

The Lais Of Marie De France With Two Further Lais In The Original Old French Penguin Classics

This study will analyze the lais of Yonec, Lanval, and Guigemar of Marie de France to demonstrate how she creates an Otherworld for the benefit of women. This Otherworld serves as a mental escape for women, but also as a means for Marie to express to her audience her ideals of individual and social relationships relevant to the twelfth-century aristocracy of Europe. In her Otherworld, Marie de France uses magic only when the ideals she wishes to express conflict with the aristocratic, feudal society's social conventions.

Marie de France (fl. late twelfth century) is the earliest known French woman poet and her lais - stories in verse based on Breton tales of chivalry and romance - are among the finest of the genre. Recounting the trials and tribulations of lovers, the lais inhabit a powerfully realized world where very real human protagonists act out their lives against fairy-tale elements of magical beings, potions and beasts. De France takes a subtle and complex view of courtly love, whether telling the story of the knight who betrays his fairy mistress or describing the noblewoman who embroiders her sad tale on the shroud for a nightingale killed by a jealous and suspicious husband.

Presenting traditional views alongside new critical approaches, the chapters in this book present fresh perspectives on the poetics of the 12th-century author, Marie de France, the first woman of letters to write in French.

This edition includes Edward Gallagher's prose translations of The Lays of Marie de France; a general introduction; a map; commentaries on the lais; two anonymous Breton lais -- The Lay of Melion and The Lay of Tyolet; a glossary of proper names; a glossary of specialised terms; and an appendix of selected texts in the Old French, including Marie's Prologue, Guigemar, Bisclavret, and Yonec.

Gallant knights, blushing maidens, tyrannical lords, damsels in distress, feats of courage, love pure and true -- you'll find all of this and more in this enchanting collection of tales from France's medieval period. Selected from the classic twelfth-century text Lais of Marie de France and rendered in an engaging English translation, this volume is a treat for readers of all ages.

Marie de France's beautiful poems of courtly love, enchantment, and mystery are now available in a Norton Critical Edition. Marie de France was a medieval poet who was probably born in France and who lived in England during the twelfth century. Prominent among the earliest poets writing in the French vernacular, Marie de France helped shape the style and genres of later medieval poetry. This Norton Critical Edition includes all of Marie's lais (short narrative verse poems); selected fables; and a generous excerpt from Saint Patrick's Purgatory, a long poem based on a well-known medieval legend. Each text is accompanied by detailed explanatory annotations. For comparative reading, two lais, "Bisclavret" and "Yonec," are accompanied by Marie's facing-page originals. "Backgrounds and Contexts" is thematically organized to provide readers with a clear sense of Marie's inspirations. Topics include "The Supernatural," "Love and Romance," "Medical Traditions," "Fable Sources and Analogues: Similar Themes," and "Purgatory and the Afterlife." Ovid, Chaucer, Andreas Capellanus, Boccaccio, Aristotle, and Bede are among the authors included. From the wealth of scholarly work published on Marie de France, Dorothy Gilbert has chosen excerpts from nine pieces that address issues of history and authorship as well as major themes in the lais, fables, and Saint Patrick's Purgatory. The contributors are Thomas Warton, Abbé Gervais de la Rue, Joseph Bedier, Leo Spitzer, R. Howard Bloch, E. A. Francis, Jill Mann, and Jacques Le Goff. A selected bibliography is also included.

The twelfth-century lais of Marie de France are among the most popular of all medieval works and are a primary source of Arthurian material. For the first time, this analysis treats these poems as an architectural unit. The structure of these lais, written by the first poetess of the Anglo-French tradition, is linked through its thematic construction to the Church Fathers and the architects of the Gothic Cathedrals. Working from the British Museum's Harley Manuscript 978, this study preserves the integrity of the original manuscript as well as its authorial purpose.

his study analyzes textiles as texts-within-a-text in the Lais of Marie de France. This analysis is unique in that it considers textiles in the whole corpus of Marie's Lais, and establishes them as a coherent secondary signifying system, thematically relating to violence, physical healing, nurturing, etc. and showing the more subtle, delicate intricacies of the work.

The twelve "lais" of Marie de France, the earliest known French woman poet, are here presented in sprightly English verse by poet/translator David R. Slavitt. These old Breton folk tales were the raw material for Marie de France's series of lively but profound considerations of love, life, death, fidelity and betrayal, and luck and fate. They are acute observations about the different kinds of choices women make, startling in the late twelfth century and challenging even today. The lais, which combine a woman's wisdom with an impressive technical bravura, are a minor treasure of European culture. A listing of the latest publications on Marie de France.

The lais of Marie de France are a series of twelve short narrative Breton lais by the poet Marie de France. They are written in the Anglo-Norman and were probably composed in the late 12th century. The short, narrative poems generally focus on glorifying the concept of courtly love by the adventures of their main characters. Marie's lais are thought to form the basis for what would eventually become the genre known as the Breton lais. Despite her stature in Anglo-Norman literature and medieval French literature generally, little is known of Marie herself, but it is thought that she was born in France and wrote in England.

In her 12th.-century Lais, Marie de France returns over and over to representations of marriage, love, and the disjuncts between them that arise at court. The Lais explore quite varied treatments of love: romantic, spiritual, carnal, nearly always extra-marital. It is not always easy, however, to understand why Marie seems to condemn some loves and approves of others. However, a structural analysis of Laustic, Lanval, and Yonec reveals a particular pattern for lovers, one where a character encounters the Otherworld and is forced either to accept or reject it. Those love relationships which do not conform to that pattern (Laustic) are condemned as unproductive or even destructive, while those that do conform (Lanval and Yonec) are shown to result in positive transformation for both the individual and his or her society. Ancient European stories come to life in the poetry of a now-forgotten medieval woman writer.

These essays treat a variety of aspects of Marie's production; the poet's voice, the moods of her original audience, the beauty and significance of the works' intellectual or emotional appeal, and their sexual and textual politics.

Gale Researcher Guide for: The Lais and Fables of Marie de France is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

**** A Christian Classic ** ** Active Table of Contents **** This book comes complete with a Touch-or-Click Table of Contents, divided by each section. The Lais of Marie de France are a series of twelve short narrative Breton lais by the poet Marie de France. They are written in the Anglo-Norman and were probably composed in the late 12th century. The short, narrative poems generally focus on glorifying the concept of courtly love through the adventures of their main characters. Despite her stature in Anglo-Norman literature and medieval French literature generally, little is known of Marie herself, though it is thought that she was born in France and wrote in England. Marie de France's lais, told in octosyllabic, or eight syllable verse, are notable for their celebration of love, individuality of character, and vividness of description – hallmarks of the emerging literature of the times. Five different manuscripts contain one or more of the lais, but only one, Harley 978, a thirteenth century manuscript housed in the British Library, preserves all twelve. It has been suggested that if the author had indeed arranged the Lais as presented in Harley 978, that she may have chosen this overall structure to contrast the positive and negative actions that can result from love. In this manuscript, the odd lais — "Guigemar," "Le Fresne," etc. — praise the characters who express love for other people. By comparison, the even lais, such as "Equitan," "Bisclavret" and so on, warn how love that is limited to oneself can lead to misfortune. The Harley 978 manuscript also includes a 56-line prologue in which Marie describes the impetus for her composition of the lais. In the prologue, Marie writes that she was inspired by the example of the ancient Greeks and Romans to create something that would be both entertaining and morally instructive. She also states her desire to preserve for posterity the tales that she has heard. Two of Marie's lais — "Lanval," a very popular work that was adapted several times over the years (including the Middle English Sir Launfal), and "Chevrefoil" ("The Honeysuckle"), a short composition about Tristan and Iseult — mention King Arthur and his Knights of the Round Table. Marie's lais were precursors to later works on the subject, and Marie was probably a contemporary of Chrétien de Troyes, another writer of Arthurian tales. You can buy other wonderful religious books from Wyatt North Publishing! Enjoy.

Composed in French in twelfth-century England, these twelve brief verse narratives center on the joys, sorrows, and complications of love affairs in a context that blends the courtly culture of tournaments and hunting and otherworldly elements such as self-steering boats, shape-shifting lovers, and talking animals. Popular with readers across countries and languages since their composition, the Lais have made their author, Marie, one of the most famous women writers of the Middle Ages, renowned for her brilliant use of language and cultural allusion as well as her keen eye for human behavior. This new edition provides a complete facing-page edition with the original text alongside a new modern English translation. A single manuscript, Harley 978, is used as the copy text. Appendices include contemporary literature on love, animals, and courtly life, as well as a list of textual variants in other manuscripts.

This book by one of our most admired and influential medievalists offers a fundamental reconception of the person generally assumed to be the first woman writer in French, the author known as Marie de France. The Anonymous Marie de France is the first work to consider all of the writing ascribed to Marie, including her famous Lais, her 103 animal fables, and the earliest vernacular Saint Patrick's Purgatory. Evidence about Marie de France's life is so meager that we know next to nothing about her — not where she was born and to what rank, who her parents were, whether she was married or single, where she lived and might have traveled, whether she dwelled in cloister or at court, nor whether in England or France. In the face of this great writer's near anonymity, scholars have assumed her to be a simple, naive, and modest Christian figure. Bloch's claim, in contrast, is that Marie is among the most self-conscious, sophisticated, complicated, and disturbing figures of her time — the Joyce of the twelfth century. At a moment of great historical turning, the so-called Renaissance of the twelfth century, Marie was both a disrupter of prevailing cultural values and a founder of new ones. Her works, Bloch argues, reveal an author obsessed by writing, by memory, and by translation, and acutely aware not only of her role in the preservation of cultural memory, but of the transforming psychological, social, and political effects of writing within an oral tradition. Marie's intervention lies in her obsession with the performative capacities of literature and in her acute awareness of the role of the subject in interpreting his or her own world. According to Bloch, Marie develops a theology of language in the Lais, which emphasize the impossibility of living in the flesh along with a social vision of feudalism in decline. She elaborates an ethics of language in the Fables, which, within the context of the court of Henry II, frame and form the urban values and legal institutions of the Anglo-Norman world. And in her *Espurgatoire*, she produces a startling examination of the afterlife which Bloch links to the English conquest and occupation of medieval Ireland. With a penetrating glimpse into works such as these, *The Anonymous Marie de France* recovers the central achievements of one of the most pivotal figures in French literature. It is a study that will be of enormous value to medievalists, literary scholars, historians of France, and anyone interested in the advent of female authorship.

[Copyright: ab5cccb1bbd015313ec36d0f3c5a7a9c](https://www.wyattnorthpublishing.com/9781555511531)