, and the interpretative frameworks they place on the literary invocation of astrological phenomena. Although building on the research of scholars such as Marged Haycock and her invaluable work on the *Book of Taliesin*, and D. The first necessary task of the work is the de-bunking of myths, dispelling the romanticised view of Celtic mantic literature, and the figure of the druid at its centre. Chapter 1 details early Irish annalistic observations of celestial phenomena, and compares the interpretative schema applied to the interpretation of comets by Bede and by astrologers at the Carolingian court. In the case of the latter Williams finds politically-centred interpretations, the comet portends the downfall of kings and the division of kingdoms; whereas the early medieval Irish material integrates astrological figures in apocalyptic narratives which are distinctively local in character. Williams is concerned with local strategies of adaptation; and remains sensitive to the possibility of international lines of transmission, noting the place of Irish astrologers at the Carolingian court, although he can in this instance find no process of feedback to Ireland itself, as he locates in the movement of astrological material from England to Wales in Chapter 4. The second chapter tackles the question of the Irish druids head-on. Literary depictions of the druids and their study of the skies, Williams argues, owe much to high medieval representations, conceived in a period long after the disappearance of the influence of druids from Ireland. He explores the semantic slippage between the Magi of the New Testament and the magi, astrologers and diviners denounced by Isidore of Seville, in double-edged

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retrospective applica- tion to astrologer-druids as symbols of the pagan past. Williams is not suggesting the move- ment of astrological figures and concepts between the two localities which in terms of extant material appears unsustainable , but rather holds the situation of both, on the western edge of the British Isles, to be analogous in their reception of astrological material and its integration in localised frameworks of meaning. As Williams notes, the major problem with assessing the Welsh material is that extant manuscripts containing prophetic and astrologi- cally-inflected material are all later than the twelfth century. The exact direction of influence between Geoffrey and Welsh sources remains, however, problem- atic, and although Williams offers a well-evidenced hypothesis, it remains a sig- nificant unknown. In Chapter 4 we are on firmer ground: This chapter makes available, and brings together, a great body of evidence otherwise largely unavailable to non-Welsh speakers, and should prove an invaluable resource to students of astrology, prophecy, and Anglo-Welsh literary and political relations alike. Although this is a subject particularly germane, given the pregnant terms of Welsh political prophecy applied to the early Tudors, for discussion of two-way transmission, it may well be that we simply do not have the evidence to sustain such a discussion in the realm of astrology alone. The central conceit of the poems is that fallen man is subject to the influence of the stars, a predisposition to particular sins and sin in general, which can be overcome by unwavering faith in God. Wil- liams places Llwyd in the context of earlier and contemporary ideas, including the translation of astrological medical treatises from English to Welsh, and the movement of this material from educated Welsh men living in England across the border. Again, this is a well-evidenced and compelling argument, but it re- mains that the pattern Williams observes in his final three chapters appears to be the alignment of Welsh traditions with a dominant English culture. Although he suggests the complexity of the situation, given the broad scope of the work there is simply not the space to open up the question of the movement of mate- rial across national lines in both directions, any further.

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## Chapter 2 : The Lollard Society » Recent Publications: Secondary Sources

*TRANSLATIONS OF AUTHORITY IN MEDIEVAL vernacular texts. The concept of the vernacular is seen as possessing a 4 Making bodies: confection and conception in.*

Macmullan Medal awarded for the best performance in this examination. Parkes and Dr P. Gradon in preparation for my Belfast Ph. Topics most recently supervised: Brepols, ; at press. *Translations of Authority in Medieval English Literature: Valuing the Vernacular* Cambridge: Cambridge University Press, University of Pennsylvania Press, *The Middle Ages* Cambridge: University of Georgia Press, In Honour of Derek Pearsall York: York Medieval Press, with Boydell and Brewer, Oxford University Press, York Medieval Press, in association with Boydell and Brewer, Clarendon Press, , rpt. Boydell and Brewer, *The Commentary Tradition* Oxford: Revised, paperback edition published in ; rpt. *Medieval Theory of Authorship: Second, revised edition* published in hardback and paperback forms by Gower Books, Aldershot, and the University of Pennsylvania Press, The University of Pennsylvania Press is in the process of re-issuing the second edition, with a new introductory essay. *Responses and Reassessments* Cambridge: Chaucer and Pagan Antiquity Woodbridge: *Defenders and Critics of Franciscan Life: Essays in Honor of John V. Through a Classical Eye:* University of Toronto Press, *Writings on Love in the English Middle Ages*, ed. Palgrave Macmillan, , pp. *The Beginnings of Standardization: Language and Culture in Fourteenth-Century England*, ed. Peter Lang, , pp. Nicola McDonald York and Woodbridge, *Promissory Notes on the Treasury of Merits: Indulgences in the Late Middle Ages*, ed. Brepols, , pp. Mireille Chazan and Gilbert Dahan Turnhout: *Mindful Spirit in Late Medieval Literature: Essays in Honor of Elizabeth D. Four Courts*, , pp. *The Middle Ages*, ed. The Cambridge History of Literary Criticism, vol. *Text and Controversy from Wyclif to Bale: Essays in Honour of Anne Hudson*, ed. Helen Barr and Ann M. Hutchinson, *Medieval Church Studies 4* Turnhout: *A Guide to Criticism*, ed. Blackwell, , pp. *With Reverence for the Word: Walfish and Joseph W.* Oxford University Press, , pp. Brill, , pp. *Secular Sculpture* , ed. Frangenberg Stamford, pp. *Texts and Contexts in Late-Medieval Britain: Essays for Felicity Riddy*, ed. Jocelyn Wogan-Browne et al. *Essays in Honour of Tadahiro Ikegami*, ed. Yushodo Press, , pp. *A Critical Anthology*, ed. *Gattungen mittelalterlicher Schriftlichkeit*, ed. Gunter Narr Verlag, , pp. *Essays on Ricardian Literature in Honour of J.* Clarendon Press, , pp. Peter Biller and A. York Medieval Press in association with Boydell and Brewer, , pp. *Of The Making of Books. Medieval Manuscripts, their Scribes and Readers: Essays presented to M.* Scholar Press, , pp. Robert Lerner Munich, , pp. *From Plato to the Postmodern*, ed. *Literature and Religion in the Later Middle Ages: Philological Studies in Honor of Siegfried Wenzel*, ed. *Contexts of Pre-Novel Narrative*, ed. Mouton de Gruyter, , pp. Boydell and Brewer, , pp. *Authoritative Texts and their Medieval Readers*, ed. University of Notre Dame Press, , pp. *The Uses of Manuscripts in Literary Studies: Essays in Honor of Judson B. Allen*, edited by C. Woods Kalamazoo, Michigan, , pp. *Theory and Practice in Medieval English Literature*, ed. Torti Boydell and Brewer, , pp. *I contesti culturali della letteratura Inglese: Difference, Mutuality, Exchange*, ed. *Editors and Critics*, ed. *Intellectuals and Writers in Fourteenth-Century Europe*, ed. Brewer, , pp. Joseph Strayer New York: Rutgers University Press, , pp. *Responses and Reassessments*, ed. *The Medieval Mystical Tradition in England: Papers read at Dartington Hall, July* , ed. University of Exeter Press, , pp. *His Life, Thought and Influence*, ed. Pilgrim Books, , pp.

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## Chapter 3 : The Institute for Sacred Architecture | Book Reviews | Ab Urbe Condita

*Contents Acknowledgements xi Notes About the Contributors xiii Introduction xix Making Bodies: Confection and Conception in Walter Brut's 'Vernacular Theology' 1.*

Secondary Sources Posted by Derrick Pitard on August 29th, The following is a list of over 60 recent publications. All have been added to the Bibliography of Secondary Sources. This is not all new work from the past two years. Two major recent publications—the essay collections *After Arundel and Wycliffite Controversies*—will receive separate posts. Carmelite, Diplomat, and Theologian c. *Medieval Church Studies* 7. This book is the first survey of the whole of the Doctrinale and it argues that there is more to Netter than anti-Lollard polemic. Betteridge considers several lollard sermons and the Testimony of William Thorpe in his discussion. *Blackwell Companions to Literature and Culture* The Doctrinale as Disputation. Elaine Treharne and Greg Walker. *The Call to Read: Notes on Some Puzzling References to Tractatus* They are puzzling references, since the first book of the Summa is made up barely of seven tracts. In this paper I argue that the three references are actually linking devices to the final section of the *De ente praedicamentali* ch. Moreover, I maintain that, at the time of the compilation of his *De scientia Dei*, Wyclif conceived the first book of his Summa as containing thirteen tracts, the last seven of which later collected under a single item viz. But if words do have to be pronounced, then the appropriate formula should not be in the present, but in the future. Standing on the firm ground of Augustinian realism, Wyclif disputes the modern logicians, who refute the existence of universals and thus chip away at the foundations of the Christian faith. Chaucer is concerned with language and its ability to convey meaning, both as a poet and as a thinker grappling with the philosophical and intellectual currents of his day. *The Claims Of Poverty: Samuel Fanous and Vincent Gillespie. Estote Fortes in the Croxton Play of the Sacrament. Essays in Honour of Dhira B. Georgiana Donavin and Anita Obermeier. A History of Medieval Heresy and Inquisition. The Identification of Lollards and Their Works.* These authors found vernacular discourse to be a powerful medium for explaining and reforming contemporary understandings of visual experience. In its survey of the function of literary images and imagination, the epistemology of vision, the semiotics of idols, and the authority of written texts, this study reveals a fifteenth century that was as much an age of religious and literary exploration, experimentation, and reform as it was an age of regulation. *Christianity in Western Europe c. Miri Rubin and Walter Simons. After an initial discussion of its various forms around the turn to the fifteenth century, Gillespie turns his focus to the Oxford debates over translation to articulate the stakes the advent of these texts during the period. Ideals and Communities, Rosemary Horrox and Sarah Rees Jones. It is our contention that the Michelmas program. Orietta Da Rold and Elaine Treharne. What is a Lollard? Dissent and Belief in Late Medieval England. Oxford University Press, Rather than a narrowly defined theological category, lollardy is and has been a capacious term, under which all manner of religious outliers await closer examination. Hornbeck explores the wide range of lollard beliefs on some of the key issues in late medieval Christianity: He argues that the beliefs of individual dissenters were conditioned by a number of social, textual, and cultural factors, including the ideas they discussed with other members of their local communities, the texts to which they had access, and the influence of mainstream religion and spirituality. *Medieval And Renaissance Studies* Hudson posits that similarities in physical and textual production found among them probably indicate a relatively unified program of compilation. Given these, and similar productions among Oxford Franciscans, Hudson suggests that the Oxford Greyfriars provides a possible location for their production, and considers arguments for and against this hypothesis. *Central Europe in Comparative Perspective. Peacock and the Uses of the Vernacular. Elizabeth Salter and Helen Wicker. Utrecht Studies in Medieval Literacy. It is a version of ch. It is followed by three blank leaves, after which appears the lollard sermon Vae Octuplex. The School of Heretics: Academic Condemnation at the University of Oxford, It explores every known case in detail, including several never examined before, and then considers the practice of condemnation as a whole. As such, it**

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provides a context to see John Wyclif and the Oxford Lollards not as unique figures, but as targets of a practice a century old by It argues that condemnation did not happen purely for reasons of theological purity, but reflected social and institutional pressures within the university. U of Notre Dame P, The book describes a progression through chapters on Wyclif, Woodford, Netter, Hussite controversies, and Gerson. Chaucer and the Culture of Dissent. Chaucer and the False Prophet Motif. Thesis, University of Lancaster, Essays in Honour of John V. Cusato and Guy Geltner. Minnis describes several responses by Woodforde to this. Denis Renevey and Christina Whitehead. The Medieval Translator There is no need for the saying of banns, the presence of a priest, or, indeed, for the expression of vows by the couple who are joining together in holy matrimony. Speech of any kind is unnecessary. In tracking the translatio. The Quest for Nominalism in Ricardian Poetry. Sanchez Roura, and J. The Medieval Translator 8. The question is deeply connected to whether women can preach, and therefore to the status of languages in which the Word might be preached. Thomas Netter of Walden and Wyclif. Caie and Denis Renevey. Far from being a Lollard minister, it suggests, Ramsbury was nothing but a confidence trickster. The form of liturgy he admitted to celebrating was not a product of theological editing but the performance of the visible and audible parts of the mass, with those parts customarily unseen and unheard simply omitted for economy of effort. Scattergood argues that Cole probably dates the text too early. Some Literary Reactions to the Lollard Rising of Escatologia e riforma in John Wyclif. Smith, Jennifer Anh-Thu Tran. Alexandra Gillespie and Daniel Wakelin. The Lollards and John Wyclif.

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## Chapter 4 : Winter Session (Undergraduate Courses) | Department of English Language & Literatures

*"Making Bodies: Confection and Conception in Walter Brut's 'Vernacular Theology.'" In The Theory and Practice of Translation in the Middle Ages. Ed.*

But historically this was not always the case. A look at the early modern era—the period of Renaissance and Baroque architecture, and of the Counter Reformation—reveals a substantial tradition of the Church producing its own architecture, with architects drawn from the ranks of priests and other religious. Although such arrangements did not guarantee a lack of conflict between architect, clients, and donors, the practice generally met the needs of the Church in a period of rapid expansion. These priest-architects represent a unique architectural culture set somewhat apart from the rest of the early modern era, during which the architectural profession changed profoundly and secular architects sought to distance themselves from their origins in the crafts and trades through a process of professionalization. This involved, among other things, establishing a body of architectural literature, bringing architecture into the learned discourse of scientific scholarship, and founding architectural academies. Priest-architects contributed to this process in the secular world, but also within the context of religious institutions. Photo by Angelo Costanza

The new religious orders founded in the sixteenth century, both before and after the Council of Trent, were at the heart of the priest-architect phenomenon. To be sure, the orders also employed secular architects during this period, particularly when generous local patrons played a prominent role in decision making. Yet architects from the orders could always help evaluate plans, fill in as construction superintendents, or provide designs themselves, particularly when funding was precarious. This essay furnishes an overview of some of these men and their buildings across Europe from c. The first generation of Jesuit, Barnabite, and Theatine architects, active from the mid-sixteenth century through the early decades of the seventeenth century, generally had obtained their architectural training outside the order. These men with a background as craftsmen, such as the Jesuit Giuseppe Valeriano—who originally trained and worked as a painter, generally joined the new orders later in life. In contrast to Valeriano and Grimaldi, Lorenzo Binago, the first prominent Barnabite architect, joined the order while young, at age eighteen. Yet Binago also seems to have had previous training in drawing or architecture, since his earliest known drawing—made a year after entering the order—is already quite accomplished. Such early churches were often simple, since the immediate functional needs during expansion and financial constraints overrode wishes for more elaborate designs. By the early seventeenth century, the new orders had established themselves as centers of learning and education as well as patrons of architecture, constructing not only churches and convents, but also colleges and seminaries, hospitals, libraries, and other institutional buildings. The consiliarius reviewed all plans for new architectural projects within the order, with his approval necessary before projects could proceed. The consiliarius commented on the plans, and when necessary, made suggestions for improvements—these were generally practical and economic in nature, rather than aesthetic. This met a future need for young men planning to pursue a military career, and was therefore included within their mathematics curriculum. For these orders, architecture fit into a larger vision of the scholarship that priests would normally pursue, and indeed could be considered a kind of apostolate for the order. In this sense, when a priest designed churches for his order—or other buildings for its patrons, thereby also supporting the order indirectly—he was doing work that was part of his vocation as a priest. Yet precisely this success has obscured his origins within the architectural culture of early modern religious orders. Guarini even officiated at the inaugural mass in San Lorenzo on May 12, , although considering the dozens of early modern priest-architects, this was perhaps not quite the unique occurrence Rudolf Wittkower imagined. SXC Guarini was so successful as a court architect for the Savoy that he seems to have had various assistants supporting him toward the end of his career. Documents mention a Theatine lay brother assigned to help him, although the records do not specify if this help was specifically architectural, or simply general logistic assistance. These draftsmen seem to have been secular architects hired by the patron to assist the priest busy

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with numerous publication projects as well as other duties beyond the building site. Indeed, right up to the end of his life, Guarini remained a scholar: Had he lived longer, he may well have written the theology textbook, a *Cursum scholasticae theologia*, which he had intended to write at least since his time in Paris in the 1650s. Through the international ministries and missions of their orders, they often traveled extensively, spreading as well as gathering architectural ideas all along the way. The Spanish Cistercian Juan Bautista Caramuel y Lobkowitz "was a polymath who published works in diverse disciplines and traveled extensively throughout Europe; he became bishop of Vigevano in Lombardy in 1671. He directed the Jesuit college in Antwerp with its famous mathematical studies, and he also designed the splendid Jesuit church in Antwerp - , St. Charles Borromeo , together with the lay brother Pieter Huyssens - who took over the project after his death. Facade of Jesuit Church, Antwerp completed 1671, print of The pilgrimage chapel at Telgte - in northwest Germany furnishes an example of such an oversight. Although gradually supplanted by academically trained priest-architects, lay brothers in the various religious orders continued to be active as architects and construction superintendents into the eighteenth century, although most of these men "lacking the formal education of priests" came from families already engaged in the building trades or other crafts. A few of these lay brother-architects achieved particular distinction. But he also was a prolific architect, designing churches in Dubrovnik, Ljubljana, Trent, and Montepulciano, among others. Perhaps inspired by the erudite publications of his more learned priest colleagues, Pozzo published his influential treatise *Perspectiva pictorum et architectorum* 2 vols. His younger brother Giuseppe Pozzo worked as a lay brother artist of the Discalced Carmelite order in various churches in Venice. Courtesy National Gallery of Art, Washington. Caspar Moosbrugger - was a Benedictine lay brother from a family active in the building trades in the Vorarlberg region around Bregenz in western Austria, one of the dynasties comprising the so-called Vorarlberger school of architects and craftsmen. Moosbrugger trained and then worked as a stonemason until entering the order in 1671, around which time he began taking on the responsibilities of an architect. Moosbrugger designed numerous churches and monasteries in Switzerland, the most famous of which is the Benedictine Abbey Church of Einsiedeln where he spent most of his life. Photo by Susan Klaiber Collectively, priest-architects, with their lay brother colleagues, shaped substantial portions of the built environment in early modern cities across Europe. The priest-architect phenomenon flourished during a specific historical moment lasting perhaps three centuries. The various suppressions of the orders at the end of the eighteenth century also contributed to the demise of this architectural culture. Some exceptions to this trend were priest-architects working in the mission field, where a general scarcity of formally trained architects prevailed "much as during the building boom of the Counter Reformation. The British Anglican priest William Grey "designed or remodeled eleven churches in Newfoundland according to the principles of Ecclesiology, and also trained Canadian Anglican seminary students in architecture. Van der Laan studied architecture at the Technische Universiteit Delft and built austere meditative churches and Benedictine abbeys in the Netherlands, Belgium, and Sweden. Endnotes This essay draws on material presented in my two forthcoming articles: The title of this article draws on a comment by Richard Pommer, cited at note 19 below. Yale University Press, 1997, 1: Electa, 1997, 1: Because the early modern Theatine order lacked a central repository for architectural designs, no comprehensive summary of Theatine architectural practice or production has yet been written. Pietro Pirri, Giuseppe Valeriano S. Grove, 1997, Francesco Andreu, *Oppidani illustri: Liantonio*, 1997, The several volumes of plans in Paris may now be consulted online through the Gallica digitization project: Thames and Hudson, 1997, Accademia delle scienze, 1997, I: Petri de Insula, 1997, III: New York University Press, 1997, 7. Istituto della enciclopedia italiana, 1997, Free Press, 1997, 1: The exact division of labor and attribution of the various church components in Antwerp remain slightly unclear. Scientist and Architect Rome: The ornaments atop the exterior columns and the lantern were apparently added later: Vittorio De Feo and Valentino Martinelli, eds. Electa, 1997; Alberta Battisti, ed. Free Press, 1997, 3: Moosbrugger in the Einsiedeln Professbuch, with images of his drawings for the abbey church <http://www.einsiedeln.ch>

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### Chapter 5 : Winter | Department of English Language & Literatures

*Making bodies: confection and conception in Walter Brut's vernacular theology.*

Books Read latest update December 31 most recent at top Sir Walter Scott - Ivanhoe - Reading Ivanhoe takes a certain suspension of disbelief for a modern reader. The pre-Saxon Celts and Britons and other indigenous people do not appear at all. The assumed prejudice against Jews is something else that the modern reader has to adjust to. Ditto with references to blacks as having "blubber lips" and "white fangs. It would be toxically politically incorrect today but probably reflects the attitudes of the day. Curiously, Ivanhoe became a model for images of southern manhood and racial purity and in some ways provided images that were picked up by the KKK. Of course, Schott cannot be blamed for how his book was taken generations later in the new world. Unlike Ivanhoe which is a work of romantic imagination, Guy Mannering is ethnographically convincing. For all my caveats, I am allowing myself to get into the fantasy world of an imagined Ivanhoe and Locksley and Richard. For all its antisemitic language, probably the most important and noble character is the "jewess," Rebecca, daughter of Issac of York. Where Rowena is beautiful but vain and haughty, Rebecca is intelligent, moral and gifted as well as being beautiful. Perhaps because of a misreading of historical documents, he reads Cerdic the Saxon as Cedric, thus creating a new name that is still in use. His lower characters, Gurth the swineherd and Wamba the jester, derive from Shakespeare as much as anything. They and the nobles they serve or fight against have all now come down to us in the world of Tolkein and Star Wars. Twain liked Scott about as much as he liked Mormons at a time when he was still widely read in the US, particularly the South. See Books Read for a continuation of these reviews. After various trials and tribulations dealing with brats from hell and vain teenage daughters, she finds herself enamored of a young curate, Mr. Love, of course, prevails. There is also a lot about everyday life; houses without central heating, cold winters, dark nights and reading by the light of a single candle. This is probably the most overtly religious of all the Bronte novels. Agnes constantly thinks about God and the promise of an afterlife. While Helen is certainly good and righteous and religious, the later novel has much more of an edge. It is poignant, of course, that Anne herself died the year after both books were published. While this novel has a strong element of Christian morality, it is also a searing portrayal of alcoholism and spousal abuse. Like Wuthering Heights, it is different from anything else written so far and probably even more shocking to an early Victorian audience for lifting the lace curtain surrounding family violence. The conversations between Helen Graham and her husband Arthur Huntington are authentic and gripping. Bronte somehow understands the dynamics of how an abusive husband denegrates and humiliates his wife and asserts the domination of a megalomaniac. His treatment of her is identical to contemporary spousal abuse cases but is made even worse by the absolute legal authority a man in the early 19th century had over his wife. As in many such relationships, it is threats to the well being of her child that eventually drives Helen to escape to her family home, Wildfell Hall under an assumed name. The book is written in the voices of Helen and Gilbert Markham who falls in love with her and her son Arthur in her new setting, not knowing initially anything of her history. There are of course familiar misunderstandings that keep the couple apart, but these are less important than the gritty actuality of what goes on behind closed doors. Gilbert tells his story in letters to his sisters husband. Helen tells hers in the more intimate form of diary entries. Again one wonders, how could a sheltered young woman living in a Yorkshire parsonage have encountered such situations. In the same way that Emily masters Yorkshire dialect, Anne masters the more complex dynamics of abusive dialogue. The strong passion Gilbert feels for Helen and she guardedly reciprocates suffuses the book. Sex, of course, is not discussed but physical feelings surely underlie the emotional ones. Helen is faithful to her marriage ties but eventually released from them. Gilbert waits in high torment for a time when he may renew contact with her. Like the other Bronte novels, the Yorkshire climate plays a leading role. Travel in the era immediately prior to the first railways was slow and difficult. Anne paints a vivid portrait of travel by horseback and carriage and foot as well as the darkness of long winter

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nights in poorly heated rooms with meager candlelight. An underlying issue is legitimacy. The Earnshaws and the Lintons are old Yorkshire families. Their characters all have first and last names. Heathcliff, by contrast, is literally a foundling "gypsy boy" and throughout the book has only one name. Most reviews emphasize the mad and destructive love between Heathcliff and Catherine Earnshaw almost self-love since the two grew up together and sometimes thought of themselves as a single soul. Although Catherine professes love for Heathcliff, she marries Edgar Linton as the only proper match for her. Earlier, the Linton family has taught her to be a lady, while Heathcliff degenerates into a rude and violent servant. Eventually Hindley dies and Heathcliff does everything he can to keep his son Hareton uneducated. He does not even know how to read and write until Cathy comes along more on this later. The narration begins with Mr. Lockwood, a tenant at Thrushcross Grange, the Linton estate a generation later. He then prevails on a faithful servant and family member, Nelly Dean, to relate the entire story. By now Heathcliff has become even more cruel, violent and obsessive. None of this brings him peace or contentment. This is the second time she has married a cousin. The book is notable for a lot more than its turbulent plot line. Her sense of place and atmosphere and physical detail are remarkable. She was the Bronte sister who was happiest wandering on the moorland and it shows in her writing. In the 20th century, critics have generally agreed that it is truly unique and remarkable and perhaps a greater and more innovative work. Her use of Yorkshire dialect is flawless, as are her conversations generally. The narrator, Nelly Dean, is a great storyteller who easily embeds dialogue into her narrative. Of course, the story of how the Bronte sisters lived in a shared imaginary world is well known. Still, to have imagined these characters and given them the life she has is a remarkable accomplishment. In Austen, the novel ends with marriage. In Eliot it begins with marriage and continues to narrate complications and a later re-marriage. Eugenides ends his book with a third alternative. Madeline turns out to be remarkably like her mother and Leonard turns out to have been a big mistake, which upon his realizing this himself, is curiously liberating for all concerned. In the end all three move into a semblance of adulthood. This was a time when people communicated voluminously in writing. All of her intimacies were with women friends and she never seems to have known the conversational intimacy with a man that bound Jane and Rochester to one another in Jane Eyre. Charlotte touches, of course, on the events of her own life, but many of the later letters are essays on the literary scene. Like Jane Eyre, Charlotte was forthright although not forward in her opinions. Like Jane, who told Mr. Rochester she did not think him handsome, Charlotte did not shrink from giving her critical opinion, even to her idol, Thackeray. It was cold and damp for much of the year and bitterly cold during the hard winters in this moorland country. Living conditions were not only uncomfortable but unhealthy. By the time she was in her early 30s, Charlotte was the only surviving child out of a family of six. She herself suffered from frequent colds, fevers and headaches. Like her sister Emily, though, she delighted on long walks on the moors. Charlotte was small and shy and dressed plainly, but she was also confident of the value of her work, and that of her sisters, particularly Emily. Rochester upon the first occasion of their really coming to terms with one another. The passage reads like a session from psychoanalysis and for all that is one of the most gripping pieces of dialogue I have read. Jane is a good listener and can be brutally honest in her response to questions. Rochester asks, "You examine me, Miss Eyre," said he; "do you think me handsome? He talks about the baggage of his past and says, "I envy you your peace of mind, your clean conscience, your unpolluted memory. Little girl, a memory without blot or contamination must be an exquisite treasure - an inexhaustible source of pure refreshment; is it not? The answer is that she had access to the classics of English literature and grew up in a world that she and her sisters created. Their mother had died and their father was distant. The stories they made up together informed their writing. I still have over pages to go Two hundred pages to go. Gets to be a bit Christian but after all, Charlotte was brought up in a very Christian environment. Overall, the amazing thing about the book is the language and the dialogue. Another ethnographic interest is her faithful depiction of living conditions in the north of England just prior to the industrial revolution. Jane is often very cold in unheated or poorly heated buildings. Especially during winter, it is very dark. She describes what it is like to live by meager candlelight and firelight in a large gloomy estate as well as the cozy comfort

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of a small cottage out on the moors.

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### Chapter 6 : Read ALASTAIR MINNIS

*Authority in literature. Translating and interpreting " Political aspects " England " History " To Latin language " Translations into English " History " To*

For the sense of a primitive stone tool, see the separate article, later. To them great stature, fair hair, and blue or grey eyes were the characteristics of the Celt. Physically they fall into two loosely-divided groups, which shade off into each other. The first of these is restricted to north-western Europe, having its chief seat in Scandinavia. It is distinguished by a long head, a long face, a narrow aquiline nose, blue eyes, very light hair and great stature. Those are the peoples usually termed Teutonic by modern writers. The other group is marked by a round head, a broad face, a nose often rather broad and heavy, hazel-grey eyes, light chestnut hair; they are thick-set and of medium height. But it is far more probable that they are the same in origin as the dark race south of them and the tall fair race north of them, and that the broadness of their skulls is simply due to their having been long domiciled in mountainous regions. Not only do animals change their physical characteristics in new environment, but modern peoples when settled in new surroundings for even one or two centuries, e. The northern race has ever kept pressing down on the broad-skulled, brown-complexioned men of the Alps, and intermixing with them, and at times has swept right over the great mountain chain into the tempting regions of the south, producing such races as the Celto-Ligyes, Celtiberians, Celtillyrians, Celto-Thracians and Celto-Scythians. In its turn the Alpine race has pressed down upon their darker and less warlike kindred of the south, either driven down before the tall sons of the north or swelling the hosts of the latter as they swept down south. The Teutons, whose name is generic for Germans, appear in history along with the Cimbri, universally held to be Celts, but coming from the same region as the Guttones Goths by the shores of the Baltic and North Sea. Again, the Germani themselves first appear in the Celtic host destroyed by Marcellus at Clastidium in B. It is then not strange that the Gallic name for a henchman ambactus is the same as the Gothic ambahts. The earliest invaders, under the name of Celtae, had occupied all central Gaul, doubtless mixing with the aboriginal Ligurians and Iberians, who, however, maintained themselves respectively in the later Provence and in Aquitania. The Celts had firmly established themselves by the 7th century B. In the Alps and the Danube valley some of the Celts had dwelt from the Stone Age; there they had developed the working of copper, discovered bronze an alloy of copper and tin , and the art of smelting iron see Hallstatt. The Umbrians, who were part of the Alpine Celts, had been pressing down into Italy from the Bronze Age, though checked completely by the rise of the Etruscan power in the 10th century B. The invention of iron weapons made the Celts henceforth irresistible. One of the earliest movements after this discovery was probably that of the Achaeans of Homer, who about B. Later the Cimmerians see Scythia and Cimmerii passed down from the Cimbric Chersonese, doubtless following the amber routes, and then turned east along the Danube, some of their tribes, e. At the beginning of the 6th century B. They appear to have spread southwards into Spain, occupying most of that country as far south as Gades Cadiz , some tribes, e. Turdentani and Turduli, forming permanent settlements and being still powerful there in Roman times; and in northern central Spain, from the mixture of Celts with the native Iberians, the population henceforward was called Celtiberian. About this time also took place a great invasion of Italy; Segovisus and Bellovisus, the nephews of Ambigatus, led armies through Switzerland, and over the Brenner, and by the Maritime Alps, respectively Livy V. Certain material remains found in north Italy, e. The next great wave of Celts recorded was that which swept down on north Italy shortly before B. These invaders broke up in a few years the Etruscan power, and even occupied Rome herself after the disaster on the Allia B. Bought off by gold they withdrew from Rome, but they continued to hold a great part of northern Italy, extending as far south as Sena Gallica Sinigaglia , and henceforward they were a standing source of danger to Rome, especially in the Samnite Wars, until at last they were either subdued or expelled, e. At the same time as the invasion of Italy they had made fresh descents into the Danube valley and the upper Balkan, and perhaps may have pushed into

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southern Russia, but at this time they never made their way into Greece, though the Athenian ladies copied the style of hair and dress of the Cimbrian women. The remnant of those who returned from Greece joined that part of their army which had remained in Thrace, and marched for the Hellespont. Here some of their number settled near Byzantium, having conquered the native Thracians, and made Tyle their capital. The Byzantines had to pay them a yearly tribute of 80 talents, until on the death of the Gallic king Cavarus some time after B. The main body of the Gauls who had marched to the Hellespont crossed it under the leadership of Leonnorius and Lutarius. Straightway they overran the greater part of Asia Minor, and laid under tribute all west of Taurus, even the Seleucid kings. At last Attila, king of Pergamum, defeated them in a series of battles commemorated on the Pergamene sculptures, and henceforth they were confined to a strip of land in the interior of Asia Minor, the Galatia of history. Ancient writers spoke of all these Gauls as Cimbri, and identified them with the Cimmerians of earlier date, who in Homeric times dwelt on the ocean next to the Laestrygonians, in a region of wintry gloom, but where the sun set not in summer. Nor was it only towards the south and the Hellespont that the Celtic tide ever set. They passed eastward to the Danube mouth and into southern Russia, as far as the Sea of Azov, mingling with the Scythians, as is proved by the name Celto-scyths. The Celts had continually moved westwards also. The Belgae, who were Cimbric in origin, had spread across the Rhine and given their name to all northern France and Belgium Gallia Belgica. Many of these tribes sent colonies over into south-eastern Britain, where they had been masters for some two centuries when Caesar invaded the island see Britain. But there is evidence that from the Bronze Age there had been settlers in northern Britain who were broad-skulled and cremated their dead, a practice which had arisen in south Germany in the early Bronze Age or still earlier. It is not unlikely that, as tradition states, there were incursions of Celts from central Gaul into Ireland during the general Celtic unrest in the 6th century B. The Celts in Italy, in the Balkan, in France and in Britain, overspread the Indo-European peoples, who differed from themselves but slightly in speech. The Umbrian-Sabellian tribes had the same phonetic peculiarity as the Celts. The Celts are thus clearly distinguished from the Gaelic-speaking dark race of Britain and Ireland, and in spite of usage it must be understood that it is strictly misleading to apply the term Celtic to the latter language. See also Ridgeway, *Early Age of Greece*, vol. As might be expected from their geographical distribution, they hold a position between the Italic and Teutonic groups. They are distinguished from these and other branches of the family by certain well-marked characteristics, the most notable of which are the loss of initial and inter-vocalic p, cf. Welsh, Breton ar, with Gr. We may further mention that the I. Other distinctive features of the modern dialects are not found in Gaulish, partly owing to the character of the monuments. Such are the -sspreterite and the fusion of simple prepositions with pronominal elements, e. The initial mutations which are so characteristic of the living languages did not arise until after the Romans had left Britain. The Celtic languages betray a surprising affinity with the Italic dialects. Indeed, these two groups seem to stand in a much closer relationship to one another than any other pair. As features common to both Celtic and Italic we may mention: The various Celtic dialects may be divided as follows: Several attempts have been made to prove the existence of Celtic dialects with qv on the continent. Forms containing p occur in the Coligny calendar, discovered in , by the side of others with qv, a state of affairs not yet satisfactorily accounted for. The Rom tablets, discovered in , have not been interpreted as yet, but p forms are found on them exclusively. In an excursus we shall deal with the language of the Picts. I, Berlin and Leipzig, A comparative grammar of the Celtic dialects has been prepared by H. See also Whitley Stokes and A. The language of the Galatians in Asia Minor must have stood in a very close relation to Gaulish. Indeed few traces of dialectical differences are to be observed in continental Celtic. Unfortunately no literary monuments written in the ancient speech of Gaul have come down to us, though Caesar makes mention of religious poems orally transmitted by the Druids, and we also hear of bardi and vates. But a large number of personal and place-names have been preserved. The classical writers have, moreover, recorded a certain number of Gaulish words which can generally be identified without difficulty by comparing them with words still living in the modern dialects, e. These inscriptions are written in either N. Etruscan or Greek or Latin characters. We are

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thus in a position to reconstruct much of the old system of declension, which resembles Latin very closely on the one hand, and on the other represents the forms which are postulated by the O. Hence Gaulish is particularly valuable as preserving the final vowels which have disappeared in early Irish and Welsh. The few verb-forms which occur in the remains of Gaulish are quite obscure and have not hitherto admitted of a satisfactory explanation. The statements of ancient authors with regard to the Belgae are conflicting, but there cannot be much doubt that the language of the latter was substantially the same as Gaulish. Caesar observes that there was little difference between the speech of the Gauls and the Britons in his day, and we may regard Gaulish as closely akin to the ancestor of the Brythonic dialects. It is difficult to say when Gaulish finally became extinct. There is no evidence that Breton has been influenced by continental Celtic. The number of Gaulish words which have come down in the Romance languages is remarkably small, and though at first sight the sound-changes of French and Welsh seem to bear a strong likeness to one another, any influence of Gaulish pronunciation on French is largely discounted when we find the same changes occurring in other dialects where there is little or no question of Celtic influence. The proper names occurring in classical writers, on inscriptions and coins, have been collected by A. Holder in his monumental *Altceltischer Sprachschatz Leipzig*, "The inscriptions have been most recently treated by J. Rhys in the *Proceedings of the British Academy*, vol. For the extent over which Gaulish was spoken, its relation to Latin and its influence on Romance, see E. Thurneysen, *Keltoromanisches Halle*. We can only mention some of the more important cases here. The Brythonic dialects have gone very much farther in giving up inflectional endings than Goidelic. But these reservations do not hold good for Brythonic. Irish possesses five cases the Brythonic dialects have only one, and they have further lost the neuter gender and the dual number in substantives. In phonology there are also very striking differences, apart from the treatment of the labialized velar *qv* already mentioned. The sonant *n* appears in Brythonic as *an*, whereas in Goidelic the nasal disappears before *k*, *t* with compensatory lengthening of the vowel, *e*. Similarly *b*, *d*, *g* disappear in Goidelic when standing after a vowel and preceding *l*, *r*, *n* with compensatory lengthening of the vowel, but in Welsh they produce a vowel forming a diphthong with the preceding vowel, *e*. The Goidelic dialects have preserved the vowels of accented syllables on the whole better than Brythonic. Thus Brythonic has changed *Prim*. Already in Gaulish the *I*. In early times *I*. Gaulish *Teuto-*, *Toutius*, *Ir*.

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*Translations of Authority in Medieval English Literature* by Alastair Minnis, , available at Book Depository with free delivery worldwide.

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ENGL - Reading and Writing About Literature 3 credits English is the writing-intensive introduction to the disciplines of literary studies through the exploration of texts in their critical contexts. Students will read literary texts and scholarly responses to them as a way of learning about how we study literature in the University.

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selective sample of past texts include: A Romance Eagleton, Literary Theory: Major Statements Makaryk, ed. Views on Reading Literature Shakespeare, Hamlet ENGL - Language Myths 3 credits ENGL is a critical consideration of a broad range of commonly held beliefs about language and its relation to the brain and cognition, learning, society, change and evolution. However, students interested in Language theory, or who are thinking about the English Language major are encouraged to take this course.

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### Chapter 8 : Translations of Authority in Medieval English Literature : Alastair Minnis :

*Translations of authority in medieval English literature: valuing the vernacular. [A J Minnis] -- "In Translations of Authority in Medieval English Literature, leading critic Alastair Minnis presents the fruits of a long-term engagement with the ways in which crucial ideological issues were.*

This is what separates the utilitarian from art. It takes creative, thinking, caring human beings who see their creations as something more, imbuing their work with a message or simply a feelingâ€”from deep within their souls. Historians and cultural anthropologists have evidence of craft dating well back into prehistory. If we take an ordinary object, like a hand ax, and do nothing with it, it remains that, and nothing more: However, when we make one special, giving it an extraordinary quality for, let us say, ceremonies or rituals, it enters a transformative state. It becomes Art, with a capital A. Starting off flat and almond shaped by design, symmetrical front to back and left to right, an ax undeniably fits comfortably in the hand and has sharp cutting edges. That makes it what it is. But many are attractive, with embedded, ornamental fossil shells. Some, under inspection by electron microscope, show no evidence of the wear and tear of use. Even a plain, well-worn hand ax seems to show the result of far more care by our Homo erectus ancestors than merely one capable of cutting. The naturalist Loren Eiseley tells of his encounter with just such a tool: As I clasped and unclasped the stone, running my fingers down its edges, I began to perceive the ghostly emanations from a long-vanished mind, the kind of mind which, once having shaped an object of any sort, leaves an individual trace behind it which speaks to others across the barriers of time and language. It was not the practical experimental aspect of this mind that startled me, but rather that the fellow had wasted time. In a more contemporary example, a war mask used by Tlingit Indians of the northwest coast, now part of Alaska can be approached on several levels. As a functional mask, it provides protection for the wearer against enemy weapons. But it goes even further, extending to the extraordinary. The designs and colors go beyond mere decoration or tribal identification. It takes on magic, and by transferring power to the wearer, the warrior feels empowered and invincible in battle. An object whose beauty is seen in a whole different light, emerging from a whole way of life? There is an inherent pleasure in making. The craft artist must engage the materials with an extraordinary understanding of the science of the materials he or she works withâ€”their physical strengths, weaknesses, and capabilitiesâ€”or the piece is doomed to fail. How thin can a pot or vase or bowl be thrown and still function as a vessel? Can wool be handfelted without a comprehensive knowledge of the reaction of water temperature and hand pressure and of the physical properties of a myriad of wools from dozens of breeds of sheep? And what of the glassblower, who has to combine his creativity on the fly with more than a passing knowledge of glass solids and gases? For the craft artist, it is a tabula rasa of raw material that must be addressed and worked to within an inch of its life for the material does absorb life, after all, from the artist, and become something that talks to us, sings to us, stays with us. When asked how they get there, craft artists may not even be aware of their internal processes. Among its components are concentration and focus; a loss of self-consciousness; merging action and awareness; losing track of subjective time; a sense of personal control over the activity; and an intrinsic reward by doing the activity, so there is an effortlessness of action. That is what caring really is: These are those who have no time for what they perceive as quaint efforts to recapture a time past, in their minds better left forgotten. Some may dismiss the handcrafted object as an anachronism, a nostalgic throwback to an earlier and supposedly simpler and happier time. But for many more, the handcrafted object is an authentic experience that is personalized, individualized and humanized. We are who we are as much because of rugged individualism as of rugged terrain. Our pluralism accounts for an America that is both the real and the ideal, a work in progress whose story has been written, rewritten, and will be rewritten again. The words and ideas are as old as the nation: They represent our dreams and ambitions, our successes and even our failures. And at the heart of this grand experiment are principles framed around the worth of its people and the value of their work. In a revelation that resonates to this very day, they were no longer restricted by the class

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and guild traditions of Europe: By working hard, they would succeed on their own terms, based on their own name, reputation, and quality of work. For instance, in , Christian Frederick Martin left Germany for lower Manhattan, combining his curiosity about what could be made and a continuous devotion to the handcrafted ethos to form a guitar workshop, the C. Martin Company, which has stood for almost two centuries. Now located in Nazareth, Pennsylvania, C. Martin makes, arguably, the best guitars, mandolins, and ukuleles. Even though most Martins are now factory made, their custom shop will create by hand a guitar to personal specifications. With so many crafts being individual endeavors, possessing that entrepreneurial streak is another dimension of the fully formed craft artist. Following World War I, America turned inward, becoming insular and isolationist. Fortress America was more about building industrial capabilities and strengths. Then, when the Great Depression struck, and jobs were scarce, people turned to their hands and the skills of their forefathers as a source of sustenance. Domestic crafts, such as sewing, quilting, and needlework, were often taken up by those who needed money to support their families. In the mountains of southern Appalachia, in just one regional example, craft was often the only way a society could survive. For the better part of two centuries, itinerant weavers traveled among small towns to weave coverlets. They often stayed with the customer, weaved what was wanted, and then moved on to the next town and the next family. The weaving tradition was exceptionally strong among the mountain people. With the turn of the century, settlement workers went to Tennessee, North Carolina, and Kentucky to start schools for needy communities. Berea later developed student labor programs allowing thousands of students to cover their tuition through a unique co-op system. The idea was simple: Participants would take patterns and materials from the center, work the craft at home, and return with finished items to be sold. Soon, dozens of these weaving centers dotted mountain ridges. Sadly, the road to equality for our diverse populace has never been smooth and straight. The writing of our history has been witness to shameful episodes of societal schizophrenia marked by discrimination and worse. Yet, through it all, our history is also richer for recognizing their many contributions to our cultural lives. As they contributed to craft in America, they may also have contributed to their escape from prejudice. They learned their skills during breaks from often-busy schedules, creating complex samplers that featured a multitude of stitches used to create alphabets and religious sayings. But with the introduction of electricity and associated labor-saving devices, women found themselves with free time; many experienced a burgeoning commercial instinct that had become more socially acceptable, even if relatively few work opportunities were open to them. Sophie Newcomb Memorial College Institute at Tulane University established a groundbreaking program of vocational training. Under the directorship of chief artist Mary Given Sheerer, they combined fine arts curricula with commercial enterprise. Newcomb Pottery became a studio business, with ninety women artists producing some seventy thousand pieces—no two exactly alike—between and Their tile work and ornaments became part of countless churches, schools, commercial buildings, and public facilities—even city subway systems. It is not the aim of the Pottery to become an enlarged, systematized commercial manufacturer in competition with others striving in the same way. Its idea has always been to solve progressively the various ceramic problems that arise in hope of working out the results and artistic effects which may happily remain as memorials. Pewabic still conducts classes and workshops year round for children and adults at all levels of proficiency. The pottery also continues to produce tile that is handmade and hand glazed, often from original molds. Another woman of note in furthering craft through this period was Adelaide Alsop Robineau. Considered perhaps the finest ceramist of her age, she expanded her influence to countless students as the editor of the monthly journal *Keramic Studio* and as a teacher at Syracuse University. Her signature piece was *The Apotheosis of the Toiler* also known as *Scarab Vase* because of its exceedingly complex design motif. In , it won the grand prize in pottery at the Turin International Exhibition, serving notice on the world that American art pottery could now hold its own with the finest studio pieces created in Europe. American Indians borrowed from nature and translated creation legends and landscapes into designs that graced their pottery, basketry, jewelry, clothing, and blankets. Over time, American Indians were forced by government fiat and missionary zeal to relinquish their culture and to be relegated to reservations. Not

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without irony, at the same time, they were being canonized by the movies and other forms of popular culture for their classic character and nobility. Under orders, entire Japanese-American communities were given a week to settle their affairs and could bring with them only what they could carry. Everything else—sometimes including their homes—had to be abandoned or sold to often predatory merchants for pennies on the dollar. Despite the grim surroundings, the internees were driven by the need to create. Forced behind barbed wire in whitewashed stables with only sleeping cots, their crafts were born of necessity, making rough-hewn furnishings and woodworking tools from whatever scrap or local raw materials they could find. As their confinement stretched from one year to four, their objects took on a startling elegance and irrepressible beauty. For these men, women, and children, pursuing their craft was the embodiment of *gaman*, the Japanese word for endurance with grace and dignity in the face of the unbearable. Their struggles for the same rights their fellow citizens enjoy continue to this day. One person in particular, known to us as Dave the Slave Potter, was an integral part of the nineteenth century Edgefield, South Carolina, pottery community. With emancipation in 1863, he took the name of his then-owner and called himself David Drake. Dave was the first African-American to sign his ceramics. In addition to his proficiency and prolific output at some forty thousand pieces, they are often staggeringly huge. Many of his other pieces were four times the size. In the 1930s, as crafts were revived, especially among the poor, some educated African-American leaders, particularly the Howard University philosopher Alain Locke, argued that this effort was counterproductive. His treatise, *The New Negro*, saw the avenue for black advancement tied to abandoning the folk culture of their slave days, with the exception of music, storytelling, and dance. Ironically, while Locke was proposing this cultural amnesia, virtually all other ethnic groups were happily reinventing their craft traditions. And in spite of him, many African-American communities continued to prosper from their traditional crafts: In the South Carolina Low Country—Charleston, Mount Pleasant, and its environs—hundreds of women were daily fixtures in the central marketplace and along the Cooper River, coiling local sweetgrass and palmetto leaf into traditional baskets, trays, and hampers that were both artistic and commercial successes. The tradition continues to this day. Originally enslaved and forced to do this heavy labor, African-Americans excelled at this occupation. By the 1920s, horses and buggies were replaced by cars and trucks, and a committed preservation movement sought out blacksmiths to forge ornamental ironwork that would restore the architectural treasures of the city.

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## Chapter 9 : The Lollard Society

*In Translations of Authority in Medieval English Literature, leading critic Alastair Minnis presents the fruits of a long-term engagement with the ways in which crucial ideological issues were deployed in vernacular texts.*

Andrews has now been published; two fascinating! Wycliffites and Their Texts I Chair: The first will be on Friday afternoon at 3: We look forward to seeing you there! Michael van Dussen, McGill Univ. Coley, Simon Fraser Univ. Biblical Mediation and Remediation Organizer: Both of these provide new avenues to enter into the study of Wyclif and Wycliffite writings for a wide range of audiences. The second is the soon-to-be-released Wycliffite Spirituality, an edition in the Classics of Western Spirituality series. There will be three plenary speakers: Conference organizers are J. Proposals are due no later than 15 March to Michael van Dussen. For more, including contact information, please see the Call for Papers, via this link: Please get in touch with if you know of anything else that should be added. These have been added to the Bibliography of Primary Sources. The Earliest Advocates of the English Bible: The Texts of the Medieval Debate. This volume complements her study The First English Bible. Crusade Against Heretics in Bohemia, Sources and Documents for the Hussite Crusades. An Unpublished Early Lollard Text. This is available here. My discussion falls into three parts: Library MS Cosin V. One, he posits, is by the Carmelite Richard Maidstone. All have been added to the Bibliography of Secondary Sources. This is not all new work from the past two years. Two major recent publications—the essay collections After Arundel and Wycliffite Controversies—will receive separate posts. Carmelite, Diplomat, and Theologian c. Medieval Church Studies 7. This book is the first survey of the whole of the Doctrinale and it argues that there is more to Netter than anti-Lollard polemic. Betteridge considers several lollard sermons and the Testimony of William Thorpe in his discussion. Blackwell Companions to Literature and Culture The Doctrinale as Disputation. Elaine Treharne and Greg Walker. The Call to Read: Notes on Some Puzzling References to Tractatus They are puzzling references, since the first book of the Summa is made up barely of seven tracts. In this paper I argue that the three references are actually linking devices to the final section of the De ente praedicamentali ch. Moreover, I maintain that, at the time of the compilation of his De scientia Dei, Wyclif conceived the first book of his Summa as containing thirteen tracts, the last seven of which later collected under a single item viz. But if words do have to be pronounced, then the appropriate formula should not be in the present, but in the future. Standing on the firm ground of Augustinian realism, Wyclif disputes the modern logicians, who refute the existence of universals and thus chip away at the foundations of the Christian faith. Chaucer is concerned with language and its ability to convey meaning, both as a poet and as a thinker grappling with the philosophical and intellectual currents of his day. The Claims Of Poverty: Samuel Fanous and Vincent Gillespie. Estote Fortes in the Croxton Play of the Sacrament. Essays in Honour of Dhira B. Georgiana Donavin and Anita Obermeier. A History of Medieval Heresy and Inquisition. The Identification of Lollards and Their Works. These authors found vernacular discourse to be a powerful medium for explaining and reforming contemporary understandings of visual experience. In its survey of the function of literary images and imagination, the epistemology of vision, the semiotics of idols, and the authority of written texts, this study reveals a fifteenth century that was as much an age of religious and literary exploration, experimentation, and reform as it was an age of regulation. Christianity in Western Europe c. Miri Rubin and Walter Simons. After an initial discussion of its various forms around the turn to the fifteenth century, Gillespie turns his focus to the Oxford debates over translation to articulate the stakes the advent of these texts during the period. Ideals and Communities, Rosemary Horrox and Sarah Rees Jones. It is our contention that the Michelmas program. Orietta Da Rold and Elaine Treharne. What is a Lollard? Dissent and Belief in Late Medieval England. Oxford University Press, Rather than a narrowly defined theological category, lollardy is and has been a capacious term, under which all manner of religious outliers await closer examination. Hornbeck explores the wide range of lollard beliefs on some of the key issues in late medieval Christianity: He argues that the beliefs of

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individual dissenters were conditioned by a number of social, textual, and cultural factors, including the ideas they discussed with other members of their local communities, the texts to which they had access, and the influence of mainstream religion and spirituality. *Medieval And Renaissance Studies* Hudson posits that similarities in physical and textual production found among them probably indicate a relatively unified program of compilation. Given these, and similar productions among Oxford Franciscans, Hudson suggests that the Oxford Greyfriars provides a possible location for their production, and considers arguments for and against this hypothesis. *Central Europe in Comparative Perspective*. Pecock and the Uses of the Vernacular. Elizabeth Salter and Helen Wicker. *Utrecht Studies in Medieval Literacy*. It is a version of ch. It is followed by three blank leaves, after which appears the lollard sermon *Vae Octuplex*. *The School of Heretics: Academic Condemnation at the University of Oxford*, It explores every known case in detail, including several never examined before, and then considers the practice of condemnation as a whole. As such, it provides a context to see John Wyclif and the Oxford Lollards not as unique figures, but as targets of a practice a century old by It argues that condemnation did not happen purely for reasons of theological purity, but reflected social and institutional pressures within the university. *U of Notre Dame P*, The book describes a progression through chapters on Wyclif, Woodford, Netter, Hussite controversies, and Gerson. *Chaucer and the Culture of Dissent*. *Chaucer and the False Prophet Motif*. Thesis, University of Lancaster, *Essays in Honour of John V. Cusato and Guy Geltner*. Minnis describes several responses by Woodforde to this. Denis Renevey and Christina Whitehead. *The Medieval Translator* There is no need for the saying of banns, the presence of a priest, or, indeed, for the expression of vows by the couple who are joining together in holy matrimony. Speech of any kind is unnecessary. In tracking the *translatio*. *The Quest for Nominalism in Ricardian Poetry*. Sanchez Roura, and J. *The Medieval Translator* 8. The question is deeply connected to whether women can preach, and therefore to the status of languages in which the Word might be preached. *Thomas Netter of Walden and Wyclif*. Caie and Denis Renevey. Far from being a Lollard minister, it suggests, Ramsbury was nothing but a confidence trickster.