

Heptameron

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No artist creates in a vacuum, and Marguerite is no exception. Drawing inspiration from two Italian works Boccaccio's Decameron and Castiglione's The Book of the Courtier Marguerite nevertheless produces a compelling and original text, examined here from both the point of view of content and style.

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Provocative and wide-ranging, appealing to specialists in numerous fields, Critical Tales is the first collective volume of studies in English on the Heptameron.

This ninety-fifth volume in the Approaches to Teaching World Literature series aims to show teachers how to unravel the intricacies of the Heptameron for students. Experienced instructors share insights about how to teach this work in foreign language and survey courses; how to incorporate film and visual art in the classroom; and how to approach the subject of gender in discussing Marguerite's writing.

In the early 1500s five men and five women find themselves trapped by floods and compelled to take refuge in an abbey high in the Pyrenees. When told they must wait days for a bridge to be repaired, they are inspired - by recalling Boccaccio's Decameron - to pass the time in a cultured manner by each telling a story every day. The stories, however, soon degenerate into a verbal battle between the sexes, as the characters weave tales of corrupt friars, adulterous noblemen and deceitful wives. From the cynical Saffredent to the young idealist Dagoucin or the moderate Parlamente - believed to express De Navarre's own views - The Heptameron provides a fascinating insight into the minds and passions of the nobility of sixteenth century France.

The Heptameron Penguin UK

Marguerite de Navarre (1492-1549), also known as Marguerite of Angouleme and Margaret of Navarre, was the queen consort of King Henry II of Navarre. As patron of humanists and reformers, and as an author in her own right, she was an outstanding figure of the French Renaissance. Samuel Putnam called her "The First Modern Woman." Marguerite wrote many poems and plays and the classic collection of stories, the Heptameron. The collection first appeared in print in 1558 under the title *Histoires des Amans Fortunez* edited by Pierre Boaistuau. The Heptameron is a collection of 72 short stories in the form of a frame narrative and was inspired by the Decameron of Giovanni Boccaccio. It was originally intended to contain one hundred stories covering ten days just as the Decameron does but at Marguerite's death it was only completed as far as the second story of the eighth day. As a generous patron of the arts, Marguerite befriended and protected many artists and writers, among them Francois Rabelais (1483-1553), Clement Marot (1496-1544), and Pierre de Ronsard (1524-85); also, Marguerite was mediator between Roman Catholics and Protestants (including John Calvin). Published in 1987: This edition seeks to make available, for the scholar and the student of Elizabethan literature, an accurate text of an Heptameron of Civill Discourses.

DIV Ten men and women engage in a storytelling battle of the sexes that abounds in murder, adultery, remorse, and revenge, all set in 16th-century France. Translation by Arthur Machen. /div

The Heptameron, or Magical Elements, is a 15th Century manual of ritual magic detailing the angels summoned on each day of the week, their unique sigils, ruling planets, and astrological powers. Attributed to the Italian philosopher Peter de Abano, the Heptameron is an occult classic. This new edition is based primarily upon the 1665 translation by Robert Turner housed at the British Museum. Featuring new translations of the Latin and extensive annotations throughout the text, this handsome book provides a guided tour through the beliefs and practices of Renaissance Europe's ceremonial magicians.

It is probable that every one who has had much to do with the study of literature has conceived certain preferences for books which he knows not to belong absolutely to the first order, but which he thinks to have been unjustly depreciated by the general judgment, and which appeal to his own tastes or sympathies with particular strength. One of such books in my own case is THE HEPTAMERON of Margaret of Navarre. I have read it again and again, sometimes at short intervals, sometimes at longer, during the lapse of some five-and-twenty years since I first met with it. But the place which it holds in my critical judgment and in my private affections has hardly altered at all since the first reading. I like it as a reader perhaps rather more than I esteem it as a critic; but even as a critic, and allowing fully for the personal equation, I think that it deserves a far higher place than is generally accorded to it.

The narrator also embeds implicit commentary in the text and thus imposes a "correct" reading of the novella. Although both husband and

wife in novella 15 are guilty of marital infidelity, one develops more sympathy for the wife's plight because of the particular focus of the narrator's point of view.

My first chapter, "Four Frames for a Portrait of a Patient Wife," looks at Marguerite de Navarre as part of the broad historical community of European framed short fiction writers, comparing her work to that of Giovanni Boccaccio, Francesco Petrarca, and Geoffrey Chaucer. While no Heptaméron character goes by the name of "Griselda," this famous heroine - or her closest analogs - turn out to leave peculiar traces in the frame-structure of the Decameron and the Canterbury Tales as well as the Heptaméron. Extreme examples of female submission to male authority like Griselda's serve to expose fissures in patriarchal ideology, although different framed-novella writers are more or less prepared to face the implications of those aporia. While previous studies have analyzed the Cent nouvelles nouvelles as an example of iconographic and hyperbolic male homosocial domination, my second chapter shows that the Heptaméron's recycling of the earlier book's "Katherine/Conrard" as "Rolandine" illustrates a process by which the invisible male storytellers of the Cent nouvelles nouvelles become the male chauvinist devisants of the Heptaméron, while iconographic transformations in Cent nouvelles nouvelles 26 find their textual descendants in Heptaméron 21's intergeneric transformations. My third chapter addresses the Heptaméron's attempts to answer the arguments of the all-male preaching communities that the historical Marguerite de Navarre could favor or counter at court but never directly debate. In taking up some of the themes of preachers like Aimé Meigret (an early reformer imprisoned for heresy whose sole surviving sermon was probably printed at Marguerite's behest) and François Le Picart (a steadfast opponent of the Reformation who was imprisoned for branding Marguerite and her husband Henri de Navarre), the Heptaméron's frame-characters chart an alternative predicant path. Their preaching activities, in which men and women take equal part, are an example of fiction literature leading the history of ideas. Marguerite employed dozens of preachers during her lifetime, but only in the imaginary storytelling world she created could women like herself fully assert their views on theological issues, pointing towards a more open and honest Christian community freed from the male monopoly on preaching.

Within these pages are contained the work of Peter de Abano, Philosopher- not merely a grimoire, this work, along with the Red Dragon and Grimoire of Honorius, stands as a testament to Renaissance-Era high magic. The work arranges the cycle of angelic powers into hours and days, assigning various powers and meanings to the same. The nature of these angelic forces may be conflated with modern works which assign, for example, the figure of Samael to one of pure evil- some of the names given appear in no other contemporary literature. This edition has removed the old english, antiquated language of so may others, retaining it only within the invocations and prayers given, for the sake of continuity. The near-obsessive tabulation of days and hours for the sake of ritual work herein is one of its most remarkable features, combined with seasons, directions of wind, and other facets, ensuring the reader, whether antiquated or modern, will enjoy the full effects of such rites and workings.

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