



WRITING MEDIEVAL  
WOMEN'S LIVES

Edited by  
Charlotte Newman Goddy  
and Amy Livingstone



# Medieval Womens Writing

**Nicola Jayne Watkinson**



## **Medieval Womens Writing:**

*The Cambridge Companion to Medieval Women's Writing* Carolyn Dinshaw, David Wallace, 2003-05-22 The Cambridge Companion to Medieval Women's Writing seeks to recover the lives and particular experiences of medieval women by concentrating on various kinds of texts the texts they wrote themselves as well as texts that attempted to shape limit or expand their lives The first section investigates the roles traditionally assigned to medieval women as virgins widows and wives it also considers female childhood and relations between women The second section explores social spaces including textuality itself for every surviving medieval manuscript bespeaks collaborative effort It considers women as authors as anchoresses dead to the world and as preachers and teachers in the world staking claims to authority without entering a pulpit The final section considers the lives and writings of remarkable women including Marie de France Heloise Joan of Arc Julian of Norwich Margery Kempe and female lyricists and romancers whose names are lost but whose texts survive

**Medieval Women's Writing** Diane Watt, 2007-10-22 Medieval Women's Writing is a major new contribution to our understanding of women's writing in England 1100-1500 The most comprehensive account to date it includes writings in Latin and French as well as English and works for as well as by women Marie de France Clemence of Barking Julian of Norwich Margery Kempe and the Paston women are discussed alongside the Old English lives of women saints The Life of Christina of Markyate the St Albans Psalter and the legends of women saints by Osbern Bokenham Medieval Women's Writing addresses these key questions Who were the first women authors in the English canon What do we mean by women's writing in the Middle Ages What do we mean by authorship How can studying medieval writing contribute to our understanding of women's literary history Diane Watt argues that female patrons audiences readers and even subjects contributed to the production of texts and their meanings whether written by men or women Only an understanding of textual production as collaborative enables us to grasp fully women's engagement with literary culture This radical rethinking of early women's literary history has major implications for all scholars working on medieval literature on ideas of authorship and on women's writing in later periods The book will become standard reading for all students of these debates

**The Palgrave Encyclopedia of Medieval Women's Writing in the Global Middle Ages** Michelle M. Sauer, Diane Watt, Liz Herbert McAvoy, 2026-03-18 This is the first encyclopedia devoted exclusively to medieval women's writing globally Focusing on the thousand year period between 500-1500 this comprehensive reference work addresses a long standing gap in scholarship on women writers from this period It challenges current understandings of the literary tradition of women by incorporating early writers and texts that remain marginal and by expanding definitions of textual composition to include more collaborative and contextual activities This encyclopedia also presents women in context of the global Middle Ages Entries extend beyond works written in England Scotland Ireland and Wales to include works by women from Europe Africa and Asia By locating medieval women's writing within its cultural social religious and political contexts The Palgrave

Encyclopedia of Medieval Women's Writing in the Global Middle Ages will be an ideal entry point for students and researchers coming into the field and a valuable resource for established scholars Medieval Women's Writing Diane Watt, 2013-04-18 Medieval Women's Writing is a major new contribution to our understanding of women's writing in England 1100-1500. The most comprehensive account to date, it includes writings in Latin and French as well as English and works for as well as by women. Marie de France, Clemence of Barking, Julian of Norwich, Margery Kempe and the Paston women are discussed alongside the Old English lives of women saints, The Life of Christina of Markyate, the St Albans Psalter and the legends of women saints by Osborn Bokenham. Medieval Women's Writing addresses these key questions: Who were the first women authors in the English canon? What do we mean by women's writing in the Middle Ages? What do we mean by authorship? How can studying medieval writing contribute to our understanding of women's literary history? Diane Watt argues that female patrons, audiences, readers and even subjects contributed to the production of texts and their meanings, whether written by men or women. Only an understanding of textual production as collaborative enables us to grasp fully women's engagement with literary culture. This radical rethinking of early women's literary history has major implications for all scholars working on medieval literature, on ideas of authorship and on women's writing in later periods. The book will become standard reading for all students of these debates. Medieval Women Writers Katharina M. Wilson, 1984 This is one of the first anthologies devoted to the writings of women in the Middle Ages. The fifteen women whose works are represented span seven centuries, eight languages and ten regions or nationalities. Many are recognized, taught and anthologized in their own countries but have been inaccessible to students in English. Others are little read today because their literary fortunes have paralleled fluctuations in literary taste and literary patronage. Katharina M. Wilson's introduction to the volume places these writers in historical context and explores the question of the female imagination and who these women were who were writing at a time when very few women were literate and most literature sacred and secular was penned by men. Each of the fifteen chapters has been written by a different scholar and includes a biographical and critical introduction to the writer, a representative selection of her works in translation and a bibliography. **The Cambridge Companion to Medieval Women's Writing** Carolyn Dinshaw, David Wallace, 2003-05-22 The Cambridge Companion to Medieval Women's Writing seeks to recover the lives and particular experiences of medieval women by concentrating on various kinds of texts: the texts they wrote themselves as well as texts that attempted to shape, limit or expand their lives. The first section investigates the roles traditionally assigned to medieval women as virgins, widows and wives; it also considers female childhood and relations between women. The second section explores social spaces, including textuality itself, for every surviving medieval manuscript bespeaks collaborative effort. It considers women as authors, as anchoresses, dead to the world and as preachers and teachers in the world, staking claims to authority without entering a pulpit. The final section considers the lives and writings of remarkable women, including Marie de France, Heloise, Joan of Arc, Julian of Norwich, Margery Kempe.

and female lyricists and romancers whose names are lost but whose texts survive

**Women and Writing in Medieval Europe: A Sourcebook** Carolyn Larrington, 2003-09-02 Carolyn Larrington has gathered together a uniquely comprehensive collection of writing by and about medieval women spanning one thousand years and Europe from Iceland to Byzantium. The extracts are arranged thematically dealing with the central areas of medieval women's lives and their relation to social and cultural institutions. Each section is contextualised with a brief historical introduction and the materials span literary, historical, theological and other narrative and imaginative writing. The writings here uncover and confound the stereotype of the medieval woman as lady or virgin by demonstrating the different roles and meanings that the sign of woman occupied in the imaginative space of the medieval period. Larrington's clear and accessible editorial material and the modern English translations of all the extracts mean this work is ideally suited for students. *Women and Writing in Early Europe: A Sourcebook* also contains an extensive and fully up to date bibliography making it not only essential reading for undergraduates and post graduates but also a valuable tool for scholars.

**Women's Writing in English** Laurie Finke, 1999 Taking as its guiding emblem Christine de Pizan's metaphor of a city of ladies this volume refuses to treat the medieval woman writer as an anomaly, a lone genius who somehow managed to transcend the limitations of her sex. It insists that women have always participated fully if not equally with men in the creation of culture even during the Middle Ages and it examines the record of women's cultural participation in medieval England. *Women's Writing in English: Medieval England* examines women's writing not only in traditional genres such as poetry, drama and romance but in a variety of genres which are often excluded from literary canons including medical treatises, correspondence and the visionary and devotional genres in which women wrote most prolifically.

**Women, Writing and Religion in England and Beyond, 650-1100** Diane Watt, 2021-02-25 Women's literary histories usually start in the later Middle Ages but recent scholarship has shown that actually women were at the heart of the emergence of the English literary tradition. *Women, Writing and Religion in England and Beyond 650-1100* focuses on the period before the so-called 'Barking Renaissance' of women's writing in the 12th century. By examining the surviving evidence of women's authorship as well as the evidence of women's engagement with literary culture more widely, Diane Watt argues that early women's writing was often lost, suppressed or deliberately destroyed. In particular she considers the different forms of male overwriting to which she ascribes the multiple connotations of destruction, preservation, control and suppression. She uses the term to describe the complex relationship between male authors and their female subjects to capture the ways in which texts can attempt to control and circumscribe female autonomy. Written by one of the leading experts in medieval women's writing, *Women, Writing and Religion in England and Beyond 650-1100* examines women's literary engagement in monasteries such as Ely, Whitby, Barking and Wilton Abbey as well as letters and hagiographies from the 8th and 9th centuries. Diane Watt provides a much needed look at women's writing in the early medieval period that is crucial to understanding women's literary history more broadly.

**Women, Writing**

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**Women Writing Latin** Laurie J. Churchill, Phyllis R. Brown, Jane E. Jeffrey, 2013-10-11 This book is part of a 3-volume anthology of women's writing in Latin from antiquity to the early modern era. Each volume provides texts, contexts, and translations of a wide variety of works produced by women, including dramatic, poetic, and devotional writing. Volume Two covers women's writing in Latin in the Middle Ages.

**Women Writers of the Middle Ages** Peter Dronke, 1984-01-12 This book gives a detailed picture of the contributions made by women writers to Western literature from the third century to the thirteenth. Many of the texts Peter Dronke presents and interprets have hitherto remained unknown or virtually inaccessible; some have never been edited or translated before. The emphasis throughout is on personal testimonies and on texts that have notable literary or intellectual interest. Thus the book affords many new insights into medieval literature, not only into the writings of renowned women such as Hrotsvitha or Heloise but also into those of a number of neglected writers who are exceptional in their gifts and individuality. Already highly influential, *Women Writers of the Middle Ages* continues to be essential reading for specialists and students alike in medieval literature, medieval intellectual history, and women's studies.

*Medieval Women's Writing Works by and for Women in England, 1100-1500* Diane Watt, 2007

**The History of British Women's Writing, 700-1500** Liz Herbert McAvoy, Diane Watt, 2015-12-26 This volume focuses on women's literary history in Britain between 700 and 1500. It brings to the fore a wide range of women's literary activity undertaken in Latin, Welsh, and Anglo-Norman, alongside that of the English vernacular, demanding a rethinking of the traditions of literary history and ultimately the concept of writing itself.

**Women's Writing in Middle English** Alexandra Barratt, 2013-12-16 Women's writing in any period remains of critical concern both at undergraduate and postgraduate level. Alexandra Barratt's edition offers a wide range of texts from the period 1300-1500, including original texts written by women in the Middle Ages. Texts

translated by women in the Middle Ages Prayers meditations scriptural comment and accounts of religious experiences Educational writings Romance poetry Each poem is given a headnote giving details of composition manuscript and sources Full on page annotation is provided giving details of allusions to contemporary religious historical and social issues A general introduction gives context to all the pieces and provides a penetrating account of the role of women in a burgeoning society of literary and cultural transmission Writing Woman Sheila Delany, 2007-05-01 In Writing Woman Sheila Delany examines the artifact woman from a radical perspective Each individual is seen by Delany as an artifact made not born laboriously worked up pieced together written and rewritten Other qualities are added to this artifact through novels poems lyrics ad copy television scripts nursery rhymes and the English language itself These layers of meaning result in the artifact woman as topic Sheila Delany traces her own development as a radical thinker in the opening chapter Confessions of an Ex handkerchief Head or Why This Is Not a Feminist Book She discusses bourgeois women in medieval life and letters womanliness marriage and misogyny in Chaucer sex and politics in Pope s The Rape of the Lock the feminist utopias of Charlotte P Gilman and Marge Piercy and in considering woman as writer the scene or place of writing in Christine de Pisan and Virginia Woolf **Medieval Textual Production and the Politics of Women's Writing** Nicola Jayne Watkinson, 2002

The Writings of Medieval Women Marcelle Thiébaux, 1994 Royal and saintly women are well represented here with the welcome addition of women from the Mediterranean arc Garland has done a solid job of presenting this book Arthuriana The Anthology gives a fine sense of the great range of women s writing in the Middle Ages Medium Aevum Women and Medieval Literary Culture Corinne Saunders, Diane Watt, 2023-08-17 Focusing on England but covering a wide range of European and global traditions and influences this authoritative volume examines the central role of medieval women in the production and circulation of books and considers their representation in medieval literary texts as authors readers and subjects assessing how these change over time Engaging with Latin French German Welsh and Gaelic literary culture it places British writing in wider European contexts while also considering more distant influences such as Arabic Essays span topics including book production and authorship reception linguistic literary and cultural contexts and influences women s education and spheres of knowledge women as writers scribes and translators women as patrons readers and book owners and women as subjects Reflecting recent trends in scholarship the volume spans the early Middle Ages through to the eve of the Reformation and emphasises the multilingual multicultural and international contexts of women s literary culture **A Sisterhood of Seclusion. Medieval Women's Writing** Kristin Charney, 2015-05-04 Seminar paper from the year 2012 in the subject English Language and Literature Studies Literature course English language English abstract Religious women writers have never been fully recognized for the enormous contribution they made to modern feminism By looking at religious texts we can identify that these women have made a literary difference with their proto feminist texts It is currently accepted within Women s Studies and other gender related studies that feminism is divided into three distinct waves These

waves are divided according to their respective time periods shifts in ideologies and sociopolitical change First wave feminism infamous for the battle for women s suffrage and changes to marriage laws was followed in the 1960s by the second wave a period dedicated to political activism and a period that spawned the emergence of Marxist feminism liberal feminism and socialist feminism The third wave was a realization and embracement of different cultures and classes of women and resulted in the expansion of the definition of feminism While the method of dividing the periods of feminism into waves is effective it is also restrictive when taking into consideration the catalyst or catalysts for modern feminism Scholars embarking on their journey in Women s Studies or other related courses are readily introduced to the most graphic images of feminism pioneers for women s suffrage being hauled off to prison radical feminists yelling during the most extreme of riots and visibly distressed and conflicted career women Students simultaneously become well versed with a unique feminist lexicon a vocabulary full of caustic words such as castration gender discrimination and pornography In addition to the infamous images and feminist terminology scholars are also introduced to some highly palatable literature English classes focusing on women s literature familiarize students with a variety of late Victorian classics

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