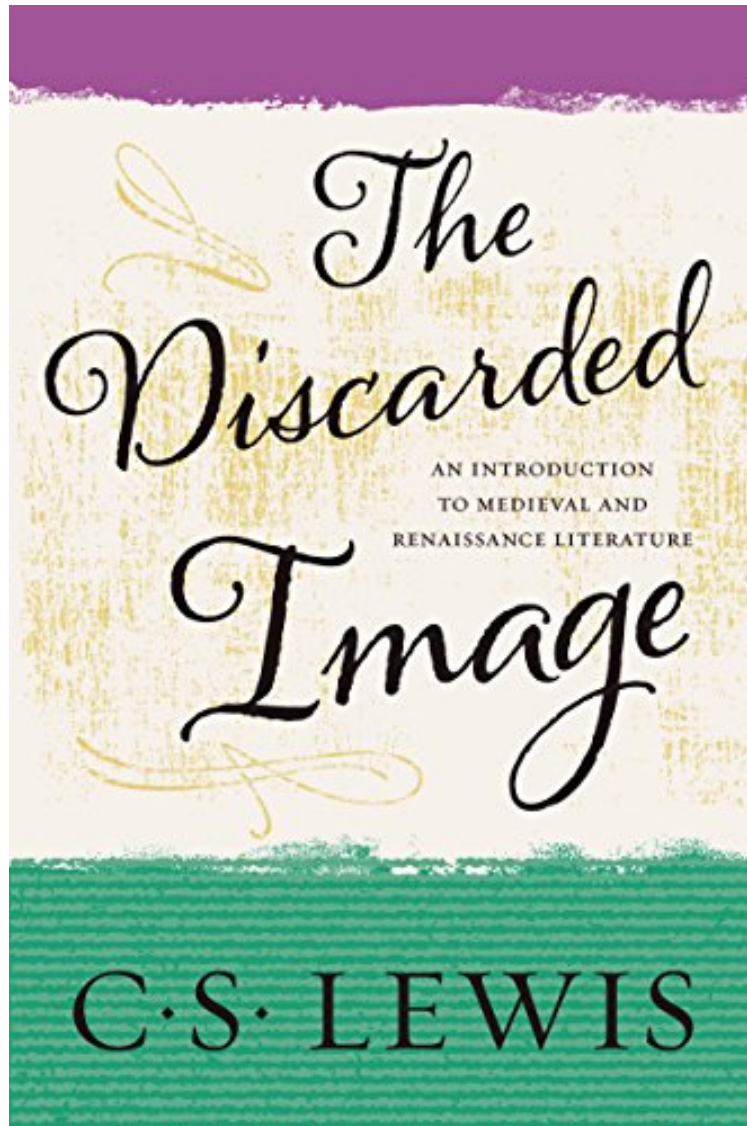


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The Discarded Image: An Introduction to Medieval and Renaissance Literature

Von C. S. Lewis

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Von C. S. Lewis : **The Discarded Image: An Introduction to Medieval and Renaissance Literature** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Discarded Image: An Introduction to Medieval and Renaissance Literature:

KundenrezensionenHilfreichste Kundenrezensionen3 von 3 Kunden fanden die folgende Rezension hilfreich. A Lesson in Good TeachingVon Ein KundeThe title sounds like something for the specialist in Medieval literature,

doesn't it? Don't be put off by that or by the subject matter. There are a number of reasons to read this book. Here is Lewis the common teacher, not the religious writer. You will find no polemic here. But, paradoxically, Lewis may be more persuasive and display more passion when he is neither trying to persuade nor be passionate. This book originated in a series of lectures, and it shows. There is love for both subject and reader on every page. Lewis writes simply and beautifully, so those of you interested in fine prose will find much here. Perhaps the most interesting aspect of the book is the comparison Lewis draws between ancient and Medieval thought and the modern. Sometimes these comparisons are direct, but more often they are subtle, implicit. But, by continually pairing the two worldviews, whether directly or not, Lewis leads us, like the master teacher he was, to reflect on our own way of thinking. For example, Lewis highlights good and bad aspects of Medieval writing. For one, Medieval writing revels in detail. This can be rich or boring, depending. But, the reason for such detail, Lewis suggests, is that Medieval writers were contemplating a world they loved and felt part of. Thus, to a lover, details about one's beloved are never overdone. In contrast, most of us feel somewhat alienated in today's society, don't we? Lewis also suggests that Medieval writers copied earlier writers. Early writings are, like Cathedrals, products of many craftsmen. The need to be original or creative was subsumed by humility. Medieval writers did not want focus, like so many of today's artists, on themselves. Instead, they wanted to direct attention to contemplation of the figures and subjects of their writing. Pride in craft may have been present, but it was subordinate to love of subject.

2 von 2 Kunden fanden die folgende Rezension hilfreich. Lewis's finest hour

Von David Clouston This book is an utter, unqualified delight. That C.S. Lewis was a fine writer is not open to dispute. It is also no secret that he was a master of discursive, analytical, sympathetic literary criticism. (The collection of articles published posthumously as "On Literature" by Walter Hooper contains some fine examples.) We are also only too well acquainted with Lewis the bully, abusing his prodigious gifts as a debater and marshaller of arguments in the service of his religion. "Mere Christianity" is an overwhelming argument for God - but it leaves the bitter aftertaste of intellectual coercion. In "The Discarded Image", he does not wish to convince us of anything. He only wishes to explain. We are invited along on a tour of the beliefs and opinions about the world held in the Middle Ages. (The travel-guide metaphor is Lewis's own, from the Introduction.) The effect is of an immensely well-informed and articulate man discoursing on his favourite subject. Mere knowledge and enthusiasm on the part of the author would not be enough to make this unusual book interesting. It is Lewis's combination of strengths as writer that bring Medieval cosmology, religion and science to life. But such is his skill that we almost don't notice what has gone into the presentation. Only when we reflect on what must have been required to organise facts, determine what is essential, leave out what isn't, use analogies, draw distinctions, make comparisons and follow lines of thought does the achievement really sink in. For example, his description of Aristotelean astronomy and its legacy to the Middle Ages is a masterpiece of brevity. It tells us everything we need to know for what follows, and nothing more; yet simultaneously we experience a sense of the vastness of the subject-matter. Our curiosity is awakened, our immediate needs satisfied and our imagination stimulated. THIS is writing!

The section on Mother Nature shows Lewis the philologist to great effect. He first has to disengage our minds from the modern conception of Nature, which he does by investigating what we actually do mean by the word nowadays and how that has evolved over three hundred years. At that point, we are ready to understand the entirely different relationship to the world that was conveyed by the same word in the Middle Ages. Throughout, there is not a wasted word or an unnecessary turn of phrase. Enjoy!

2 von 2 Kunden fanden die folgende Rezension hilfreich. Groe Literatur ber die Literatur des Mittelalters

Von Christoph Spohr Lewis legt hier eines seiner schensten Bcher vor. Ich wrde es nicht Einfhrung in die Literatur des Mittelalters nennen. Lewis erblickt hier vielmehr mit erfahreinem Blick die Geisteslandschaft des Mittelalters und zeigt in prisen und gleichzeitig wundervoll geschriebenen erblicken, wie viele der wichtigsten Topoi der Mittelalterliteratur in der Antike ihren Ursprung nahmen und bis in die Werke Shakespeares nachwirkten. Dieses Buch knnen sowohl Laie als auch Gelehrter mit grtem Gewinn und Genu lesen. Es ist eine wunderschne Verbindung von groer Gelehrsamkeit und Literatur. Wem dieses Buch gefllt, der wird hchstwahrscheinlich auch Illich, "Im Weinberg des Textes" mgen.

Kurzbeschreibung In *The Discarded Image*, C.S. Lewis paints a lucid picture of the medieval world view, providing the historical and cultural background to the literature of the Middle Ages and Renaissance. It describes the "image" discarded by later years as "the medieval synthesis itself, the whole organization of their theology, science and history into a single, complex, harmonious mental model of the universe." This, Lewis's last book, has been hailed as "the final memorial to the work of a great scholar and teacher and a wise and noble mind." *Pressestimmen* 'Wise, illuminating, companionable, it may well come to be seen as Lewis's best book.' *The Observer* 'erudite and graceful, filled with anecdote and analogy, illuminating the images of the past.' *Los Angeles Times* 'his wonderful gusto, the clarity of his style, the wit of his comments and analogies, the range of his learning and the liveliness of his mind are displayed to the full, warmed by a prevailing good humour.' *Helen Gardner, The Listener*

ber das Produkt *The Discarded Image* paints a lucid picture of the medieval world view, as historical and cultural background to the literature of the middle ages and renaissance. It describes the 'image' discarded by later ages as 'the medieval synthesis itself, the whole

organisation of their theology, science and history into a single, complex, harmonious mental model of the universe'.