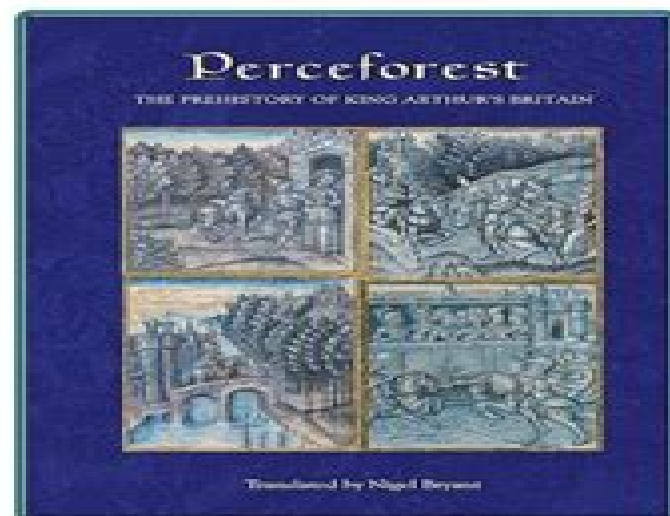


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Perceforest The Prehistory Of King Arthurs Britain Arthurian Studies

Geoffrey Ashe



Perceforest The Prehistory Of King Arthurs Britain Arthurian Studies:

Perceforest, 2011 A highly readable version of this remarkable and largely unexplored work *Perceforest* is one of the largest and certainly the most extraordinary of the late Arthurian romances Justly described as an encyclopaedia of 14th century chivalry and a mine of folkloric motifs it is the subject of rapidly increasing attention and research The author of *Perceforest* draws on Alexander romances Roman histories and medieval travel writing not to mention oral tradition as he gives for example the distinctly racy first written version of the Sleeping Beauty story to create a remarkable prehistory of King Arthur's Britain It begins with the arrival in Britain of Alexander the Great His follower *Perceforest* the first of Arthur's Greek ancestors is made king of the island and finds it infested by the evil clan of Darnant the Enchanter Magic plays a dominant part in the adventures which follow as *Perceforest* ousts Darnant's clan despite their supernatural powers He founds the knightly order of the Franc Palais an ideal of chivalric civilisation prefiguring the Round Table of Arthur and indeed that of Edward III But that civilisation is the author shows all too fragile The vast imaginative scope of *Perceforest* is matched by its variety of tone ranging from tales of love and enchantment to bawdy comedy from glamorous tournaments to unvarnished descriptions of the havoc wrought by war And the author's surprising view of pagan gods and the coming of Christianity is as fascinating as the prominence he gives to women and his understanding of how the world of chivalry should work Because of its enormous length it runs to over a million words Nigel Bryant has provided a version which gives a complete account of every episode linking extensive passages of translation to make a manageable and highly readable version including the previously unpublished Books Five and Six of this remarkable and largely unexplored work Nigel Bryant has worked as a producer for BBC Radio 3 and as head of drama at Marlborough College This is his fourth major translation of medieval Arthurian romance

[A Perceforest Reader](#) Nigel Bryant, 2011 *Perceforest* is one of the largest and certainly the most extraordinary of the late Arthurian romances and is almost completely unknown except to a handful of scholars But it is a work of exceptional richness and importance and has been justly described as an encyclopaedia of 14th century chivalry and a mine of folkloric motifs Its contents are drawn not only from earlier Arthurian material but also from romances about Alexander the Great from Roman histories and from medieval travel writing not to mention oral tradition including as it does the first and unexpurgated version of the story of the Sleeping Beauty Out of this the author creates a remarkable prehistory of King Arthur's Britain describing how Alexander the Great gives the island to *Perceforest* who has to purge the island of magic wielding knights descended from Darnant the Enchanter despite their supernatural powers *Perceforest* then founds the knightly order of the Franc Palais an ideal of chivalric civilisation which prefigures the Round Table of Arthur and indeed that of Edward III but that civilisation is as the author shows all too fragile The action all takes place in a pagan world of many gods but the temple of the Sovereign God discovered by *Perceforest* prefigures the Christian world and the coming of the Grail and Arthur Nigel Bryant has recently adapted this immense romance into English even in his version which gives

a complete account of the whole work but links extensive sections of full translation with compressed accounts of other passages it runs to nearly half a million words A Perceforest Reader is an ideal introduction to the remarkable world portrayed in this late flowering of the Arthurian imagination Arthurian Literature XXX Elizabeth Archibald, David F. Johnson, 2013-12 The influence and significance of the legend of Arthur are fully demonstrated by the subject matter and time span of articles here Topics include Perceforest in historical context a new source for Malory's Morte Darthur magic and the supernatural in early Welsh Arthurian narrative and ecology in Sir Gawain and the Green Knight Contributors Richard W Barber Nigel Bryant Aisling Byrne Carol J Chase Si n Echard Helen Fulton Michael Twomey Patricia Victorin **A Companion to Geoffrey of Monmouth**, 2020-08-10 A Companion to Geoffrey of Monmouth brings together scholars from a range of disciplines to provide an updated scholarly introduction to all aspects of his work Arguably the most influential secular writer of medieval Britain Geoffrey d 1154 popularized Arthurian literature and left an indelible mark on European romance history and genealogy Despite this outsized influence Geoffrey's own life background and motivations are little understood The volume situates his life and works within their immediate historical context and frames them within current critical discussion across the humanities By necessity this volume concentrates primarily on Geoffrey's own life and times with the reception of his works covered by a series of short encyclopaedic overviews organized by language that serve as guides to further reading Contributors are Jean Blacker Elizabeth Bryan Thomas H Crofts Si n Echard Fabrizio De Falco Michael Faletra Ben Guy Santiago Gutierrez Garcia Nahiri I Ota o Gracia Paloma Gracia Georgia Henley David F Johnson Owain Wyn Jones Maud Burnett McInerney Fran oise Le Saux Barry Lewis Coral Lumbley Simon Meecham Jones Paul Russell Victoria Shirley Joshua Byron Smith Jaakko Tahkokallio H l ne Trel Rebecca Thomas Fiona Tolhurst **Emotions in Medieval Arthurian Literature** Frank Brandsma, Carolyne Larrington, Corinne J. Saunders, 2015 Analysis of how emotion is pictured in Arthurian legend **The Continuations of Chrétien's Perceval** Leah Tether, 2012 The Continuations of Chrétien 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 Chrétien 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 Chrétien 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

The Complete Story of the Grail Chrétien (de Troyes), 2015 The mysterious and haunting Grail makes its first appearance in literature in Chrétien de Troyes' Perceval at the end of the twelfth century But Chrétien never finished his poem leaving an unresolved story and an incomplete picture of the Grail It was however far too attractive an idea to leave Not only did it inspire quite separate works his own unfinished poem was continued and finally completed by no fewer than four other writers The Complete Story of the Grail is the first ever translation of the whole of the rich and compelling body of tales contained in Chrétien's poem and its four Continuations which are finally attracting the scholarly attention they deserve Besides Chrétien's original text there are the anonymous First Continuation translated here in its fullest version the Second Continuation attributed to Wauchier de Denain and the intriguing Third and Fourth Continuations probably written simultaneously with no knowledge of each other's work by Manessier and Gerbert de Montreuil Two other poets were drawn to create preludes explaining the background to Chrétien's story and translated here also are their works The Elucidation Prologue and Bliocadran Only in this The Story of the Grail's complete form can the reader appreciate the narrative skill and invention of the medieval poets and their surprising responses to Chrétien's theme not least their crucial focus on the knight as a crusader Equally Chrétien's original poem was almost always copied in conjunction with one or more of the Continuations so this translation represents how most medieval readers would have encountered it Nigel Bryant's previous translations from Medieval French include Perlesvaus the High Book of the Grail Robert de Boron's trilogy Merlin and the Grail the Medieval Romance of Alexander The True Chronicles of Jean le Bel and Perceforest

Edward III and the Triumph of England Richard Barber, 2013-08-29 A fascinating recreation of the world of one of England's most charismatic monarchs from award-winning author and historian Richard Barber The destruction of the French army at Crécy in 1346 and the subsequent siege and capture of Calais marked a new era in European history The most powerful glamorous and respected of all western monarchies had been completely humiliated by England a country long viewed either as a chaotic backwater or a mere French satellite The young Edward III's triumph would launch both countries as we now know into a grim cycle of some 90 years of further fighting ending with English defeat but after Crécy anything seemed possible Edward's claim to be King of France could be pressed home and in any event enormous rewards of land treasure and prestige were available both to the king and to the close companions who had made the victory possible It was to enshrine this moment that Edward created one of the most famous of all knightly orders the Company of the Garter Barber writes about both the great campaigns and the individuals who formed the original membership of the Company and through their biographies makes the period tangible and fascinating This is a book about knighthood battle tactics and grand strategy but it is also about fashion literature and the private lives of everyone from

queens to freebooters Barber's book is a remarkable achievement but also an extremely enjoyable one. Reviews Barber has an infectious passion for and deep knowledge of his subject matter; elegant prose and rigorous historical analysis; a valuable and thorough addition to the body of work on this most impressive of English monarchs. Sunday Times In Edward III and the Triumph of England Barber has written the kind of book that the king would have enjoyed full of battles, glitter and ceremony; he has an original eye and an elegant pen. Jonathan Sumption Literary Review Barber shares his hero's love of chivalry. The book sparkles with some of Edward's own glitz. Telegraph This absorbing book is layered rather than linear, sifting with uncommon sensitivity through challenging sources to test the boundaries of what we can and cannot know. We discover the complexity of the world in which Edward and his commanders lived. Helen Castor The Times About the author Richard Barber has had a huge influence on the study of medieval history and literature both as a writer and as a publisher. His major works include The Knight and Chivalry, winner of the Somerset Maugham Award, Edward Prince of Wales and Aquitaine, The Penguin Guide to Medieval Europe and The Holy Grail: The History of a Legend. He lives in East Anglia. **Medieval**

Crossover Barbara Newman, 2013-05-15 The sacred and the secular in medieval literature have too often been perceived as opposites or else relegated to separate but unequal spheres. In *Medieval Crossover: Reading the Secular against the Sacred* Barbara Newman offers a new approach to the many ways that sacred and secular interact in medieval literature, arguing that in contrast to our own cultural situation the sacred was the normative, unmarked default category against which the secular always had to define itself and establish its niche. Newman refers to this dialectical relationship as crossover, which is not a genre in itself but a mode of interaction, an openness to the meeting or even merger of sacred and secular in a wide variety of forms. Newman sketches a few of the principles that shape their interaction: the hermeneutics of both and the principle of double judgment; the confluence of pagan material and Christian meaning in Arthurian romance; the rule of convergent idealism in hagiographic romance; and the double-edged sword in parody. *Medieval Crossover* explores a wealth of case studies in French, English and Latin texts that concentrate on instances of paradox, collision and convergence. Newman convincingly and with great clarity demonstrates the widespread applicability of the crossover concept as an analytical tool, examining some very disparate works. These include French and English romances about Lancelot and the Grail; the mystical writing of Marguerite Porete placed in the context of lay spirituality; lyric traditions and the Romance of the Rose; multiple examples of parody, sexually obscene, shockingly anti-Semitic or cleverly litigious; and Ren of Anjou's two allegorical dream visions. Some of these texts are scarcely known to medievalists; others are rarely studied together. Newman's originality in her choice of these primary works will inspire new questions and set in motion new fields of exploration for medievalists working in a large variety of disciplines, including literature, religious studies, history and cultural studies. Vernacular Literary Theory from the French of Medieval England Jocelyn Wogan-Browne, Thelma S. Fenster, Delbert W. Russell, 2016 18 La Destruction de Rome: The Destruction of Rome, mid 13th century **King Arthur** Rodney Castleden, 2003-03-13 King

Arthur is often written off as a medieval fantasy the dream of those yearning for an age of strong just rulers and a contented kingdom Those who accept his existence at all generally discard the stories that surround him This exciting new investigation argues not only that Arthur did exist as a Dark Age chieftain but that many of the romantic tales of Merlin Camelot and Excalibur are rooted in truth In his quest for the real King Arthur Rodney Castleden uses up to date archaeological and documentary evidence to recreate the history and society of Dark Age Britain and its kings He revives the possibility that Tintagel was an Arthurian legend and proposes a radical new theory that Arthur escaped alive from his final battle A location is even suggested for perhaps the greatest mystery the whereabouts of Arthur s grave King Arthur The Truth Behind the Legend offers a more complete picture of Arthur s Britain and his place in it than ever before The book s bold approach and compelling arguments will be welcomed by all readers with an interest in Arthuriana *The Character of King Arthur in Medieval Literature* Rosemary Morris,1982 This study is based on literary works in various languages from earliest times until approximately 1500 The biographer of Arthur tries to interlink the various sources *Reinventing King Arthur* Inga Bryden,2016-12-05 In her systematic reassessment of the remaking of the Arthurian past in nineteenth century British fiction and non fiction Inga Bryden examines the Victorian Arthurian revival as a cultural phenomenon offering insights into the relationship between social cultural religious and ethnographic debates of the period and a wide range of texts Throughout she adopts an intertextual and historical perspective informed by poststructuralist thinking to reveal nineteenth century attitudes towards the past Starting with a review of the historical evidence available to Victorian writers and an examination of how historians of the time represented Arthur the author connects Victorian accounts of Arthur s quest to contemporary scientific and historical searches for origins and knowledge and to his appropriation by competing religious movements She shows how writers explored the dynamics of heroism by recruiting Arthur and his knights to define codes of chivalric service and to personify the psychological complexities of love Finally the legend of his death and transportation to Avalon is deconstructed and placed in the context of cultural attitudes towards commemorating the dead and theological debates about the afterlife Inga Bryden engages not only with well known Arthurian texts by Tennyson Swinburne Morris and Rossetti but with lesser known works by Bulwer Lytton Robert Stephen Hawker Sebastian Evans Diana Maria Mulock Christiana Douglas and Joseph Shorthouse **The Fortunes of King Arthur** Norris J. Lacy,2005 Offer an overview and a number of examinations of Arthur s fortunes This work reveals the role of Fortune itself often personified and consistently instrumental in accounts of Arthur s court and reign It traces the trajectory of the Arthurian legend and follows the turning of Fortune s wheel emphasizing the flourishing of the legend *Arthurianism in Early Plantagenet England* Christopher Michael Berard,2019 First full scale account of the use of the Arthurian legend in the long twelfth century The precedent of empire and the promise of return lay at the heart of King Arthur s appeal in the Middle Ages Both ideas found fullness of expression in the twelfth century monarchs and magnates sought to recreate an Arthurian golden age that was as wondrous

as the biblical and classical worlds but less remote Arthurianism the practice of invoking and emulating the legendary Arthur of post Roman Britain was thus an instance of medievalism This book provides a comprehensive history of the first 150 years of Arthurianism from its beginnings under Henry II of England to a highpoint under Edward I It contends that the Plantagenet kings of England mockingly ascribed a literal understanding of the myth of King Arthur's return to the Brittonic Celts whilst adopting for themselves a figurative and typological interpretation of the myth A central figure in this work is Arthur of Brittany 1187-1203 who for more than a generation was the focus of Arthurian hopes and their disappointment

CHRISTOPHER MICHAEL BERARD is a Visiting Assistant Professor of English at Providence College He completed his PhD at the University of Toronto's Centre for Medieval Studies

The Cambridge Companion to the Arthurian Legend Elizabeth Archibald, Ad Putter, 2009-09-10 For more than a thousand years the adventures of King Arthur and his Knights of the Round Table have been retold across Europe They have inspired some of the most important works of European literature particularly in the medieval period the romances of Chrétien de Troyes Wolfram von Eschenbach's Parzival Sir Gawain and the Green Knight and Malory's Le Morte d'Arthur In the nineteenth century interest in the Arthurian legend revived with Tennyson Wagner and Twain This Companion outlines the evolution of the legend from the earliest documentary sources to Spenser and analyses how some of the major motifs of the legend have been passed down in both medieval and modern texts With a map of Arthur's Britain a chronology of key texts and a guide to further reading this volume itself will contribute to the continuing fascination with the King and his many legends

The Return of King Arthur Beverly Taylor, Elisabeth Brewer, 1983 The revival of interest in Arthurian legend in the 19th century was a remarkable phenomenon apparently at odds with the spirit of the age Tennyson was widely criticised for his choice of a medieval topic yet *The Idylls of the King* were accepted as the national epic and a flood of lesser works was inspired by them on both sides of the Atlantic Elisabeth Brewer and Beverly Taylor survey the course of Arthurian literature from 1800 to the present day and give an account of all the major English and American contributions Some of the works are well known but there are also a host of names which will be new to most readers and some surprises such as J Comyns Carr's *King Arthur* rightly ignored as a text but a piece of theatrical history for Sir Henry Irving played King Arthur Ellen Terry was Guinevere Arthur Sullivan wrote the music and Burne Jones designed the sets The Arthurian works of the Pre Raphaelites are discussed at length as are the poems of Edward Arlington Robinson John Masefield and Charles Williams Other writers have used the legends as part of a wider cultural consciousness *The Waste Land* David Jones's *In Parenthesis* and *The Anathemata* and the echoes of *Tristan and Isolde* in *Finnigan's Wake* are discussed in this context Novels on Arthurian themes are given their due place from the satirical scenes of Thomas Love Peacock's *The Misfortunes of Elphin* and Mark Twain's *A Connecticut Yankee at King Arthur's Court* to T H White's serio comic *The Once and Future King* and the many recent novelists who have turned away from the chivalric Arthur to depict him as a Dark Age ruler *The Return of King Arthur* includes a bibliography of British and American creative

writing relating to the Arthurian legends from 1800 to the present day King Arthur's Place in Prehistory W. A. Cummins, William Arthur Cummins, 1992 This search for the real King Arthur behind Dark Age and medieval legend is a fascinating piece of historical archaeological and scientific detective work Although there is a romantic popular image of Arthur and his knights of the Round Table it has long been believed that the figure behind the legendary character was a resistance leader of the British against the threat of Saxon domination Dr Cummins goes further tracing the legend back to an earlier Bronze Age prototype for Arthur who may be linked with the Wessex Culture and Stonehenge in particular The suggestion that a limited amount of genuine historical tradition about people and events in Bronze Age Britain has survived heavily disguised in classical and medieval sources is unique Dr Cummins's closely argued text is however coherent and convincing His use of sources such as the work of the much maligned twelfth century historian Geoffrey of Monmouth who links Arthur with Utherpendragon Ambrosius Merlin and Vortigern throws new light on King Arthur Stonehenge and the Bronze Age in general Not only of interest to archaeologists and historians but also to anyone who has ever been fascinated by the legend of King Arthur this exciting and thought provoking new book indicates that what happened in the second millennium BC at Stonehenge was of such intensity that its imprint was left on folk memory and preserved in oral tradition for over two thousand years and even until today The Quest For Arthur's Britain Geoffrey Ashe, 1987-01-01 The legend of Arthur and the Knights of the Round Table dominates the mythology of Britain but could this story prove more fact than fiction Recent archaeological findings have lead Geoffrey Ashe to believe there is more truth to Arthurian legend than previously accepted The Quest for Arthur's Britain examines the historical foundation of the Arthurian tradition and presents the remarkable results of excavations to date at Cadbury reputed site of Camelot Tintagel Glastonbury and many places known almost exclusively to Arthurian scholars **Outsiders** Sylvia Huot, 2016-07-15 Giants are a ubiquitous feature of medieval romance As remnants of a British prehistory prior to the civilization established according to the *Historium regum Britannie* by Brutus and his Trojan followers giants are permanently at odds with the chivalric culture of the romance world Whether they are portrayed as brute savages or as tyrannical pagan lords giants serve as a limit against which the chivalric hero can measure himself In *Outsiders The Humanity and Inhumanity of Giants in Medieval French Prose Romance* Sylvia Huot argues that the presence of giants allows for fantasies of ethnic and cultural conflict and conquest and for the presentation and suppression of alternative narrative and historical trajectories that might have made Arthurian Britain a very different place Focusing on medieval French prose romance and drawing on aspects of postcolonial theory Huot examines the role of giants in constructions of race class gender and human subjectivity She selects for study the well known prose *Lancelot* and the prose *Tristan* as well as the lesser known *Perceforest* *Le Conte du papegau Guiron le Courtois* and *Des Grantz Geants* By asking to what extent views of giants in Arthurian romance respond to questions that concern twenty first century readers Huot demonstrates the usefulness of current theoretical concepts and the issues they raise for

rethinking medieval literature from a modern perspective

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