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Histoire du bréviaire

*Bra C Vaire Celtique
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REYNA HOLDEN

Transtextualities Arizona Center for
Medieval and Renaissance Studies
(ACMRS)

This groundbreaking anthology brings together for the first time the works of women poet-composers, or *trouveres*, in northern France in the twelfth and thirteenth centuries. Refuting the long-held notion that there are no extant Old French lyrics by women from this period, the editors of the volume present songs attributed to eight named female *trouveres* along with a varied selection of anonymous compositions in the feminine voice that may have been composed by women. The book includes the Old French texts of seventy-five compositions, extant music for eighteen monophonic songs and nineteen polyphonic motets, English translations, and a substantial introduction.

A. Marshall Elliott Oxford University
Press

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reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Jean Sbogar D. S. Brewer

Popular views of medieval chivalry—knights in shining armor, fair ladies, banners fluttering from battlements—were inherited from the nineteenth-century Romantics. This is the first book to explore chivalry's place within a wider history of medieval England, from the Norman Conquest to the aftermath of Henry VII's triumph at Bosworth in the Wars of the Roses. Saul invites us to view the world of castles and cathedrals, tournaments and round tables, with fresh eyes. Chivalry in Medieval England charts the introduction of chivalry by the Normans, the rise of the knightly class as a social elite, the fusion of chivalry with kingship in the fourteenth century, and the influence of chivalry on literature, religion, and architecture. Richard the Lionheart and the Crusades, the Black Death and the Battle of Crecy, the Magna Carta and the cult of King Arthur—all emerge from the mists of time and legend in this vivid, authoritative account.

Medieval and Renaissance

Humanism New York ; London : G.
Schirmer

A study of the structure of the *Morte*, focusing on Malory's adaptation, as both redactor and translator, of traditional Arthurian material.

Malory's Grail Quest New York : Twayne
Publishers

The number of surviving medieval secular poems attributed to named female authors is small, some of the best known being those of the *trobairitz* the female troubadours of southern France. However, there is a large body of poetry that constructs a particular textual femininity through the use of the female voice. Some of these poems are by men and a few by women (including the *trobairitz*); many are anonymous, and often the gender of the poet is unresolvable. A "woman's song" in this sense can be defined as a female-voice poem on the subject of love, typically characterized by simple language, sexual candor, and apparent artlessness. The chapters in *Medieval Woman's Song* bring together scholars in a range of disciplines to examine how both men and women contributed to this art form. Without eschewing consideration of authorship, the collection deliberately overturns the long-standing scholarly practice of treating as separate and distinct entities female-voice lyrics composed by men and those composed by women. What is at stake here is less the voice of women themselves than its cultural and generic construction.

[Scoti-monasticon](#) Random House

The Familiar Enemy re-examines the linguistic, literary, and cultural identities of England and France within the context of the Hundred Years War. During this war, two profoundly intertwined peoples developed complex strategies for expressing their aggressively intimate relationship. This special connection between the English and the French has endured into the modern period as a model for Western nationhood. Ardis Butterfield reassesses the concept of 'nation' in this period through a wide-ranging discussion of writing produced in war, truce, or exile from the thirteenth to

the fifteenth century, concluding with reflections on the retrospective views of this conflict created by the trials of Jeanne d'Arc and by Shakespeare's Henry V. She considers authors writing in French, 'Anglo-Norman', English, and the comic tradition of Anglo-French 'jargon', including Machaut, Deschamps, Froissart, Chaucer, Gower, Charles d'Orléans, as well as many lesser-known or anonymous works. Traditionally Chaucer has been seen as a quintessentially English author. This book argues that he needs to be resituated within the deeply francophone context, not only of England but the wider multilingual cultural geography of medieval Europe. It thus suggests that a modern understanding of what 'English' might have meant in the fourteenth century cannot be separated from 'French', and that this has far-reaching implications both for our understanding of English and the English, and of French and the French.

Medieval Woman's Song DS Brewer

This volume discusses humanist aspects of medieval and Renaissance intellectual life and thought and of their appropriation by modern history and literature. It charts the humanist representations of the scholarly enterprise, the self-representation of the intellectual, the representation of individuality in humanist literature, as well as the problem field of Renaissance humanism as an ideological programme of educational, moral, and political reform. The volume is particularly useful for medievalists and Renaissance scholars, as well as for historians specialised in the history of medieval and Renaissance art, medicine music and education. Contributors include: Wout Jac. van Bekkum, Theodore J. Cachey, Jr. , Karl Enekel, Catherine

Kavanagh, John Kerr, Christel Meier-Staubach, Marinus Burcht Pranger, Bert Roest, Catrien Santing, Nancy van Deusen, Charlotte Ward, and Robert Zwijnenberg.

Songs of the Women Trouvères Yale University Press

Provides a clear and comprehensive survey of the many branches and subgenres of romance. It traces the evolution and adaptation of lays, chronicles, epic, "chansons de geste", allegory, and other prose and verse forms, describes the elements that characterize each, and explains their relationship to and influence on romance.

Chivalry in Medieval England Boydell & Brewer Ltd

Fresh study of the intricate roles played by gender, visibility, and the idea of romance in Malory's *Morte*.

The Familiar Enemy Routledge

Essays on the medieval cycle and the process of mapping a trope, the cyclicity and transtextual coherence in Chrétien de Troyes, cyclicity in the Lancelot-Grail cycle and in medieval French drama, and the genealogy of later narrative cycles.

The Religion of the Northmen OUP Oxford

The Continuations of Chrétien de Troyes' *Perceval* are here examined as constituting a discrete genre of medieval literature. The notion of Continuation in medieval literature is a familiar one - but difficult to define precisely. Despite the existence of important texts which are commonly referred to as Continuations, such as *Le Roman de la Rose*, *Le Chevalier de la Charrette* and, of course, the *Perceval* Continuations, the mechanics and processes involved in actually producing a Continuation have found themselves indistinguishable from those associated with other forms of

medieval *réécriture*. The *Perceval* Continuations (composed c.1200-1230) constitute a vast body of material which incorporates four separately authored Continuations, each of which seeks to further, in some way, the unfinished *Perceval* of Chrétien de Troyes - though they are not merely responses to his work. Chronologically, they were composed one after the other, and the next in line picks up where the previous one left off; they thus respond intertextually to each other as well as to Chrétien, and only one actually furnishes the story as a whole with an ending.

Here, these fascinating texts are used as a lens for examining, defining and distinguishing the whole concept of a Continuation; the author also employs theories as to what constitutes an "end" and what is "unfinished", alongside scrutiny of other medieval "ends" and Continuations. Dr Leah Tether is a Postdoctoral Research Fellow at the Cultures of the Digital Economy Institute, Anglia Ruskin University.

The Grail Manchester University Press

"This volume of the "Arthurian Characters and Themes" series is the only one dealing with theme, rather than character. Essays include both newly commissioned and reprinted articles that explore a variety of issues regarding the Arthurian search for the Holy Grail. Topics include analysis of the Grail as vessel, *Perceval's* sister in the Grail quest, the symbolism of the Grail in Wolfram, chivalric nationalism, and investigations of the use of the Grail in poetry and literature by authors such as Tennyson, T.S. Eliot, and Walker Percy"-- Barnes & Noble.

Dangerous Voices University of Pennsylvania Press

The early "publishing industry" examined through the prism of the Grail

legend.

The Sappho Companion Routledge

This classic fairy tale tells the story of a young girl who must complete a series of tasks in order to win the hand of the prince. Along the way, she faces numerous challenges and obstacles, all of which she must overcome in order to achieve her goal. Written with humor and wit, *La Fée Aux Miettes* is a timeless tale that will resonate with readers of all ages. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

[The Genesis of Narrative in Malory's Morte Darthur](#) Cambridge University Press

Using archaeology and social anthropology, and more than 100 original line drawings and photographs, *An Archaeology of Images* takes a fresh look at how ancient images of both people and animals were used in the Iron Age and Roman societies of Europe, 600 BC to AD 400 and investigates the various meanings with which images may have been imbued. The book challenges the usual interpretation of statues, reliefs and figurines as passive things to be looked at or worshipped, and reveals them instead as active

artefacts designed to be used, handled and broken. It is made clear that the placing of images in temples or graves may not have been the only episode in their biographies, and a single image may have gone through several existences before its working life was over. Miranda Aldhouse Green examines a wide range of other issues, from gender and identity to foreignness, enmity and captivity, as well as the significance of the materials used to make the images. The result is a comprehensive survey of the multifarious functions and experiences of images in the communities that produced and consumed them. Challenging many previously held assumptions about the meaning and significance of Celtic and Roman art, *An Archaeology of Images* will be controversial yet essential reading for anyone interested in this area.

Handlingar - Skytteanska samfundet
British Archaeological Reports Oxford Limited

Chr--eacute--;tien de Troyes's unfinished Grail story *Conte du Graal* generated numerous rewritings from the late 12th to the 15th centuries. This book shows how closely Chr--eacute--;tien's verse continuators used his narrative techniques to ask the questions about love, chivalry, religion, and violence that entered Arthurian romance in the first 'Story of the Grail'.

[Songs of the Troubadours and Trouveres](#)
Harvard University Press

This book sets out to interpret Euripides' *The Trojan Women* in the light of a view of tragedy which sees its function, as it was understood in classical Athens, as being didactic. This function, the author argues, was carried out by an examination of the ideology to which the audience subscribed. *The Trojan Women*,

powerfully exploiting the dramatic context of the aftermath of the Trojan War, is a remarkable example of tragic teaching. The play questions a series of mutually reinforcing polarities (man/god; man/woman; Greek/barbarian; free/slave) through which an Athenian citizen defined himself, and also examines the dangers of rhetoric and the value of victory in war. By making the didactic function of tragedy the basis of interpretation, the author is able to offer a coherent view of a number of long-standing problems in Euripidean and tragic criticism, namely the relation of Euripides to the sophists, the pervasive self-reference and anachronism in Euripides, the problem of contemporary reference, and the construction and importance of the tragic scene. The book, which makes use of recent scholarship both in Classics and in critical theory, should be read by all those interested in Greek tragedy and in the culture of late fifth-century Athens.

Old French-English Dictionary

Rowman Altamira

This is the first Old French-English dictionary of its kind to provide a

comprehensive reference tool for a broad range of English-speaking users. In the form of a compendious but manageable single volume, it is designed for both the general and specialist reader of Old French texts including students, scholars, philologists and historians. The dictionary is based on a large and varied number of texts up to c.1350, starting from the 'classics' of medieval French literature and extending through all the genres: epic, romance, religious, moral, didactic and allegorical texts, lyric poetry, drama, humour and satire, as well as non-literary historical, political and legal documents. The aim has been to include a wide range of variant spellings as well as the main dialectal forms to help the anglophone user in particular. Detailed definitions and grammatical functions are provided, together with common phrases with their translations.

Chrétien Continued Sagwan Press

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Euripidean Polemic Legare Street Press

Covers the evolution of the legend over time and analyses the major themes that have emerged.