Reading the Medieval Book



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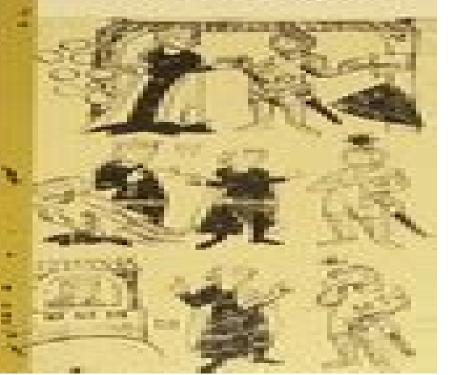
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M Tight

Making History with Manuscripts in Medieval and Early Modern Europe Johannes Junge Ruhland, 2025-06-02 This volume interrogates the role of the manuscript medium in conveying history to medieval and early modern readers. The contributors adopt a capacious understanding of history to explore history writing in its materiality from a variety of methodological and disciplinary perspectives The core contentions of this book are that the material features of manuscripts helped shaping historical narratives and defining history conceptually and that therefore the makers of these manuscripts played an instrumental role in history writing alongside authors Ranging from the ninth to the sixteenth centuries and comprising materials from across Western Europe in Latin and the vernaculars the ten chapters of this volume uncover stakes and strategies tied to highly specific contexts such as late thirteenth century Corbie or fifteenth century Zurich yet partaking in a shared practice of history writing with manuscripts Manuscript makers made history through layout rewriting illumination compilation choice of script and annotation and conferred history writing its material dimension This volume therefore situates the writing of history in its material dimension and invites us to consider medieval and early modern historiography Reading the Medieval Book Kathryn Starkey, 2004 Reading the Medieval Book examines one of the most in its medium important epic poems of thirteenth century Germany and its redaction in a richly illustrated manuscript created just fifty five years after the poem's composition Starkey's book reveals that the Munich Nuremberg manuscript c 1270 of Wolfram von Eschenbach s Willehalm c 1215 was compiled with both oral performance and the written medium in mind Wolfram contrasts the visual language of the court with the auditory one of the battlefield drawing attention to the position of the narrator and the interpretive frame that he provides communication that played such a dominant role in court society of the thirteenth century Starkey argues that rather than merely depicting the events of Willehalm's plot the Munich Nuremberg artists also visualized nuances and shifts in the text that may otherwise have become lost when the oral text was committed to the page The Munich Nuremberg redaction of Willehalm provides insight into the critical transition from a primarily oral to a literate experience in the literary culture of lay people in the West Songbook Marisa Galvez, 2020-03-04 How medieval songbooks were composed in collaboration with the community and across languages and societies Eloquent clearly argued Times Literary Supplement Today we usually think of a book of poems as composed by a poet rather than assembled or adapted by a network of poets and readers But the earliest European vernacular poetries challenge these assumptions Medieval songbooks remind us how lyric poetry was once communally produced and received a collaboration of artists performers live audiences and readers stretching across languages and societies The only comparative study of its kind Songbook treats what poetry was before the emergence of the modern category poetry that is how vernacular songbooks of the thirteenth to fifteenth centuries shaped our modern understanding of poetry by establishing expectations of what is a poem what is a poet and what is lyric poetry itself Marisa Galvez analyzes the seminal songbooks representing the vernacular traditions of

Occitan Middle High German and Castilian and tracks the process by which the songbook emerged from the original performance contexts of oral publication into a medium for preservation and finally into an established literary object Galvez reveals that songbooks in ways that resonate with our modern practice of curated archives and playlists contain lyric music images and other nonlyric texts selected and ordered to reflect the local values and preferences of their readers At a time when medievalists are reassessing the historical foundations of their field and especially the national literary canons established in the nineteenth century a new examination of the songbook s role in several vernacular traditions is more Zeitschrift für deutsche Philologie ,2007 Willehalm Wolfram von Eschenbach, 1984-12-04 Wolfram von Eschenbach fl c 1195 1225 best known as the author of Parzival based Willehalm his epic poem of military prowess and courtly love on the style and subject matter of an Old French chanson de geste In it he tells of the love of Willehalm for Giburc a Saracen woman converted to Christianity and its consequences Seeking revenge for the insult to their faith her relatives initiate a religious war but are finally routed Wolfram's description of the two battles of Alischanz with their massive slaughter and loss of heroes and of the exploits of Willehalm and the quasicomic Rennewart well displays the violence and courtliness of the medieval knightly ideal Wolfram flavors his brutal account however with tender scenes between the lovers asides to his audience sympathetic cameos of his characters especially the women and most unusually for his time a Rennewart in Wolfram's 'Willehalm' Carl Lofmark, 1972-08-24 Wolfram von Eschenbach s surprising tolerance for pagans Willehalm and the Old French chanson de geste La Bataille d Aliscans on which it was based recount the tale of how Guillaume de Orange eventually defeated the Saracens at the battle of Aliscans This 1972 book examines Wolfram's use of his source material concentrating on the episodes in which Rennewart figures He discusses the theories about the original source of Rainouart in the French chansons de geste and suggests that the figure sprang from traditional fairy tales and was incorporated into the courtly cycle in which he assorts rather oddly with the other characters threatening to take over centre stage from the primary hero Guillaume He indicates the ways in which Wolfram made his poem a more consistent narrative by relegating Rennewart to his proper place and giving him some of the courtly virtues expected of a hero by his audience Finally he considers whether Willehalm is a fragment Râche and Erbarme in Wolfram Von Eschenbach's 'Willehalm' James F. Conger,1976 Wolfram Von Eschenbach Karl Lachmann, 1891 Wolfram's Parzival Marianne Wynn, 1984 Since its rediscovery for the modern reader approximately one hundred and fifty years ago Wolfram's Parzival has attracted a vast number of commentators and interpreters and has in consequence become one of the most controversial works of European literature Even though Wolframs s other works are equally outstanding in originality and artistic distinction the lion's share of Wolfram criticism has come to be devoted to Parzival This study attempts to isolate leading themes and fundamental meanings of the work by detailed observation and description of Wolfram's poetic craftsmanship and by reference to the poet s historical background and to his audience Particular concerns here were to try and elucidate

further the difficult and problematic core of the work the so called Book IX and to gain insight in to Wolfram's independence The Parzival of Wolfram von Eschenbach ,2020-05-01 Originally published in 1951 this collaboration of two accomplished translators resulted in the first English verse translation of a major work of German literature Rather than a translation of the entire poem in this volume the translators present key passages connected by prose summaries and include an introduction giving an overview of the work and its historical and literary context "Râche" and "erbarme" in Wolfram Von Eschenbach's Willehalm James Frederick Conger, 1984 Cim. 345 Wolfram (von Eschenbach.), Englische Version Wolfram von Eschenbach composed his medieval German epic poem Parzival which consists of more than 24 000 lines in the first decade of the 13th century It tells the story of the juvenile fool Parzival who having grown up in the seclusion of the forest is ignorant of the world and causes much grief as he ventures out to become a knight He arrives at the Castle of the Grail but fails to pose the question to the sick King Fisher Anfortas about the source of his suffering a question that would release Anfortas and make Parzival the new grail king After a long odyssey and a religious catharsis Parzival is able to return to Arthur's court and is marked as the new grail king. The tale according to the manuscript tradition enjoyed great popularity throughout the Middle Ages Only a few of the manuscripts are illuminated This manuscript from the Bavarian State Library written in a Gothic cursive script is one of the few illuminated manuscripts of Parzival that are known to exist Unfortunately only one of the illuminations in the codex which were to be inserted in spaces that the writer left blank was executed The style of painting suggests that it most likely originated in Lower Bavaria perhaps in Landshut The quality and richness of this very illumination gives a hint of what a splendid work of art this would have been had it been completed

The Parzival of Wolfram Von Eschenbach Wolfram (von Eschenbach.),1966 The Parzival of Wolfram Von **Eschenbach** Wolfram von Eschenbach, Bayard Quincy Morgan, 1960 The Art of Recognition in Wolfram's Parzival Dennis Howard Green, 1982 Cim. 346 a Wolfram (von Eschenbach.), Englische Version Wolfram von Eschenbach composed his medieval German epic poem Parzival which consists of more than 24 000 lines in the first decade of the 13th century It tells the story of the juvenile fool Parzival who having grown up in the seclusion of the forest is ignorant of the world and causes much grief as he ventures out to become a knight He arrives at the Castle of the Grail but fails to pose the question to the sick King Fisher Anfortas about the source of his suffering a question that would release Anfortas and make Parzival the new grail king After a long odyssey and a religious catharsis Parzival is able to return to Arthur s court and is marked as the new grail king The tale as evidenced by the manuscript tradition enjoyed great popularity throughout the Middle Ages This manuscript from the Bayarian State Library was produced by a single scribe who his dialect indicates must have lived in Bavaria A charter from 1408 attached to the front cover and several 15th century manuscript entries in the margins of the leaves both indicate that the codex remained in Bavaria after its composition The manuscript entered the private collection of Johann Jacob Fugger with whose library it came to the Munich court library of the dukes of Bavaria in 1571 **Collected**

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