

# ROMANNCING

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# THE GRAIL

in Wolfram's *Parzival*



ARTHUR GROOS

# Romancing The Grail

**Anthony S. Fauci**



## **Romancing The Grail:**

**Romancing the Grail** Arthur Groos, 1995 Taking as his starting point the assertion by the Russian narrative theorist Mikhail Bakhtin that Parzival achieved a pluralism of novelistic discourse generally associated with more recent works Groos traces several strands of narrative especially Arthurian and Grail He focuses on crucial episodes in the hero's quest ranging from his discovery of knighthood to the healing of the Fisher King and shows how Wolfram transposes the clerical French perspective of Chrétien de Troyes's *Li Contes del Graal* into the context of chivalric German culture Examining the variety of language registers and genres incorporated in Parzival Groos demonstrates that the interaction of chivalric romance hagiography dynastic chronicle and scientific and medical treatise produces a decentered fictional universe in which various religious and secular viewpoints enter into dialogue Arthurian Literature and Christianity Peter Meister, 2013-05-13 Intended as the other bookend to Jessie Weston's work some eighty years earlier this essay collection provides a careful overview of recent scholarship on possible overlap between Arthurian literature and Christianity From Ritual to romance and Notes taken together bracket contemporary inquiry into the relationship if any between Jesus and Arthur T S Eliot's *The Waste Land* is here regarded as one strand joining this matter to many a recent literary riddle such as the meaning of the term postmodernism Without reprinting work readily available elsewhere and no longer subject to revision through dialogue with fellow contributors Notes attempts to do justice to all sides in twentieth century exploration of Christianity's contribution to an art form which is also grounded in early European polytheism paganism *Handbook of Arthurian Romance* Leah Tether, Johnny McFadyen, 2017-06-26 The renowned and illustrious tales of King Arthur his knights and the Round Table pervade all European vernaculars as well as the Latin tradition Arthurian narrative material which had originally been transmitted in oral culture began to be inscribed regularly in the twelfth century developing from pseudo historical beginnings in the Latin chronicles of historians such as Geoffrey of Monmouth into masterful literary works like the romances of Chrétien de Troyes Evidently a big hit Arthur found himself being swiftly translated adapted and integrated into the literary traditions of almost every European vernacular during the thirteenth and fourteenth centuries This Handbook seeks to showcase the European character of Arthurian romance both past and present By working across national philological boundaries which in the past have tended to segregate the study of Arthurian romance according to language as well as by exploring primary texts from different vernaculars and the Latin tradition in conjunction with recent theoretical concepts and approaches this Handbook brings together a pioneering and more complete view of the specifically European context of Arthurian romance and promotes the more connected study of Arthurian literature across the entirety of its European context The Danger of Romance Karen Sullivan, 2018-03-07 The curious paradox of romance is that throughout its history this genre has been dismissed as trivial and unintellectual yet people have never ceased to flock to it with enthusiasm and even fervor In contemporary contexts we devour popular romance and fantasy novels like *The Lord of the Rings* *Harry Potter*

and Game of Thrones reference them in conversations and create online communities to expound passionately and intelligently upon their characters and worlds But romance is unrealistic critics say doing readers a disservice by not accurately representing human experiences It is considered by some to be a distraction from real literature a distraction from real life and little more Yet is it possible that romance is expressing a truth and a truth unrecognized by realist genres The Arthurian literature of the Middle Ages Karen Sullivan argues consistently ventriloquizes in its pages the criticisms that were being made of romance at the time and implicitly defends itself against those criticisms The Danger of Romance shows that the conviction that ordinary reality is the only reality is itself an assumption and one that can blind those who hold it to the extraordinary phenomena that exist around them It demonstrates that that which is rare ephemeral and inexplicable is no less real than that which is commonplace long lasting and easily accounted for If romance continues to appeal to audiences today whether in its Arthurian prototype or in its more recent incarnations it is because it confirms the perception or even the hope of a beauty and truth in the world that realist genres deny

**The Romance of Arthur** Norris Lacy, James Wilhelm, 2015-07-17 The Romance of Arthur James J Wilhelm s classic anthology of Arthurian literature is an essential text for students of the medieval Romance tradition This fully updated third edition presents a comprehensive reader mapping the course of Arthurian literature and is expanded to cover key authors such as Chr tien de Troyes and Thomas of Britain as well as Arthurian texts by women and more obscure sources for Arthurian romance extensive coverage of key themes and characters in the tradition a wide geographical range of texts including translations from Latin French German Spanish Welsh Middle English and Italian sources a broad chronological range of texts encompassing nearly a thousand years of Arthurian romance Norris J Lacy builds on the book s source material presenting readers with a clear introduction to many accessible modern spelling versions of Arthurian texts The extracts are presented in a new reader friendly format with detailed suggestions for further reading and illustrations of key places figures and scenes The Romance of Arthur provides an excellent introduction and an extensive resource for both students and scholars of Arthurian literature

Romance and History Jon Whitman, 2015-01-08 To what extent can imaginative events be situated in time and history From the medieval to the early modern period this question is intriguingly explored in the expansive literary genre of romance This collective study edited by Jon Whitman is the first systematic investigation of that formative process during more than four hundred years While concentrating on changing configurations of romance itself the volume examines a number of important related reference points from epic to chronicle to critical theory Recalling but qualifying conventional approaches to the three matters of Rome Britain and France the far reaching inquiry engages major works in a variety of idioms including Latin French English German Italian and Spanish With contributions from a range of internationally distinguished scholars this unique volume offers a carefully coordinated framework for enriching not only the reading of romance but also the understanding of changing attitudes toward the temporal process at large

**The Chivalric Romance and the Essence of**

**Fiction** Dani Cavallaro, 2015-12-11 Ranging from Chretien de Troyes to Shakespeare this study proposes that the chivalric romance is characterized by a centerless structure self conscious fictionality and a propensity for irony The form is tied to historical reality yet represents the archetype of imaginative literature declaring its fictional status without claiming to embody fixed truths Through use of irony the chivalric romance precludes conclusive interpretations inviting readers to inhabit multifold fantasy worlds while uncompromisingly showing that an ideal world is only a fiction Thus the reader is enjoined to confront the suspension of truth in their own lives

### **Romance and Its Contexts in Fifteenth-century**

**England** Raluca L. Radulescu, 2013 Although the anonymous pious Middle English romances and Sir Thomas Malory's *Morte Darthur* have rarely been studied in relation to each other they in fact share at least two thematic concerns vocabularies of suffering and genealogical concerns as this book demonstrates By examining a broad cultural and political framework stretching from Richard II's deposition to the end of the Wars of the Roses through the prism of piety politics and penitence the author draws attention to the specific circumstances in which Sir Isumbras Sir Gowther Roberd of Cisely Henry Lovelich's *History of the Holy Grail* and Malory's *Morte* were read in fifteenth century England In the case of the pious romances this implies a study of their reception long after their original composition or translation centuries earlier in Lovelich's case an examination of metropolitan culture leads to an opening of the discussion to French romance models as well as English chronicle writing

Celtic Myth and Arthurian Romance Roger Sherman Loomis, 1926

*Paganism in Arthurian Romance*

John Darrah, 1997 His most original contribution to an unravelling of a pagan Arthurian past lies in his appropriation of the fascinating evidence of standing stones and pagan cultic sites The magical attributes of stones are exemplified in prehistoric standing stones the real counterparts of the perrons of the French romances This is dark and difficult territory but certain events in the Arthurian cycle which take place on and around Salisbury Plain have correspondences with known prehistoric events Building on these elusive clues and tracing a range of sites around the river Severn and south Wales John Darrah has added a significant new dimension to the search for the sources of England's great epic the legends of Arthur and his court

Jacket **The Evolution of Arthurian Romance i**, *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 Chr tien's poetry and genre history suveying the evolution of Arthurian verse romance in French It describes the evolutionary changes taking place between Chr tien's *Eric et Enide* and Froissart's *Meliador* the first and last examples of the genre and is unique in placing Chr tien'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

Rewriting Resemblance in Medieval French Romance

Paul Vincent Rockwell, 1995 First published in

1995 Routledge is an imprint of Taylor Francis an informa company      **Thinking Medieval Romance** Katherine C. Little, Nicola McDonald, 2018 Theoretically savvy and polemical arguments about a broad range of French Middle English and Mediterranean romances that will revise scholars and students understanding of what medieval romances are and more importantly what they do to and for their readers      **Understanding Genre and Medieval Romance** Kevin Sean Whetter, 2008 Unique in combining a comprehensive and comparative study of genre with a study of romance this book constitutes a significant contribution to ongoing critical debates over the definition of romance and the genre and artistry of Malory's *Morte Darthur* K S Whetter addresses the questions of how exactly romance might be defined and how such an awareness of genre impacts upon both the understanding and reception of the texts in question      *Magic and the Supernatural in Medieval English Romance* Corinne J. Saunders, 2010 This study looks at a wide range of medieval English romance texts including the works of Chaucer and Malory from a broad cultural perspective to show that while they employ magic in order to create exotic escapist worlds they are also grounded in a sense of possibility and reflect a complex web of inherited and current ideas Book Jacket      **A Dictionary of Medieval Romance and Romance Writers** Lewis Spence, 1913      *The New Cambridge Companion to Medieval Romance* Roberta L. Krueger, 2023-05-25 This new Companion introduces the most important medieval vernacular literary genre in Britain and continental Europe      *The Development of Arthurian Romance* Roger Sherman Loomis, 2012-11-13 Stimulating and masterly study examines the evolution of the great mass of fiction surrounding the Arthurian legend in Western literature from Geoffrey of Monmouth's *History of the Kings of Britain* and the collection of Welsh tales known as *The Mabinogion* to Chr tien de Troyes Arthurian stories the *Parzival* of Wolfram von Eschenbach and such English masterpieces as *Sir Gawain and the Green Knight* and *Le Morte d Arthur* Painstakingly researched and brimming with scholarly insight this highly readable and entertaining work will be a favorite with general audiences as well as scholars and students of the Arthurian legend      *From Ritual to Romance* Jessie Laidlay Weston, 1920 Landmark of anthropological and mythological scholarship explores the connection between the legend of the Grail and ancient mystery cults A major source for T S Eliot's *The Waste Land*

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