



Sealed In Parchment Rereadings Of Knighthood In The Illuminated Manuscripts Of Chretien De Troyes

John B. Friedman, Jessica M. Wegmann



Sealed In Parchment Rereadings Of Knighthood In The Illuminated Manuscripts Of Chretien De Troyes:

Sealed in Parchment Sandra Hindman, 1994-10-17 Chretien de Troyes was France's great medieval poet inventor of the genre of courtly romance and popularizer of the Arthurian legend. The forty-four surviving manuscripts of his work, ten of them illuminated, pose a number of questions about who used these books and in what way. In *Sealed in Parchment* Sandra Hindman scrutinizes both text and images to reveal what the manuscripts can tell us about medieval society and politics.

A History of Arthurian Scholarship Norris J. Lacy, 2006 A survey of critical attention devoted to Arthurian matters. This book offers the first comprehensive and analytical account of the development of Arthurian scholarship from the eighteenth century or earlier to the present day. The chapters, each written by an expert in the area under discussion, present scholarly trends and evaluate major contributions to the study of the numerous different strands which make up the Arthurian material: origins, Grail studies, editing and translation of Arthurian texts, medieval and modern literatures in English and European languages, art and film. The result is an indispensable resource for students and a valuable guide for anyone with a serious interest in the Arthurian legend. Contributors: NORRIS LACY, TONY HUNT, KEITH BUSBY, JANE TAYLOR, CHRISTOPHER SNYDER, RICHARD BARBER, SIAN ECHARD, GERALD MORGAN, ALBRECHT CLASSEN, ROGER DALRYMPLE, BART BESAMUSCA, MARIANNE E. KALINKE, BARBARA MILLER, CHRISTOPHER KLEINHENZ, MURIEL WHITAKER, JEANNE FOX, FRIEDMAN, DANIEL NASTALI, KEVIN J. HARTY. NORRIS J. LACY is Edwin Erle Sparks Professor of French and Medieval Studies at Pennsylvania State University.

The Evolution of Arthurian Romance Beate Schmolke-Hasselmann, 1998-05-28 This 1998 study serves as a contribution to both reception history, examining the medieval response to Chrétien's poetry, and genre history, surveying the evolution of Arthurian verse romance in French. It describes the evolutionary changes taking place between Chrétien's *Erec et Enide* and Froissart's *Meliador*, the first and last examples of the genre, and is unique in placing Chrétien's work not as the unequalled masterpieces of the whole of Arthurian literature but as the starting point for the history of the genre, which can subsequently be traced over a period of two centuries in the French-speaking world. Beate Schmolke-Hasselmann's study was first published in German in 1985, but her radical argument that we need urgently to redraw the lines on the literary and linguistic map of medieval Britain and France is only now being made available in English.

Troubling Arthurian Histories James R. Simpson, 2007 Drawing on a range of approaches in cultural, gender, and literary studies, this book presents Chrétien de Troyes's *Erec et Enide* as a daring and playful exploration of scandal, terror, and anxiety in court cultures. Through an interdisciplinary reading, it locates *Erec et Enide*, the first surviving Arthurian romance in French, in various contexts, from broad cultural and historical questionings such as medieval vernacular modernity's engagement with the weight of its classical inheritance to the culturally fecund and politically turbulent histories of the families of Eleanor of Aquitaine and Henry II Plantagenet. Where previous accounts of the tale have not uncommonly presented Chrétien's poem as a decorous resolution of tensions between dynastic marriage and *fin amors* between personal

desire and social duty this reading sees these forces as in permanent and irresolvable tension the poem's key scenes haunted whether mischievously or traumatically by questions and skeletons from various closets **Marie of France** Theodore Evergates, 2019-01-04 Countess Marie of Champagne is primarily known today as the daughter of Louis VII of France and Eleanor of Aquitaine and as a literary patron of Chr tien de Troyes In this engaging biography Theodore Evergates offers a more rounded view of Marie as a successful ruler of one of the wealthiest and most vibrant principalities in medieval France From the age of thirty four until her death Marie ruled almost continuously initially for her husband Henry the Liberal during his journey to Jerusalem then for her underage son Henry II and after his majority during his absence on the Third Crusade and extended residence in the Levant Presiding at the High Court of Champagne and attending to the many practical duties of governance Marie acted with the advice of her court officers but without limitation by either the king or a regency council If Henry the Liberal created the county of Champagne as a dynamic and prosperous state it was Marie who expertly preserved and sustained it Evergates mines Marie's letters patent and the literary and religious texts associated with her to glean a fuller picture of her life and work He situates Marie within the regional institutions and external events that influenced her life as well as within her extended families of royal half siblings including King Philip II of France and her Plantagenet brothers and her many in laws including the queen mother Adele and Archbishop William of Reims Those who knew Marie best describe her as determined gracious and pious as well as an effective ruler in the face of several external threats Codex and Context: Reading Old French Verse Narrative in Manuscript, Volume II Keith Busby, 2022-06-08

Controlling Readers Deborah L. McGrady, 2012-12-01 Guillaume de Machaut 1300 1377 was the master poet of fourteenth century France He established models for much of the vernacular poetry written by subsequent generations and he was instrumental in institutionalizing the lay reader In particular his longest and most important work the *Voir dit* calls attention to the coexistence of public and private reading practices through its intensely hybrid form sixty three poems and ten songs invite an oral performance while forty six private prose letters as well as elaborate illustration and references to its own materiality promote a physical encounter with the book In *Controlling Readers* Deborah McGrady uses Machaut's corpus as a case study to explore the impact of lay literacy on the culture of late medieval Europe Arguing that Machaut and his bookmakers were responding to contemporary debates surrounding literacy McGrady first accounts for the formal invention of the lay reader in medieval art and literature then analyses Machaut and his bookmakers innovative use of both narrative and bibliographical devices to try to control the responses of his readers and promote intimate and sensual reading practices in place of the more common public performances of court culture McGrady's erudite and exhaustive study is key to understanding Machaut his works and his influence on the history of reading in the fourteenth century and beyond *The Conte Du Graal Cycle* Thomas Hinton, 2012 A new study of the continuations to Chr tien's *Conte du Graal* shows their crucial influence on the development of Arthurian literature Chr tien de Troyes's late twelfth century *Conte du Graal* has inspired

writers and scholars from the moment of its composition to the present day The challenge represented by its unfinished state was quickly taken up and over the next fifty years the romance was supplemented by a number of continuations and prologues which eventually came to dwarf Chr tien s text In one of the first studies to treat the Conte du Graal and its continuations as a unified work Thomas Hinton considers the whole corpus as a narrative cycle Through a combination of close textual readings and manuscript analysis the author argues that the unity of the narrative depends on a balanced tension between centripetal and centrifugal dynamics He traces how the authors scribes and illuminators of the cycle worked to produce coherence even as they contended with potentially disruptive forces multiple authorship differences of intention and changes in the relation between text audience and book Finally he tackles the long held orthodoxy that places the Perceval Continuations on the margins of literary history Widening the scope of enquiry to consider the corpus s influence on thirteenth century verse romances this study re situates the Conte du Graal cycle as a vital element in the evolution of Arthurian literature Thomas Hinton is Junior Research Fellow in Modern Languages at Jesus College Oxford [The Arthur of the French](#) ,2020-10-15 This major reference work is the fourth volume in the series Arthurian Literature in the Middle Ages Its intention is to update the French and Occitan chapters in R S Loomis Arthurian Literature in the Middle Ages A Collaborative History Oxford 1959 and to provide a volume which will serve the needs of students and scholars of Arthurian literature The principal focus is the production dissemination and evolution of Arthurian material in French and Occitan from the twelfth to the fifteenth century Beginning with a substantial overview of Arthurian manuscripts the volume covers writing in both verse Wace the Tristan legend Chretien de Troyes and the Grail Continuations Marie de France and the anonymous lays the lesser known romances and prose the Vulgate Cycle the prose Tristan the Post Vulgate Roman du Graal etc **A Companion to Medieval Art** Conrad Rudolph,2019-05-07 A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history The volume comprises original theoretical historical and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub disciplinary perspectives Part of the Blackwell Companions to Art History A Companion to Medieval Art Second Edition features an international and ambitious range of contributions covering reception formalism Gregory the Great pilgrimage art gender patronage marginalized images the concept of spolia manuscript illumination stained glass Cistercian architecture art of the crusader states and more Newly revised edition of a highly successful companion including 11 new articles Comprehensive coverage ranging from vision materiality and the artist through to architecture sculpture and painting Contains full color illustrations throughout plus notes on the book s many distinguished contributors A Companion to Medieval Art Romanesque and Gothic in Northern Europe Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval

art The Continuations of Chrétien's Perceval Leah Tether, 2012 The Continuations of Chretien 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 r critique 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 Chr tien 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 Chr tien 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 *Performing Medieval Narrative* Evelyn Birge Vitz, Nancy Freeman Regalado, Marilyn Lawrence, 2005 A survey of an investigation into whether medieval narrative was designed for performance *Codex and Context* Keith Busby, 2002 *Studies in Arthurian Illustration Vol II* Alison Stones, 2018-12-31 Alison Stones has taught History of Art and Architecture in the USA since 1969 and has enjoyed Visiting Fellowships at the Universities of Oxford Cambridge and Paris She is a specialist in illuminated manuscripts co authoring *Les Manuscrits de Chretien de Troyes* 1993 *The Pilgrim's Guide to Santiago de Compostela A Critical Edition* 1998 and writing *Le Livre d images de Madame Marie* Paris BNF n a fr 16251 1997 and *Gautier de Coinci Miracles Music and Manuscripts* 2006 Her four volume study *Manuscripts Illuminated in France Gothic Manuscripts 1260 1320* was published in 2013 and 2014 Her research has been supported by the American Council of Learned Societies the American Philosophical Society the Fulbright Foundation and the National Endowment for the Humanities She is a Fellow of the Society of Antiquaries of London a Correspondant étranger honoraire of the Société nationale des Antiquaires de France and a Chevalier de l Ordre des Arts et des Lettres These two volumes collect and update Professor Stones's papers on Arthurian manuscript illustration one of her continuing passions These essays explore aspects of the iconography of the romances of Chretien de Troyes in French verse the lengthy *Lancelot Grail* romance in French prose and other versions of the chivalrous exploits of King Arthur's knights the best sellers of the Middle Ages Illustrated copies of these romances survive in huge numbers from the early thirteenth century through the beginnings of print and were read for their text and their pictures throughout the French speaking world Of special interest is the cultural context in which these popular works were made and disseminated by scribes and artists whose work encompassed all kinds of books

for patrons whose collecting was wide ranging including secular books alongside works of liturgical and devotional interest

The Robert Lehman Collection John Pope-Hennessy, 1987 Imagining the Self, Imagining the Other Eva Frojmovic, 2021-10-05 This collection revisits the complex subject of medieval visual representations of Jews and Judaism by themselves and by Christians The topics range from questions of Jewish identity in Iberian illuminated Hebrew manuscripts 13th 14th centuries to representations of Synagoga and Judas in the Bible Moralis e and cathedral sculpture to early modern Jewish self images The essays are prefaced by a critical study of the discovery of medieval Jewish art among art historians and cultural activists ca 1900 35 The volume will be of value to art historians as well as medieval and early modern historians with an interest in Jewish culture and Jewish Christian relations Contributors include Michael Batterman Marc Michael Epstein Eva Frojmovic Thomas Hubka Sara Lipton Annette Weber and Diane Wolfthal

The Cambridge Companion to Medieval Romance Roberta L. Krueger, 2000-06-22 This Companion presents fifteen original and engaging essays by leading scholars on one of the most influential genres of Western literature Chapters describe the origins of early verse romance in twelfth century French and Anglo Norman courts and analyze the evolution of verse and prose romance in France Germany England Italy and Spain throughout the Middle Ages The volume introduces a rich array of traditions and texts and offers fresh perspectives on the manuscript context of romance the relationship of romance to other genres popular romance in urban contexts romance as mirror of familiar and social tensions and the representation of courtly love chivalry other worlds and gender roles Together the essays demonstrate that European romances not only helped to promulgate the ideals of elite societies in formation but also held those values up for questioning An introduction a chronology and a bibliography of texts and translations complete this lively useful overview

Weaving Narrative Monica L. Wright, 2010-02-15 Enide s tattered dress and Erec s fabulous coronation robe Yvain s nudity in the forest which prevents maidens who know him well clothed from identifying him Lanval s fairy lady parading about in the Arthurian court scantily dressed for all to observe just why is clothing so important in twelfth century French romance This interdisciplinary book explores how writers of this era used clothing as a signifier with multiple meanings for many narrative purposes Clothing figured prominently in twelfth century France where exotic fabrics and furs came to define a social elite Monica Wright shows that representations of clothing are not mere embellishments to the text they help form the textual weave of the romances in which they appear This book is about how these descriptions are constructed what they mean and how clothing becomes an active part of romance composition the ways in which writers use it to develop and elaborate character to advance or stall the plot and to structure the narrative generally

Medieval Iconography John B. Friedman, Jessica M. Wegmann, 2021-11-18 First published in 1998 the present volume aims to help the researcher locate visual motifs whether in medieval art or in literature and to understand how they function in yet other medieval literary or artistic works

Between Courtly Literature and Al-Andaluz Michelle Reichert, 2014-02-04 Chr tien de Troyes uses repeated references to Spain throughout his romances despite past

suggestions that they contain Mozarabic and Islamic themes and motifs these references have never been commented upon The book will demonstrate that these allusions to Spain occur at key moments in the romances and are often coupled with linguistic riddles which serve as roadmaps to the manner in which the romances are to be read These references and riddles seem to support the idea that some of their themes and motifs in Chr tien s romances are of Andalusí origin The book also analyzes Chr tien s notion of conjointure and shows it to be the intentional elaboration of a sort of Mischliteratur which integrates Islamic and Jewish themes and motifs as well as mystical alchemical symbolism into the standard religious and literary canons of his time The contrast afforded by Chr tien s use of irony and his subtle integration of this mati re d Orient into the standard canon constitutes a carefully veiled criticism of the social and moral conduct as well as spiritual beliefs of twelfth century Christian society the crusading mentality chivalric mores and even the notion of courtly love The primary interest of the book lies in the fact that it will be the first to comment upon and analyze Chr tien s references to Spain and the rich mati re d Orient in his romances while suggesting channels for its transmission through scholars merchants and religious houses from northern Spain to Champagne

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Introduction

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