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Dreaming In The Middle Ages

Dreaming in the Middle Ages presents a wide-ranging and challenging reinterpretation of the medieval dream, exploring an experience of crucial importance for our broader understanding of medieval culture.

Dreaming in the Middle Ages - Steven F. Kruger, Kruger ...

Book description. This wide-ranging study examines the role of the dream in medieval culture with reference to philosophical, legal and theological writings as well as literary and autobiographical works. Stephen Kruger studies the development of theories of dreaming, from the Neoplatonic and patristic writers to late medieval re-interpretations, and shows how these theories relate to autobiographical accounts and to more popular treatments of dreaming.

Dreaming in the Middle Ages by Steven F. Kruger

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Dreaming in the Middle Ages by Steven F. Kruger

Some of Eco's dreams of the Middle Ages were widely subscribed to by the people who actually lived through the Middle Ages. For example, the Arthurian myth and legends were created in that period and believed (to a greater or lesser extent).

Dreaming of the Middle Ages - Knights of the Blackdowns

Dreaming in the Middle Ages is an impressive, scholarly work (rich in Latin citations) which makes admirable use of primary and secondary source material in a number of languages including Swedish. For all this, it is also a somewhat narrow work which focuses almost entirely on scholastic classifications of dreams.

Dreaming in the Middle Ages. - Free Online Library

masterly Dreaming in the Middle Ages studies the responses to dream. experience by medieval philosophers, theologians, scientists, and canon. lawyers. From the dream's patristic foundation to its ...

(PDF) Dreaming in the Middle Ages - ResearchGate

The Module will focus on a set of medieval dream-vision poems, read and/or produced in England in the period 1250-1500. The poems will be placed in the intellectual and cultural context of the age. Alongside dream-vision poetry, we will thus be reading some medieval scientific literature on the nature of dreams, the workings of the human mind and imagination, and some medieval literary theory on the cognitive status of fiction and poetry, and the nature of interpretation.

EN395 Dreaming in the Middle Ages: Fiction, Imagination ...

Medieval people were also interested in dreams, and they attempted to figure out what they meant. Often a dream would be interpreted as a sign of future events, or a divine warning that someone needed to change their ways. One fascinating example of a medieval dream comes from the writings of Arnold Fitz Thedmar (1201-1275), a London alderman.

A Medieval Dream and its Interpretation - Medievalists.net

Through the works of Augustine of Hippo (354-430) the Latin middle ages knew a Neoplatonic theory of knowledge, which privileged non-visual intellect over visual

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forms of thought such as dreams. Both Augustine himself and Pope Gregory the Great (d. 604) formulated ideas about the interpretation of dreams based on this kind of a theory of knowledge.

Images and the Images of Dreams in the Early Middle Ages ...

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THE CIRCLE OF OUR VISION - DANTE PRESENCE IN ENGLISH ROMANTIC POETRY - PITE,R Havely, N., Apr 1996 Book/Film/Article review in Modern language review

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[(Dreaming in the Middle Ages)] [Author: Steven F. Kruger ...

In literary theory regarding the use and abuse of texts and tropes from the Middle Ages in postmodernity, the term neomedieval was popularized by the Italian medievalist Umberto Eco in his 1986 essay "Dreaming of the Middle Ages".

Neo-medievalism - Wikipedia

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Stephen Kruger considers previously neglected material and arrives at a new understanding of this literary genre, and of medieval attitudes to dreaming in general.

Imagine a dreamland where roasted pigs wander about with knives in their backs to make carving easy, where grilled geese fly directly into one's mouth, where cooked fish jump out of the water and land at one's feet. The weather is always mild, the wine flows freely, sex is readily available, and all people enjoy eternal youth. Such is Cockaigne. Portrayed in legend, oral history, and art, this imaginary land became the most pervasive collective dream of medieval times—an earthly paradise that served to counter the suffering and frustration of daily existence and to allay anxieties about an increasingly elusive heavenly paradise. Illustrated with extraordinary artwork from the Middle Ages, Herman Pleij's *Dreaming of Cockaigne* is a spirited account of this lost paradise and the world that brought it to life. Pleij takes three important texts as his starting points for an inspired panorama of ideas, dreams, popular religion, and literary and artistic creation present in the late Middle Ages. What emerges is a well-defined picture of the era, furnished with a wealth of detail from all of Europe, as well as Asia and America. Pleij draws upon his thorough knowledge of medieval European literature, art, history, and folklore to describe the fantasies that fed the tales of Cockaigne and their connections to the central obsessions of medieval life.

Dreams and visions played important roles in the Christian cultures of the early middle ages. But not only did tradition and authoritative texts teach that some dreams were divine: some also pointed out that this was not always the case. Exploring a broad range of narrative sources and manuscripts, Jesse Keskiaho investigates how the teachings of Augustine of Hippo and Pope Gregory the Great on dreams and visions were read and used in different contexts. Keskiaho argues that the early medieval processes of reception in a sense created patristic opinion about dreams and visions, resulting in a set of authoritative ideas that could be used both to defend and to question reports of individual visionary experiences. This book is a major contribution to discussions about the intellectual place of dreams and visions in the early middle ages, and underlines the creative nature of early medieval engagement with authoritative texts.

The notions of other peoples, cultures, and natural conditions have always been determined by the epistemology of imagination and fantasy, providing much freedom and creativity, and yet have also created much fear, anxiety, and horror. In this regard, the pre-modern world demonstrates striking parallels with our own insofar as the projections of alterity might be different by degrees, but they are fundamentally the same by content. Dreams, illusions, projections, concepts, hopes, utopias/dystopias, desires, and emotional attachments are as specific and impactful as the physical environment. This volume thus sheds important light on the various lenses used by people in the Middle Ages and the early modern age as to how they came to terms with their perceptions, images, and notions. Previous scholarship focused heavily on the history of mentality and history of emotions,

whereas here the history of pre-modern imagination, and fantasy assumes center position. Imaginary things are taken seriously because medieval and early modern writers and artists clearly reveal their great significance in their works and their daily lives. This approach facilitates a new deep-structure analysis of pre-modern culture.

This project examines reports of the dreams of women in fictionalized as well as historical, biographical, and hagiographical accounts from the English Middle Ages and Renaissance. Because an unstable body/spirit dualism forms the basis for both dream theory and anti-feminism during these periods, in texts where women's dreams are reported the instabilities of the two discourses are magnified, resulting in discursive discontinuities that reveal the presence of multiple cultural languages. My argument, based in part on the Bakhtinian concept of heteroglossia, is that these texts are characterized by the generally accepted misogynistic ideas of the period but also demonstrate the possibility of alternate expressions of feminine validation and agency. In fictionalized accounts of women's dreams from Old and Middle English texts, women's dreams are repeatedly connected with the concept of deception, portraying the woman dreamer in the position of deceived, deceiver, or both. Texts as diverse as Genesis B, Middle English poetic and dramatic portrayals of the dream of Pilate's wife, and the works of Chaucer consistently demonstrate this association and often draw on traditions of Eve as the deceived deceiver who bears the guilt for the Fall of mankind. In dramatic accounts from the early modern period, including among others A Midsummer Night's Dream, Antony and Cleopatra, Julius Caesar, and The White Devil, women's dreams are generally aligned with both historical guilt for the Fall as well as ongoing danger to men. Accounts of women's dreams in historical, biographical, and hagiographical texts (i.e. texts not considered fictional), however, demonstrate a pattern in which the intersection of the two dualistic discourses of anti-feminism and dream theory merge to provide an opening for feminine agency and power within existing masculinist power structures. The dreams of Milton's Eve in Paradise Lost, while fictionalized, follow yet another pattern because of Milton's theological and philosophical rejection of body/spirit dualism. In Paradise Lost Eve is able to share the spiritual transcendence of dreaming without the damaging associations to deception and destruction that plague representations of dreaming women in other texts, and discursive cultural heteroglossia that both maintains masculine hegemony and validates femininity operates openly in the text. Through close examination of these texts, then, this dissertation offers feminist readings of the reports of women's dreams that examine the operation of medieval and early modern anti-feminist discourse as well as the expressions of alternative discourses regarding women in these cultures.

Two opposing views of the future in the Middle Ages dominate recent historical scholarship. According to one opinion, medieval societies were expecting the near end of the world and therefore had no concept of the future. According to the other opinion, the expectation of the near end created a drive to change the world for the better and thus for innovation. Close inspection of the history of prognostication reveals the continuous attempts and multifold methods to recognize and interpret God's will, the prodigies of nature, and the patterns of time. That proves, on the one hand, the constant human uncertainty facing the contingencies of the future. On the other hand, it demonstrates the firm believe

during the Middle Ages in a future which could be shaped and even manipulated. The handbook provides the first overview of current historical research on medieval prognostication. It considers the entangled influences and transmissions between Christian, Jewish, Islamic, and non-monotheistic societies during the period from a wide range of perspectives. An international team of 63 renowned authors from about a dozen different academic disciplines contributed to this comprehensive overview.

In the High Middle Ages, the dream narrative was an enormously popular and influential form. Along with the romance, it was perhaps the genre of the age. It has come down to us in such classics twelfth to fourteenth-century classics as *The Divine Comedy*, the *Romance of the Rose*, *Piers Plowman*, Chaucer's early poetry, and the works of Guillaume de Machaut. This book redefines the dream vision by attending to its role in philosophical debate of the time, a conservative role in defense of the high medieval synthesis of reason and revelation. Lynch shows how the epistemological basis of this synthesis and the theories of visions that emerged from it drew on Arabic commentaries of Aristotle. These theories informed poetic visions modeled on Boethius's *Consolation of Philosophy*, a work she discusses in detail before turning to Alain de Lille, Jean de Meun, and Dante. A final section, on John Gower's *Confessio Amantis* shows how fourteenth and fifteenth-century writers extended and finally moved beyond the conventional form of the dream vision.

A “scintillating collection” of essays on Disneyland, medieval times, and much more, from the author of *Foucault's Pendulum* (Los Angeles Times). Collected here are some of Umberto Eco's finest popular essays, recording the incisive and surprisingly entertaining observations of his restless intellectual mind. As the author puts it in the preface to the second edition: “In these pages, I try to interpret and to help others interpret some ‘signs.’ These signs are not only words, or images; they can also be forms of social behavior, political acts, artificial landscapes.” From Disneyland to holography and wax museums, Eco explores America's obsession with artificial reality, suggesting that the craft of forgery has in certain cases exceeded reality itself. He examines Western culture's enduring fascination with the middle ages, proposing that our most pressing modern concerns began in that time. He delves into an array of topics, from sports to media to what he calls the crisis of reason. Throughout these travels—both physical and mental—Eco displays the same wit, learning, and lively intelligence that delighted readers of *The Name of the Rose* and *Foucault's Pendulum*.
Translated by William Weaver

This 1976 book is a study of the medieval English dream-poem set against classical and medieval visionary and religious writings.

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