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**KEY=MARIE - CHEN GRIFFIN**

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**LAIS OF MARIE DE FRANCE**

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**Wyatt North Publishing, LLC** *\*\* 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.

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## THE LAIS OF MARIE DE FRANCE

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**Penguin** The leading edition of the work of the earliest known French woman poet—the subject of Lauren Groff’s bestselling novel *Matrix 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. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

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## THE LAIS OF MARIE DE FRANCE

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**Penguin Classics**

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## THE LAIS OF MARIE DE FRANCE

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## WITH TWO FURTHER LAIS IN THE ORIGINAL OLD FRENCH

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**Penguin UK** 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.*

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## THE LAIS OF MARIE DE FRANCE

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### TEXT AND TRANSLATION

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**Broadview Press** *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.*

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## THE LAIS OF MARIE DE FRANCE

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## FRENCH MEDIAEVAL ROMANCES

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### FROM THE LAYS OF MARIE DE FRANCE

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#### THE ANONYMOUS MARIE DE FRANCE

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**University of Chicago Press** *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.*

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#### FRENCH MEDIAEVAL ROMANCES FROM THE LAYS OF MARIE DE FRANCE

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**Pinnacle Press** *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. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

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## ECHOES AND REFLECTIONS

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### MEMORY AND MEMORIALS IN OVID AND MARIE DE FRANCE

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**Rodopi** This study examines tales from *The Metamorphoses* by the Roman poet Ovid (43 BC-18 AD) and from *The Lais* by the French poet Marie de France (fl. mid-to late twelfth century) to explore a paradox: how can a vibrant, complex, and timeless vision be conveyed in convention-informed and time-bound language? Marie plays against Ovid's tales to probe the dilemma, thereby echoing Ovid who does the same to the canonical literary monuments of his day. Both poets suggest that poetry can avoid the flattening effect of monumental canonizing not only by the creative use of literary echoes, but also by shifting perspectives on the conventional, which in turn, can encourage readers to see reflections of many stories in any given tale. Ovid and Marie suggest and encourage in this manner by presenting literary love's topoi and traditional lovers from a variety of metaliterary perspectives, thereby eliciting active readerly memory as well as providing the opportunity to see the conventional afresh, activity that allows even canonical texts to become living memorials.

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### MARIE DE FRANCE: POETRY (INTERNATIONAL STUDENT EDITION) (NORTON CRITICAL EDITIONS)

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**W. W. Norton & Company** 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 "Yöneç," 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.*

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## **THE CAMBRIDGE COMPANION TO MEDIEVAL WOMEN'S WRITING**

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**Cambridge University Press** *The Cambridge Companion to Medieval Women's Writing seeks to recover the lives and particular experiences of medieval women by concentrating on various kinds of texts: the texts they wrote themselves as well as texts that attempted to shape, limit, or expand their lives. The first section investigates the roles traditionally assigned to medieval women (as virgins, widows, and wives); it also considers female childhood and relations between women. The second section explores social spaces, including textuality itself: for every surviving medieval manuscript bespeaks collaborative effort. It considers women as authors, as anchoresses 'dead to the world', and as preachers and teachers in the world staking claims to authority without entering a pulpit. The final section considers the lives and writings of remarkable women, including Marie de France, Heloise, Joan of Arc, Julian of Norwich, Margery Kempe, and female lyricists and romancers whose names are lost, but whose texts survive.*

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## **MARIE DE FRANCE**

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**DS Brewer** *No description available.*

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## **SODOMY, MASCULINITY AND LAW IN MEDIEVAL LITERATURE**

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### **FRANCE AND ENGLAND, 1050-1230**

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**Cambridge University Press** *William Burgwinkle surveys poetry and letters, histories and literary fiction - including Grail romances - to offer a historical survey of attitudes towards same-sex love during the centuries that gave us the Plantagenet court of Henry II and Eleanor of Aquitaine, courtly love, and Arthurian lore. Burgwinkle illustrates how 'sodomy' becomes a problematic feature of narratives of romance and knighthood. Most texts of the period denounce sodomy and use accusations of sodomitical practice as a way of maintaining a sacrificial climate in which masculine identity is set in opposition to the stigmatised other, for example the foreign, the feminine, and the heretical. What emerges from these readings, however, is that even the most homophobic, masculinist and*

*normative texts of the period demonstrate an inability or unwillingness to separate the sodomitical from the orthodox. These blurred boundaries allow readers to glimpse alternative, even homoerotic, readings.*

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## **HANDBOOK OF STEMMATOLOGY**

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### **HISTORY, METHODOLOGY, DIGITAL APPROACHES**

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**Walter de Gruyter GmbH & Co KG** *Stemmatology studies aspects of textual criticism that use genealogical methods to analyse a set of copies of a text whose autograph has been lost. This handbook is the first to cover the entire field, encompassing both theoretical and practical aspects of traditional as well as modern digital methods and their history. As an art (ars), stemmatology's main goal is editing and thus presenting to the reader a historical text in the most satisfactory way. As a more abstract discipline (scientia), it is interested in the general principles of how texts change in the process of being copied. Thirty eight experts from all of the fields involved have joined forces to write this handbook, whose eight chapters cover material aspects of text traditions, the genesis and methods of traditional "Lachmannian" textual criticism and the objections raised against it, as well as modern digital methods used in the field. The two concluding chapters take a closer look at how this approach towards texts and textual criticism has developed in some disciplines of textual scholarship and compare methods used in other fields that deal with "descent with modification". The handbook thus serves as an introduction to this interdisciplinary field.*

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### **THE LAYS OF MARIE DE FRANCE**

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**Athabasca University Press** *The twelve "lays" of the mysterious medieval poet Marie de France are here presented in sprightly English verse by poet and translator David R. Slavitt. Traditional Breton folktales 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 offer acute observations about the choices that women make, startling in the late twelfth century and challenging even today. Combining a keen wit with an impressive technical bravura, the lays are a minor treasure of European culture. ... It was with some shame that he explained how, in the wood, he lived on whatever prey he could capture and kill. She digested this and then inquired of him what his costume was in these bizarre forays. "Lady, werewolves are completely naked," was his reply. She laughed at this (I can't guess why) and asked him where he hid his clothes-- to make conversation, I suppose.*

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## ANIMAL LANGUAGES IN THE MIDDLE AGES

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### REPRESENTATIONS OF INTERSPECIES COMMUNICATION

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**Springer** *The essays in this interdisciplinary volume explore language, broadly construed, as part of the continued interrogation of the boundaries of human and nonhuman animals in the Middle Ages. Uniting a diverse set of emerging and established scholars, Animal Languages questions the assumed medieval distinction between humans and other animals. The chapters point to the wealth of non-human communicative and discursive forms through which animals function both as vehicles for human meaning and as agents of their own, demonstrating the significance of human and non-human interaction in medieval texts, particularly for engaging with the Other. The book ultimately considers the ramifications of deconstructing the medieval anthropocentric view of language for the broader question of human singularity.*

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### FRENCH MEDIEVAL ROMANCES FROM THE LAIS OF MARIE DE FRANCE

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**The Floating Press** *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.*

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### A COMPANION TO MARIE DE FRANCE

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**BRILL** *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.*

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### MONEY AND THE CHURCH IN MEDIEVAL EUROPE, 1000-1200

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### PRACTICE, MORALITY AND THOUGHT

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**Routledge** *Bringing together essays from experts in a variety of disciplines, this collection explores two of the most important facets of life within the medieval Europe: money and the church. By focusing on the interactions between these subjects, the volume addresses four key themes. Firstly it offers new perspectives on the role of churchmen in providing conceptual frameworks, from outright condemnation, to sophisticated economic theory, for the use and purpose of money within medieval society. Secondly it discusses the dichotomy of money for the church and its officers: on one hand voices emphasise the moral difficulties in engaging*

*with money, on the other the reality of the ubiquitous use of money in the church at all levels and in places within Christendom. Thirdly it places in dialogue interdisciplinary perspectives and approaches, and evidence from philosophy, history, literature and material culture, to the issues of money and church. Lastly, the volume provides new perspectives on the role of the church in the process of monetization in the High Middle Ages. Concentrating on northern Europe, from the early eleventh century to the beginning of the thirteenth century, the collection is able to explore the profound changes in the use of money and the rise of a money-economy that this period and region witnessed. By adopting a multi-disciplinary approach, the collection challenges current understanding of how money was perceived, understood and used by medieval clergy in a range of different contexts. It furthermore provides wide-ranging contributions to the broader economic and ethical issues of the period, demonstrating how the church became a major force in the process of monetization.*

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## **THE FABLES OF MARIE DE FRANCE**

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### **AN ENGLISH TRANSLATION**

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**Summa Publications, Inc.** *Esopische fabels van de 12e eeuwse Bretonse dichteres.*

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### **COMMON IMAGE**

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### **TOWARDS A LARGER THAN HUMAN COMMUNISM**

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**transcript Verlag** *Western humanism has established a reifying and predatory relation to the world. While its collateral visual regime, the perspectival image, is still saturating our screens, this relation has reached a dead end. Rather than desperately turning towards transhumanism and geoengineering, we need to readjust our position within community Earth. Facing this predicament, Ingrid Hoelzl and Rémi Marie develop the notion of the common image - understood as a multisensory perception across species; and common ethics - a comportment that transcends species-bound ways of living. Highlighting the notion of the common as opposed to the immune, the authors ultimately advocate otherness as a common ground for a larger than human communism.*

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### **THE METABOLISM OF DESIRE**

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### **THE POETRY OF GUIDO CAVALCANTI**

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**Athabasca University Press** *Text in Italian with English translation on opposite pages.*

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## MARVELOUS TRANSFORMATIONS

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### AN ANTHOLOGY OF FAIRY TALES AND CONTEMPORARY CRITICAL PERSPECTIVES

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**Broadview Press** *Marvelous Transformations* is an anthology of tales and original critical essays that moves beyond canonized “classics” and old paradigms, documenting the points of historical connection between literary tales and field-based collections. This innovative anthology reflects current interdisciplinary scholarship on oral traditions and the cultural history of the print fairy tale. In addition to the tales, original critical essays, newly written for this volume, introduce readers to differing perspectives on key ideas in the field.

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## LANGUAGES IN ACTION

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### EXPLORING COMMUNICATION STRATEGIES AND MECHANISMS

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**Cambridge Scholars Publishing** This book includes a selection of papers in linguistics presented at the 14th Conference on British and American Studies. Its tripartite structure reflects the main topics around which the nineteen contributions cluster. The first part, “Native language profiling: explorations and findings”, displays a variety of methodological approaches aimed at highlighting syntactic, morphological, and lexico-semantic aspects of, primarily, English and Romanian. The papers in the second section, “Aspects of language change, bilingualism, and cross-linguistic variation”, bring to the fore some of the topical issues falling within the ambit of language contact, such as mixed languages, bilingualism, and code-switching, as well as contrastive investigations of language structure. The research strand in the final part, “Meaning and communication within and across cultures”, relates to lexico-pragmatic inquiries into the construction of meaning, focusing on the “language beyond language”, as well as on the extent to which the lexical and pragmatic repertoires of various languages can be made to overlap.

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## TRACING THE TRAILS IN THE MEDIEVAL WORLD

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### EPISTEMOLOGICAL EXPLORATIONS, ORIENTATION, AND MAPPING IN MEDIEVAL LITERATURE

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**Routledge** Every human being knows that we are walking through life following trails, whether we are aware of them or not. Medieval poets, from the anonymous composer of *Beowulf* to Marie de France, Hartmann von Aue, Gottfried von Strassburg, and Guillaume de Lorris to Petrarch and Heinrich Kaufringer, predicated their works on the notion of the trail and elaborated on its epistemological

function. We can grasp here an essential concept that determines much of medieval and early modern European literature and philosophy, addressing the direction which all protagonists pursue, as powerfully illustrated also by the anonymous poets of Herzog Ernst and Sir Gawain and the Green Knight. Dante's *Divina Commedia*, in fact, proves to be one of the most explicit poetic manifestations of the fundamental idea of the trail, but we find strong parallels also in powerful contemporary works such as Guillaume de Deguileville's *Pèlerinage de la vie humaine* and in many mystical tracts.

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## FROM AESOP TO REYNARD

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### BEAST LITERATURE IN MEDIEVAL BRITAIN

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**OUP Oxford** *Bringing together material in English, French, and Latin, this book analyzes the shrewd perceptions about human life and language that emerge from beast narratives. Works discussed include the *Speculum stultorum* of Nigel of Longchamp, *The Owl and the Nightingale*, Chaucer's *Parliament of Fowls*, *The Fox and the Wolf*, and the *Moral Fabillis* of Robert Henryson.*

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### THE CAMBRIDGE HISTORY OF FRENCH LITERATURE

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**Cambridge University Press** *The most comprehensive history of literature written in French ever produced in English.*

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### THE NEW MEDIEVALISM

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*"This is a substantial and readable volume, and it is supplied with a rich array of documentation in the notes and bibliography. It deals with a question of critical importance for current research on medieval 'literature': namely, the relationship between this literature and us... This is an important collection, and one may congratulate the editors of their ambitious undertaking."--Paul Zumthor, *Speculum*.*

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### MELION AND BICLAREL

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### TWO OLD FRENCH WERWOLF LAYS

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### FROM SONG TO BOOK

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### THE POETICS OF WRITING IN OLD FRENCH LYRIC AND LYRICAL NARRATIVE POETRY

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**Cornell University Press** *As the visual representation of an essentially oral text, Sylvia Huot points out, the medieval illuminated*

*manuscript has a theatrical, performative quality. She perceives the tension between implied oral performance and real visual artifact as a fundamental aspect of thirteenth- and fourteenth-century poetics. In this generously illustrated volume, Huot examines manuscript texts both from the performance-oriented lyric tradition of chanson courtoise, or courtly love lyric, and from the self-consciously literary tradition of Old French narrative poetry. She demonstrates that the evolution of the lyrical romance and dit, narrative poems which incorporate thematic and rhetorical elements of the lyric, was responsible for a progressive redefinition of lyric poetry as a written medium and the emergence of an explicitly written literary tradition uniting lyric and narrative poetics. Huot first investigates the nature of the vernacular book in the thirteenth and fourteenth centuries, analyzing organization, page layout, rubrication, and illumination in a series of manuscripts. She then describes the relationship between poetics and manuscript format in specific texts, including works by widely read medieval authors such as Guillaume de Lorris, Jean de Meun, and Guillaume de Machaut, as well as by lesser-known writers including Nicole de Margival and Watriquet de Couvin. Huot focuses on the writers' characteristic modifications of lyric poetics; their use of writing and performance as theme; their treatment of the poet as singer or writer; and of the lady as implied reader or listener; and the ways in which these features of the text were elaborated by scribes and illuminators. Her readings reveal how medieval poets and book-makers conceived their common project, and how they distinguished their respective roles.*

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## **MARIE DE FRANCE POETRY**

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**W W Norton & Company Incorporated** *Marie de France's beautiful poems of courtly love, enchantment, and mystery are now available in a Norton Critical Edition.*

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## **AMOUR ET MERVEILLE**

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## **LES LAIS DE MARIE DE FRANCE : ÉTUDES**

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**Honoré Champion**

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## **THE LIFE OF SAINT AUDREY**

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**McFarland & Company Incorporated Pub** *Written by a woman in an age when women rarely wrote and signed by one who calls herself Marie in an epilogue strikingly similar to that of the Fables of Marie de France, the Vie seinte Audree is a late 12th or early 13th-century Anglo Norman text. Recent scholarship has strongly suggested that The Life of Saint Audrey, published here for the first*

*time as an English translation, may in fact be a fourth text of that earliest known female writer in French, Marie de France.*

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## **MARIE DE FRANCE AND THE POETICS OF MEMORY**

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**CUA Press** *Marie de France and the Poetics of Memory* presents the first exhaustive treatment of the rhetorical use of description and memory in all the narrative works of the late 12th-century poet, Marie de France--the first woman to compose literary texts in French.

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## **SIR LAUNFAL**

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## **EDITED BY A.J. BLISS**

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## **CHAUCER'S DREAM POETRY**

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## **SOURCES AND ANALOGUES**

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**Boydell & Brewer Ltd** *This volume makes available in translation the texts that lie behind Chaucer's dream poems - I>The Book of the Duchess, The Parliament of Fowls, The House of Fame/I> and I>Prologue to the Legend of Good Women/I>. Chaucer's dream poems are now being increasingly studied and appreciated. With their attractively bookish dreamer figure and their graceful use of conventions and traditions, they have their distinctive place in Chaucer's work. But the modern reader of these medieval poems particularly needs a sense of their literary context in the tradition of comparable narrative poems - largely in Old French - which Chaucer knew and drew upon. None of these French poems has ever been made available in English translation before, and many of the texts are difficult to access, being available only in dated French scholarly editions. The authors represented are Froissart, Machaut and Deschamps, as well as some minor and anonymous poems, and there are also relevant translations from Cicero and Boccaccio. The book gives an idea of what Chaucer's sources were in themselves, and in what ways the English poet was inspired to use and go beyond them, and this presents a picture of the poet at work. Some of the French poems are translated carefully by Chaucer, while with other poems he is selective, interested in certain sections of his sources only. In further cases, the original material can be seen to have provided a more general point of departure for Chaucer's own developments on his work.*

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## **POEMS FOR A SMALL PARK**

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**Athabasca University Press** *Blodgett wrote his poems for a small park in English and some in French, but was able to have some of them translated into Cree, Michif, Chinese, and Ukrainian. This reflects Edmontons unique multicultural ambience and the roles of*

diverse cultures in the making of the city. The powerful images and thoughtful metaphors in these short lyrics show readers the connections between Canadian nature (even within city limits) and the sublime, especially in the overwhelming silence we can sense outdoors if we pay attention. The poet speaks to change by helping us see natural phenomena around us in a different light each time we read his poems.

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## THE LIFE OF SAINT AUDREY

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### A TEXT BY MARIE DE FRANCE

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**McFarland** Preserved in a single manuscript in the British library, the *Life of Saint Audrey* or *Vie Seinte Audree* is the story of an Anglo-Saxon princess, who, though twice married, remains a virgin until her death. Her tale reveals that spiritual marriage was not an easy path to sainthood, particularly with an unwilling husband. The text is a fine example of what some critics have called a hagiographical romance--a saint's life that borrows many characteristics from secular romance. Recent scholarship, thoroughly discussed in this book's introduction, suggests that the *Vie Seinte Audree* is a fourth text by Marie de France, to whom the *Fables*, the *Lais*, and the *Espurgatoire Saint Patriz* have been attributed. Written in the late twelfth or early thirteenth century, the *Vie Seinte Audree* is published here for the first time in English, along with the Old French text. The editors of this new edition provide helpful material on the life of the historical Saint Etheldreda (as St. Audrey is called in Latin) and her Anglo-Saxon world. They also discuss women's writing in Anglo-Norman England as well as the subject of spiritual marriage. In addition, they examine secondary sources that have focused on the *Vie Seinte Audree*. A map of seventh-century England, a table of proper names and a genealogical chart of the Royal Lineage of Saint Audrey are all included.

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## SPARK OF LIGHT

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### SHORT STORIES BY WOMEN WRITERS OF ODISHA

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**Athabasca University Press** *Spark of Light* is a diverse collection of short stories by women writers from the Indian province of Odisha. Originally written in Odia and dating from the late nineteenth century to the present, these stories offer a multiplicity of voices—some sentimental and melodramatic, others rebellious and bold—and capture the predicament of characters who often live on the margins of society. From a spectrum of viewpoints, writing styles, and motifs, the stories included here provide examples of the great richness of Odishan literary culture. In the often shadowy and grim world depicted in this collection, themes of class, poverty, violence, and family are developed. Together they form a critique of social mores and illuminate the difficult lives of the subaltern in

*Odisha society. The work of these authors contributes to an ongoing dialogue concerning the challenges, hardships, joys, and successes experienced by women around the world. In these provocative explorations of the short-story form, we discover the voices of these rarely heard women.*