

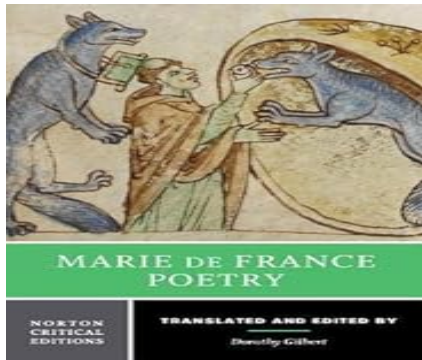
Marie de France: Poetry By Marie de France This Norton Critical Edition includes all of Marie's *lais* (short narrative verse poems); selected fables; and a generous excerpt from Saint Patrick's Purgatory a long poem based on a well-known medieval legend. From the wealth of scholarly work published on 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. ) Norton Critical Edition Before we get to Marie's work itself I need to talk about the edition I picked because what a piece of art and fine scholarship it is! Dorothy Gilbert deserves all the praise she can get her translation is spectacular lively and has a distinctive voice which I can only hope resembles the distinctive voice of Marie herself (I'm not really able to read Old French. There is also a selection of added contextual readings most of which are really interesting - though I can't help but feel tricked by the addition of Chaucer in original (and a few other older texts) which were simply above my pay grade. Some criticisms are also included and I loved those as well especially Joseph Bédier who informs us that She spills forth a delicate little source of poeise limpid and thin like the fountains where the fairies bathe in her tales. Howard Bloch and I'm considering reading his *The Anonymous Marie de France* in full even though Jill Mann kind of shredded it in her excerpt from *From Aesop to Reynard: Beast Literature in Medieval Britain* which I also really loved (and I now really need to read *Fables* in full). There is a lot of different translation out there so one needs to be careful which one to pick - this one is in verse (while most of the others are in prose I believe) and really captures the spirit of Marie's work in my opinion. She takes courtly romances and makes them entirely her own in a way I wouldn't be afraid to call proto-feminist (making a note for myself to read Roberta Krueger *Beyond Debate: Gender Play in Old French Courtly Fiction*. I want this to be a movie maybe a new Disney fairy-tale? I love that the fairy princess (who remains unnamed for the whole lai though she is named Tryamor in some later versions of the story) is ultimately the most powerful figure in the whole tale more powerful than her lover queen Guinivere and even king Arthur. I have to admit that I have been fascinated by the theme of adultery that weaves through the whole collection especially since there seems to be no clear rules on when adultery is wrong and when it's okay because. This whole tale is rather frustrating but Marie's uncomplicated view of pre-marital sex didn't cease to amaze me (it happens in multiple *lais* but the characters are never shamed for it). Some of those were really funny though (see Fable 43 *The Rustic and the Beetle*) and lot of those were really interesting social commentaries some of which could be considered concerning social justice (see F. One of my favourites is Fable 21 *The Wolf and the Sow* which seems to be about inappropriateness of men witnessing childbirth (or maybe - considering the closure - does it tell the exact opposite?). He said that he would let her beif she gave birth immediately for he would have those piglets now! Sagaciously then spoke the sow: Sire how can I make such haste! So close to me I see you placed I cannot possibly deliver! Shame at your nearness makes me shiver! You don't see the significance? Such deep disgrace all females sense when male hands touch them when they dare! Sire stay away from this affair! The wolf went off then to conceal himself; he saw he'd missed his meal. Women all here's one you should heed and keep in mind for time of need: Don't scorn one time to tell a lie; Better your children live than die! *Espurgatoir de Seint Patriz* Probably the least interesting part of the book but. Since I spend some time studying Dantean *Inferno* and *Purgatory* this text and the selections accompanying it were of some interest to me but it wasn't something I was hugely interested in right now. In addition there are a few essays for context (as well as other interesting texts) including a little information about courtly love touching from Ovid's view of love and its impact on the medieval understanding of the courtly style popularly explored by Andreas Capellanus. Marie de France: Poetry 4/5 read just the *lais* for hum + enjoyed ! Marie de France: Poetry As I've mentioned before I'm not a big fan of medieval courtly love and while I knew what I was getting into here I was still disappointed that the bulk of all Marie's *lais* offer little more than such tales of love. This tale presents an interesting opposition to Celtic mythology regarding selkies where the fisherman steals and hides the sealskin so the seal-woman must remain in human form and be his wife as here the man is a werewolf and the wife convinces her future lover to steal the husband's clothes while he is transformed without which the husband

cannot turn back to human form and the wife lives with the new lover. I also enjoyed the very brief Chevrefoil which offers a glimpse into a small portion of the Tristan and Yseut myth and uniquely gives no resolution of the story neither happy nor sad. Unfortunately it actually reaches the point where at the end of Lanval I am hoping that when he leaps for his lover's horse she would instead spur the horse on faster leaving him in the dust and fulfilling her promise that he would forever lose her love. Marie de France: Poetry (only read some of the stories) Marie de France: Poetry While I'm no expert on Anglo Norman literature nor do I read the language I am inclined to agree with those hailing Dorothy Gilbert's translation. I focused on Marie's Lais her most famous contribution chiefly because--should my conference proposal be accepted--I'll be composing an in-depth analysis of Lanval as well as other lesser-known entries. A far cry from contemporary fiction the tales here rely heavily on the supernatural and stress the courtly nature and good standing of its heroes and heroines a shorthand for virtue in Marie's day that no longer works in the 21st century. Of course even a forward-thinking woman like Marie was still unable to completely break away from the patriarchal norms of her day and many of her lais are complicated by this notion. I could say more on this but why give away all the finer points of next year's potential presentation? Marie de France: Poetry A fun-ish collection that would be better if they were more understandable. Marie de France: Poetry Marie de France's lais told in octosyllables 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.

Marie de France (Mary of France around 1135 1200) was a poet evidently born in France and living in England during the late 12th century, Virtually nothing is known of her early life though she wrote a form of continental French[citation needed:] that was copied by Anglo Norman scribes: Therefore most of the manuscripts of her work bear Anglo Norman traits. She also translated some Latin literature and produced an influential version of Aesop's Fables, Marie de France (Mary of France around 1135 1200) was a poet evidently born in France and living in England during the late 12th century. Virtually nothing is known of her early life though she wrote a form of continental French[citation needed:] that was copied by Anglo Norman scribes. Therefore most of the manuscripts of her work bear Anglo Norman traits, She also translated some Latin literature and produced an influential version of Aesop's Fables, {site\_link} Winner of the 2016 Northern California Book Award for Translation of Poetry. Honorable Mention for the 2015 Modern Language Association's Aldo and Jeanne Scaglione Prize For Translation of a Literary Work. 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, For comparative reading two lais Bisclavret and Yonec 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: The contributors are Thomas Warton Abb◆ Gervais de la Rue Joseph Bedier Leo Spitzer R, Marie de France: Poetry Whom God has given intelligence and the great gift of eloquence must not conceal these or keep still but share and show them with good will. When much is heard of some good thing then comes its first fine flowering; when many more have praise to give these blossoms flourish spread and thrive: I discovered Marie de France by a complete accident in this article about Guinevere (<https://www>: the notion of a mediaeval poetess who was a bestselling writer in her age only to be almost completely forgotten later: writing about woman rescuing her lover and not the other way around! Like what could there possibly be not to love, So of course I fell into the rabbit hole of research and fascination with this woman we know (almost) nothing about, It never ceases to fascinate me how clear and unique her voice is I feel like I can almost see her but she always remains hidden in her shroud of anonymity, The text is supplemented with abundance of helpful notes but not so much that it would drown the

text itself (I am a note lover so I could use more of them but, some vocabulary was supplied but I could usually guess the words that were translated and struggled with others. You just have to feel sorry for the man who is not able to enjoy Marie's exquisite pieces: The point is I highly recommend Norton Critical Edition and especially Dorothy Gilbert's translation, *Lais* There is a reason why the *Lais* are the most famous/favourite of Marie's work they are spectacular. In *Gender in Debate from the Early Middle Ages to the Renaissance* and Sharon Kinoshita *Cherchez la femme: Feminist Criticism in Marie de France's Lai de Lanval*, I promise to only talk about the actual text from now on, My favourite of the *Lais* is easily the first one I read which introduced Marie to me - that is *Lanval*, It's an Arthurian legend about a knight whom a fairy princess chooses for her lover - under the condition that he would never tell anyone about her: Which - of course - he does which gets him in serious troubles and in the end he is rescued by her: I'm also intrigued by the fact that she is compared to Semiramis who seems to be viewed positively by Marie? (I need to research this further. )The fans' favourite would probably be *Bisclavret* which belongs to my favourites too - simply because it features werewolf: in positive light! This actually isn't that extraordinary - according to some of the extra readings included but I didn't really know that and I was blown away by the concept. But to be completely honest I didn't love all of those; *Equitan* and *Eliduc* certainly belong between the more generic ones: In *Equitan* we have the adulterers severely punished (to be fair they also were wanna-be murderers). In *Eliduc* the wife seems to be absolutely cool with letting her husband marry his new love and retires to monastery (though there is the punishing storm, In *Yöneç* there seems to be no issue with the adultery at all the husband is bad therefore it's okay. In *Laüstic* the relationship is never physically fulfilled but the husband definitely comes across as a brute: *Milun* is especially interesting because the adulterous relationship precedes the marriage and the lovers only communicate through swan while the lady is married. I'm sorry I wrote my bachelor thesis on Second circle of Dante's *Inferno* so the completely different take on sexuality/lust/love just fascinates me. *Fables* I was really surprised by how much I enjoyed the *Fables* because I usually don't much care for those as a genre: 4 *The Dog and the Sheep* and most of the fables about *Lion* also *F*. Overall I'm completely in love with Marie the France and I just need more people to know her because she deserves to be read and be taught about, Marie de France: *Poetry* I've read *Lanval* *Yonec* *Sir Orfeo* and *Chevrefoil*, I read these for various classes and I think they're good precursors to portal fantasy as one of my professors argued even if I don't love them, Marie de France: *Poetry* These are wonderful *lais* (*lays*) and *fables* presented in an entertaining much closer to the original manuscripts poetic fashion: Also included thankfully are a few of the tales in *Anglo-Norman*: If you are familiar with middle-English and old-French they are not difficult to access: This collection of works by Marie de France is more for those looking to get a closer feeling to the poetic form that medieval *lais* were originally intended to be read, It is great to see Norton Critical Edition take on Marie de France. Of course given their importance to literary history and the refreshing verse of this new translation they still warrant 4 stars (in comparison to other medieval texts of course), In fact the one I probably like most the *lai de Bisclavret* deals not with courtly love but with treachery. If I were a young medievalist I think I would write a paper comparing those. It does however offer a rare literary turn of symbolism comparing the lovers to the twining of honeysuckle among the branches of the hazel tree and their symbiotic lives, Had Marie given us more of that or more events or actions other than jousting tournaments or more evocations of place these would have been richer and more memorable, Instead we have to suffer them riding off into the sunset and living happily ever after in *Avalon*, *Patrick's Purgatory* the former were pleasant without being overly memorable but I did not care much for the latter, She manages to (mostly) preserve Marie's metre and rhyme scheme while capturing the sentiment of late-12th-century literary traditions, The supplemental material is thorough and provides an overall understanding of an obscure corner of literature often ignored by those who aren't students or scholars, Nonetheless her *Fables* are an interesting read second only perhaps to the great *Aesop*, *Patrick's Purgatory* the final entry is also worth a deep dive: Were I reviewing for only my ilk I would award 5/5 stars but I've deducted one because the texts would probably not spark the interest of the general reading population: Their minimalist

presentation and the verse form feels archaic when compared with today's output, Nonetheless for those readers looking to learn a little about medieval literature courtly love affairs or proto-feminist offerings this book is a great starting point: Marie was one of only a handful of women who published at the time and her narratives are often a fresh departure from the hyper-masculine texts in circulation contemporaneously, Composed between 1160 and 1180 they lie at the confluence of the two great literary currents of the time. The lyrical poetry of troubadours and old Celtic tales unite in her to embody the sometimes unreasonable dreams of courtly utopia: In a universe where the seduction of the adventure story never erases the lyrical accent. They tell stories of love and sometimes death often wonderful, A werewolf a white doe a knight-bird a hawk fairy: adventure always takes on the face of love and love is above all an initiation into life: Marie de France: Poetry Dame I become a Bisclavret Marie de France: Poetry



. Each text is accompanied by detailed explanatory annotations. Howard Bloch E. A. Francis Jill Mann and Jacques Le Goff. A selected bibliography is also included.worldhistory.org/Guinevere/). I can't even remember why I was reading it but. (I need to stop trying to be poetic but really. this is how she makes me feel. yet.). for ordinary reader I think the balance is perfect). I slogged my way through them but really. But that's just. a very minor complaint. Yes this literature is suitably feminine. I was very pleasantly surprised by the contribution from R.But I already spend too much time on this. Romance Notes 34.3 (Spring 1994): 263-73.). I know. Like. Though the wife is the ultimate villain here. Though.).2 The Wolf and the Lamb.). Along a road a wolf once fared.A pregnant sow as it occurredhe met a fellow traveler.Speedily he accosted her.The sow continued on set freeby her own ingenuity. you know still interesting. It's only a selection from the text so. it's hard to say anything specific. This review is a mess but. it's a sign of my love. Sir Orfeo is my favorite of them so far.As to the selection of Fables and excerpts from St. St