

**Chapter 1 : Behind the Name: Medieval French Names**

*Medieval English and French Legends: An Anthology of Religious and Secular Narrative [R. Barton Palmer] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. A hitherto largely unappreciated literary genre of the Middle Ages is the legend, the work adapted and translated into vernacular language from Latin.*

In the Byzantine Empire aka the Eastern Roman Empire, which remained intact for the duration of the Middle Ages , much ancient literature was preserved, and new Greek works were composed in the ancient genres. In Western Europe where the Western Roman Empire collapsed into petty kingdoms , literary output experienced a slow recovery, and preservation of classical writings fell chiefly to religious orders and other clergy. The entirety of Europe experienced intellectual stagnation, as attention was diverted from secular matters to scripture and theology, and a general conservatism fell over scholarship and literature. The Renaissance was not unprecedented; various earlier attempts albeit of much less success to effect such a revival were made across Western Europe throughout the Middle Ages. By far the most influential was the Carolingian Renaissance set in motion by Charlemagne, lasting ca. The education programs designed by Alcuin influenced teachers throughout the medieval West. Greek or Latin and the study of scripture, while theology was widely regarded as the most profound advanced subject. Nonetheless, the medieval West experienced a gradual revival of the secular subjects which had flourished during antiquity, including grammar, rhetoric, music theory, mathematics, astronomy and other sciences , law, medicine, and theory of various practical fields e. By the dawn of the Renaissance era, secular scholarship was ready to truly surge forward once again. Apart from those pursuing a religious life, education was limited chiefly to nobility. With the rise of cities in the later Middle Ages ca. Universities were staffed partly by professional scholars as opposed to learned clergy , such that the profession of "teacher" recovered as an independent occupation. Universities, which gradually shook off Church involvement and interference, would come to flourish as the epicentres of scholarship across Europe and, from the colonial age onward, across the world. Latin in the West, Greek in the East. Though both halves of Europe produced their share of secular scholars e. Theologians sought to explain the great truths of God, humanity, and the universe through careful analysis of Christian belief. In addition to scripture the ultimate authority , medieval theology drew extensively from two bodies of ancient thought: Early Christian theology i. Saint Thomas Aquinas is widely considered the greatest and most influential theologian and philosopher of the Middle Ages see History of Western Philosophy. Creative Literature In medieval Eastern Europe, the Byzantines continued to produce Greek creative literature, including poetry, prose, and drama. The golden age of Greek literature had passed, however; never again would a Greek writer rise to the ranks of the ancient masters. A similar path was followed by Latin creative literature in Western Europe, though production was initially much slower than in the East given the collapse of the Western Roman Empire. Instead, creative medieval literature flourished primarily in vernacular languages; that is, the native tongues of Europe as opposed to the scholarly tongues. By far the most renowned medieval genre is the heroic legend composed in prose or narrative poetry , of which many were penned throughout the Middle Ages ca. Lyric poetry and drama, on the other hand, thrived mainly in the later medieval period ca. Chivalry, which emerged in France, was perceived as the collection of values and behaviours required for Christian integrity. Chivalric ideals suffuse much poetry and prose of the later medieval period ca. Lyric Poetry Although the most famous subject of medieval lyric poetry is "courtly love" in which a man expresses his love for a lady in chivalric fashion, often lamenting her indifference , many of the themes of ancient poetry continued to be explored by medieval writers, including religious devotion e. While much was produced in the academic languages Greek in the East, Latin in the West , the most renowned lyric poetry was written chiefly in the vernacular tongues of Western Europe. As in ancient times, medieval lyric poetry was often composed in the form of songs rather than standalone poetry. In the later medieval period ca. Drama Western medieval drama was, for the most part, confined to the later medieval period ca. Western medieval plays originated as components of church ceremony; namely, as reenactments of events from the Bible mystery plays or from the lives of saints miracle plays. Mystery and miracle plays were composed in Latin and serious in tone.

**Chapter 2 : Medieval Literature**

*EPUB Medieval English and French Legends Book description A hitherto largely unappreciated literary genre of the Middle Ages is the legend, the work adapted and translated into vernacular language from calendrierdelascience.com immense prestige and cultural importance of Classical literature did not end with the political decline of Rome at the end of the fifth calendrierdelascience.com works, secular and religious, were.*

The Dialogue of Solomon and Marcolf: The "Dialogue" was a best-seller of its day; Latin versions survive in some twenty-seven manuscripts and forty-nine early printed editions, and the work was translated into a wide variety of late medieval vernaculars, including German, Dutch, Swedish, Italian, English and Welsh. Morey The "Prik of Conscience" is widely known among scholars of medieval English literature as the poem existing in more manuscripts "some " than any other Middle English poem. The author remains unknown to us, but he was clearly conversant with a wide range of patristic and clerical authority. In this way the "cultus Dei" thus celebrated allowed the people to venerate the Eucharistic bread in order that they might be stimulated to devotion and brought symbolically, even mystically into a relationship with the central moments of salvation history. The paraphrase is, in several ways, a remarkable artifact of the Chaucerian period, one that can reveal a great deal about vernacular biblical literature in Middle English, about readership and lay understandings of the Bible, about the relationship between Christians and Jews in late medieval England, about the environment in which the Lollards and other reformers worked, about perceived roles of women in history and in society and even about the composition of medieval drama. Klausner "The Castle of Perseverance," like the other surviving morality plays, deals allegorically with the life of man, his struggle against temptation and sin and his hope of final redemption. Ashley and Gerard NeCastro "Mankind" is without a doubt the most amusing and controversial morality play surviving from fifteenth-century England. These verses are, as Claire Sponsler notes in her introduction, "of great importance for literary and theatrical history. Klausner This volume completes the presentation of the five surviving Middle English morality plays. The Audelay manuscript also contains unique copies of other alliterative poems of the ornate style seen in "Gawain and the Green Knight" and "The Pistel of Swete Susan. Instead, the work uses the chessboard and its pieces to allegorize a political community whose citizens contribute to the common good. It is the largest manuscript anthology extant of fourteenth-century French lyrics in the formes fixes balade, rondeaux, virelay, lay and five-stanza chanson with by far the largest number of works of unknown authorship. The manuscript has also been singled out as an example of the reading material popular with middle-class English families in the later Middle Ages. Thompson Composed in rhyming English verse, the Northern homily cycle is the earliest and most complete work of its kind Gospel paraphrases with homilies on the theme of the Gospel texts , its widespread and enduring popularity witnessed by three distinct recensions and twenty surviving manuscripts ranging from the early fourteenth to the mid-fifteenth centuries. Allan Mitchell "The Temple of Glas" takes the form of an elusive and suspenseful "but for that reason all the more sensational" dream vision that demands close attention to detail and the dynamic way in which the meaning of events unfolds. David Benson "The Book of John Mandeville" has tended to be neglected by modern teachers and scholars, yet this intriguing and copious work has much to offer the student of medieval literature, history and culture. Scherb In the late s in eastern England, a scribe was in the process of compiling a large dramatic manuscript of over two hundred vellum folios. The manuscript contains components of an independent Mary Play, parts one and two of an independent Passion Play and an independent Assumption of Mary Play, as well as ten play subjects that appear in no other English cycles. Walsh and Ton J. These four narratives were among the most popular; all survive in multiple manuscripts and continued to circulate in print through the sixteenth century. The various genres represented in this sampler attest to the diversity of late medieval literary tastes and to the flexibility of the courtly idiom. Gordon Whatley, with Anne B. Thompson and Robert K. That is to say, the war is over. The vengeance of Jesus has been accomplished. The poems are remarkable both for their diversity and variability and for their multiplicity of voices, styles and tones. Symons The poems in this volume were all attributed to Chaucer by early compilers or editors of his work in the late fifteenth and early sixteenth

centuries and were not removed from the Chaucer canon until the late eighteenth or early nineteenth century, when they became identified simply as Chaucerian. After his marriage, however, he is stricken by remorse for the very actions that have brought him fame, and he sets out anonymously on a series of pilgrimages of atonement. Foster Through these fourteenth-century Middle English poems, readers can experience something of the controversies that surfaced and resurfaced even after Aquinas had articulated his doctrine of the Communion of Saints. All three poems were quite popular, as was the doctrine of Purgatory itself. Carlson, with a verse translation by A. Rigg The poem that Richard Maidstone wrote on the metropolitan crisis of reports information about the royal entry that concluded the crisis in greater detail than any other source. We are regaled with such detailed accounts of the sacking of towns and the burning down of buildings full of screaming inhabitants that the smells and sounds, as well as the terrible sights, of war are graphically conveyed. Reames, with the assistance of Martha G. Blalock and Wendy R. The texts bridge generic categories.

Chapter 3 : French folklore - Wikipedia

*Medieval English and French legends: An Anthology of Religious and Secular Narrative is the first anthology to make available the masterpieces of this tradition in a reader-friendly form suited for classroom use.*

In lieu of an abstract, here is a brief excerpt of the content: University of Chicago Press, ; pp. The publication of this new work raises the question: Rhetoric, Memory, Violence Ithaca: Cornell University Press, ; however, the two aim for different audiences. The earlier book explores the connections between torture, law, rhetoric, memory, and drama, and the ways in which theatre and torture purport to reveal truth or to create it. The more recent book examines medieval "urban legends" about the theatre; that is, stories of ambiguous origin that are repeated authoritatively to demonstrate how powerful and dangerous the theatre can be. Both books center on the relation between reality and simulation. Histories of the medieval theatre abound in this sort of anecdote. Her investigation of the Tournai story led Enders to many others, their credibility just as questionable. She argues that, in medieval Europe at least, "there was something about the theater that not only reinforced belief but created it as it unfolded in real time. There was something about the realities of the experience of representation that made for true experiences, if not necessarily true accounts" xxiii. Like urban legends, stories about the dangerous medieval theatre reveal more about what people fear than about what occurs xxii. Since both books feature, in their inspiration and near their ends, the Tournai incident, their treatments of it provide a handy ground for comparison. Death by Drama presents the historiographic conundrum in the prologue and then returns to the incident in the final chapter, where Enders mentions in passing the reports of snuff films that circulated in the s and examines possible meanings for the story's meanings for which the truth of the incident matters to varying extents. The brief epilogue of Death by Drama addresses the plethora of contemporary snuff info-tainments available under the guise of news and investigative reporting. The Medieval Theater of Cruelty embeds the Tournai story in a long chapter on "The Performance of Violence," which also includes in-depth discussions of theatricalized legal pleading, scourging scenes in saint and passion plays, public execution, the special effects used to stage violence in late-medieval France, and a number of the other medieval urban legends about theatrical violence that Death by Drama treats at greater length, along with a substantially similar discussion of snuff films and real violence in the modern theatre. The thesis of The Medieval Theater of Cruelty is that the medieval understanding of torture both enabled and encouraged the representation of violence as a means of rhetorical coercion in the theatre. Enders argues that theatre and law have "a forensic correspondence borne of spectacularity and performance," and that medieval literature "poeticizes" legal ordeal. Both theatre and law depend upon human suffering to invent or discover truth, and also to inscribe that truth in memory. Enders argues that rhetorical practices including theatre are inherently violent. Although constructed as a nonviolent form of social mediation, rhetoric does in fact perpetuate social real violence. I strongly recommend this book for anyone working on memory, violence, cruelty, or pain in any time period or culture. Of special interest to the theatre You are not currently authenticated. View freely available titles:

**Chapter 4 : Bow and Arrow | Learn Medieval**

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A battle was typically won by the army which had the most knights. Initially, knights could become only men who proved their military skills on the battlefield. Over time, the title of a knight became reserved for sons of knights who were almost always nobles. King Arthur is thought to be an actual historical figure. His life, however, is surrounded by many myths and legends. The leading character of the Arthurian legend that was popularized by Geoffrey of Monmouth in the 12th century is thought to live in the 5th or 6th century and lead the Britons against the Saxon invaders. But while he does appear in historical sources as a British soldier, there is no evidence for his knights of the round table, his miraculous sword Excalibur or other fantastic elements from the Arthurian legend. Shortly after his coronation, he went on the Third Crusade where he confirmed his reputation of a great military leader. On his return to England, he was captured and handed over to the Holy Roman Emperor but was released after a ransom was paid in Richard the Lionheart died in after he was hit by an arrow while besieging the Chalus-Chabrol castle. Most historians think he probably died from gangrene or sepsis from the wound. He was called El Cid by the Moors whom he fought against most of his life. Occasionally, he fought for them as well. He formally ruled the city in the name of Alfonso VI but he was more or less independent ruler. Shortly after his death, his widow Jimena surrendered Valencia to the Almoravids. He died from natural causes rather than from an injury sustained in a battle as suggested by the movie El Cid starring Charlton Heston. Alexander Nevsky Alexander Nevsky c. He assumed the name Nevsky after he defeated the Swedes on the Neva River in and repulsed the threat of an invasion of Russia from the north. Two years later, he also decisively defeated the Livonian Brothers of the Sword a branch of the Teutonic Order and destroyed most of their forces in the Battle of the Ice. Thanks to his outstanding political skills, however, he managed to gain considerable concessions from the Mongols and make the Mongol yoke less intolerable. After his death in , Alexander Nevsky came to be regarded as the national hero, while the Russian Orthodox Church canonized him for his support to the Church. In the late s, he led an expedition to Spain and restored Peter of Castile to the throne. He then returned to France but his ill health soon forced him to return to England. He died in , one year before his father whom he was supposed to succeed. William Wallace William Wallace c. In , he killed the English sheriff of Lanark and soon established himself as one of the leaders of the Scottish rebellion against the English. One year later, he was heavily defeated himself in the Battle of Falkirk and forced to go into hiding. In , he was captured, taken to London and executed for treason. In the mids, he accompanied King Richard II on his expedition to Scotland where he proved his military skills. He was then sent to France where his reputation continued to grow. But after his family came into conflict with the new King Henry IV, the most famous English knight of his time rebelled against the King of England and took up arms. In , he was defeated and killed by the royal forces in the Battle of Shrewsbury. Bertrand du Guesclin Bertrand du Guesclin c. Du Guesclin was less successful in the Battle of Auray a few months later and was taken captive by the English. The campaign was a success and Trastámara secured the throne but du Guesclin was once again captured by the English who came to Spain to assist Peter. Charles V made a good decision by ransoming him for the second time as he would recapture much of France from the English in the following decade. Du Guesclin died while on a military campaign in Languedoc in John Hawkwood John Hawkwood died was one of the most famous and successful warriors of his time. In , he and his White Company of mercenaries offered their services to the Italian republics and fought for whichever paid them more. Due to his international fame and efficacy on the battlefield, each of the Italian republics did their best to outbid the others. William Marshal, 1st Earl of Pembroke William Marshal, 1st Earl of Pembroke is often referred to as the greatest medieval knight who rose to prominence for his bravery in tournaments and warfare. He early entered the service of King Henry II who made him a guardian to his eldest son in When Richard the Lionheart became King of England, he kept Marshal at his side which turned out to be a very good idea.

**Chapter 5 : Top 10 Medieval Urban Legends - Listverse**

*Medieval English and French Legends: An Anthology of Religious and Secular Narrative. By R. Barton Palmer. Glen Allen, Virginia: College Publishing,*

Bring fact-checked results to the top of your browser search. The later Middle English and early Renaissance periods One of the most important factors in the nature and development of English literature between about and was the peculiar linguistic situation in England at the beginning of the period. Among the small minority of the population that could be regarded as literate, bilingualism and even trilingualism were common. Insofar as it was considered a serious literary medium at all, English was obliged to compete on uneven terms with Latin and with the Anglo-Norman dialect of French widely used in England at the time. Moreover, extreme dialectal diversity within English itself made it difficult for vernacular writings, irrespective of their literary pretensions, to circulate very far outside their immediate areas of composition , a disadvantage not suffered by writings in Anglo-Norman and Latin. All the more remarkable, then, was the literary and linguistic revolution that took place in England between about and and that was slowly and soberly consolidated over the subsequent years. Later Middle English poetry The revival of alliterative poetry The most puzzling episode in the development of later Middle English literature is the apparently sudden reappearance of unrhymed alliterative poetry in the mid-th century. The earliest examples of the phenomenon, William of Palerne and Winner and Waster, are both datable to the s, but neither poem exhibits to the full all the characteristics of the slightly later poems central to the movement. Indeed, Winner and Waster, with its sense of social commitment and occasional apocalyptic gesture, may well have served as a source of inspiration for Langland himself. The term alliterative revival should not be taken to imply a return to the principles of classical Old English versification. The authors of the later 14th-century alliterative poems either inherited or developed their own conventions, which resemble those of the Old English tradition in only the most general way. The syntax and particularly the diction of later Middle English alliterative verse were also distinctive, and the search for alliterating phrases and constructions led to the extensive use of archaic , technical, and dialectal words. Hunts, feasts, battles, storms, and landscapes were described with a brilliant concretion of detail rarely paralleled since, while the abler poets also contrived subtle modulations of the staple verse-paragraph to accommodate dialogue , discourse, and argument. Among the poems central to the movement were three pieces dealing with the life and legends of Alexander the Great , the massive Destruction of Troy, and the Siege of Jerusalem. A gathering sense of inevitable transitoriness gradually tempers the virile realization of heroic idealism, and it is not surprising to find that the poem was later used by Sir Thomas Malory as a source for his prose account of the Arthurian legend , *Le Morte Darthur* completed c. The alliterative movement would today be regarded as a curious but inconsiderable episode were it not for four other poems now generally attributed to a single anonymous author: The poet of Sir Gawayne far exceeded the other alliterative writers in his mastery of form and style, and, though he wrote ultimately as a moralist, human warmth and sympathy often taking comic form are also close to the heart of his work. Purity imaginatively re-creates several monitory narratives of human impurity and its consequences in a spectacular display of poetic skill: No paraphrase can hope to recapture the imaginative resources displayed in the telling of the story and the structuring of the poem as a work of art. Pearl stands somewhat aside from the alliterative movement proper. In common with a number of other poems of the period, it was composed in stanzaic form, with alliteration used for ornamental effect. The jeweler-poet is vouchsafed a heavenly vision in which he sees his pearl, the discreet symbol used in the poem for a lost infant daughter who has died to become a bride of Christ. She offers theological consolation for his grief, expounding the way of salvation and the place of human life in a transcendental and extra-temporal view of things. The alliterative movement was primarily confined to poets writing in northern and northwestern England, who showed little regard for courtly, London-based literary developments. It is likely that alliterative poetry, under aristocratic patronage, filled a gap in the literary life of the provinces caused by the decline of Anglo-Norman in the latter half of the 14th century. Alliterative poetry was not unknown in London and the southeast, but it penetrated those areas in a modified form and in poems

that dealt with different subject matter. If what he tells about himself in the poem is true and there is no other source of information, he later lived obscurely in London as an unbeneficed cleric. Langland wrote in the unrhymed alliterative mode, but he modified it in such a way as to make it more accessible to a wider audience by treating the metre more loosely and avoiding the arcane diction of the provincial poets. His poem exists in at least three and possibly four versions: The poem takes the form of a series of dream visions dealing with the social and spiritual predicament of late 14th-century England against a sombre apocalyptic backdrop. Passages of involuted theological reasoning mingle with scatological satire, and moments of sublime religious feeling appear alongside forthright political comment. This makes it a work of the utmost difficulty, defiant of categorization, but at the same time Langland never fails to convince the reader of the passionate integrity of his writing. His bitter attacks on political and ecclesiastical corruption especially among the friars quickly struck chords with his contemporaries. Among minor poems in the same vein are *Mum and the Sothsegger* c. 1370. In the 16th century, *Piers Plowman* was issued as a printed book and was used for apologetic purposes by the early Protestants. Courtly poetry Apart from a few late and minor reappearances in Scotland and the northwest of England, the alliterative movement was over before the first quarter of the 15th century had passed. The other major strand in the development of English poetry from roughly 1300 proved much more durable. The cultivation and refinement of human sentiment with respect to love, already present in earlier 14th-century writings such as the *Harley Lyrics*, took firm root in English court culture during the reign of Richard II. English began to displace Anglo-Norman as the language spoken at court and in aristocratic circles, and signs of royal and noble patronage for English vernacular writers became evident. Chaucer and Gower Geoffrey Chaucer, a Londoner of bourgeois origins, was at various times a courtier, a diplomat, and a civil servant. His poetry frequently but not always unironically reflects the views and values associated with the term courtly. It is in some ways not easy to account for his decision to write in English, and it is not surprising that his earliest substantial poems, the *Book of the Duchess* c. 1368. Also of French origin was the octosyllabic couplet used in these poems. His mastery of it was first revealed in stanzaic form, notably the seven-line stanza rhyme royal of the *Parliament of Fowls* c. 1374. Though Chaucer wrote a number of moral and amatory lyrics, which were imitated by his 15th-century followers, his major achievements were in the field of narrative poetry. The early influence of French courtly love poetry notably the *Roman de la Rose*, which he translated gave way to an interest in Italian literature. His consummate skill in narrative art, however, was most fully displayed in *The Canterbury Tales*, an unfinished series of stories purporting to be told by a group of pilgrims journeying from London to the shrine of St. Thomas Becket and back. The illusion that the individual pilgrims rather than Chaucer himself tell their tales gave him an unprecedented freedom of authorial stance, which enabled him to explore the rich fictive potentialities of a number of genres: Gower was also deeply concerned with the moral and social condition of contemporary society, and he dealt with it in two weighty compositions in French and Latin, respectively: *Confessio Amantis* c. 1390. Poetry after Chaucer and Gower Courtly poetry The numerous 15th-century followers of Chaucer continued to treat the conventional range of courtly and moralizing topics, but only rarely with the intelligence and stylistic accomplishment of their distinguished predecessors. By the 15th century, vernacular literacy was spreading rapidly among both men and women of the laity, with the influence of French courtly love poetry remaining strong. Both Chaucer and Gower had to some extent enjoyed royal and aristocratic patronage, and the active seeking of patronage became a pervasive feature of the 15th-century literary scene. Thomas Hoccleve, a minor civil servant who probably knew Chaucer and claimed to be his disciple, dedicated *The Regiment of Princes* c. 1411. Lydgate, too, was greatly stimulated at the prospects opened up by distinguished patronage and produced as a result a number of very long pieces that were greatly admired in their day. A few identifiable provincial writers turn out to have had their own local patrons, often among the country gentry. East Anglia may be said to have produced a minor school in the works of John Capgrave, Osbern Bokenam, and John Metham, among others also active during the middle of the century. Some of the most moving and accomplished verse of the time is to be found in the anonymous lyrics and carols songs with a refrain on conventional subjects such as the transience of life, the coming of death, the sufferings of Christ, and other penitential themes. The author of some distinctive poems in this mode was John Audelay of Shropshire, whose style was heavily influenced by the alliterative movement. Some of the shorter verse

romances, usually in a form called tail rhyme, were far from negligible: Humorous and lewd songs, versified tales, folk songs, ballads, and others form a lively body of compositions. Oral transmission was probably common, and the survival of much of what is extant is fortuitous. The manuscript known as the Percy Folio, a 17th-century antiquarian collection of such material, may be a fair sampling of the repertoire of the late medieval itinerant entertainer. The extent of medieval origin of the poems collected in Francis J. In the same manuscript, but in a rather different vein, is *The Nut-Brown Maid*, an expertly managed dialogue-poem on female constancy. Political verse A genre that does not fit easily into the categories already mentioned is political verse, of which a good deal was written in the 15th century. Much of it was avowedly and often crudely propagandist, especially during the Wars of the Roses, though a piece like the *Agincourt Carol* shows that it was already possible to strike the characteristically English note of insular patriotism soon after. Of particular interest is the *Libel of English Policy* c.

## Chapter 6 : Medieval Legends in Ireland | Authentic Ireland Travel

*In many medieval legends, Saint Christopher is a canocephalus. Capricorn: A fanciful beast with the body of a fish and the head and forelimbs of a goat, precursor to the Zodiac symbol.*

Medieval Legends in Ireland Medieval Legends in Ireland Folklore is a relatively new term used to describe a tradition practiced since the beginning of time. Oral tradition was a necessity in society before the use of written communication and, afterward, when very few people were educated in its use. Generations translated their customs, religious beliefs, traditions, behaviors, and more through storytelling. This not only ensured the continuity of these cultural precepts, but was used as a form of entertainment. Today, these tales from all over Europe have survived, and still thrive in the halls of education and in stories for children. Celtic Mythology Celtic Mythology grew from ancient lore, both Irish and Welsh, and was ordered into four cycles by Christian monks of the 12th century and later. The Book of Invasions told of the supernatural visitors during the Mythological period, and included people, demons, and divine entities: While there are more than just legends and sagas from Ireland and Wales, the Welsh Mabinogian fairy tales resemble the stories in the Book of Invasions of Irish origin. Arthurian Legends The Legend of King Arthur and the Knights of the Round Table characters are also of Celtic nationality, and so there is some mention of them in that mythology. The Arthurian Legends are many, and some of the wars within the tales give credence to the thought that King Arthur may have actually existed around the 6th century A. The Age of Chivalry they ushered in arrived after the Dark Ages and lent much romanticism to the stories. The French tales of King Charlemagne, known as the Song of Deeds, predated Arthurian legend, but have been incorporated into them in most literature as rival tales. Beowulf This English poem of old describes events which occurred in Sweden and Denmark and is dated somewhere between the 8th and 11th centuries A. It describes a history of epic adventures and is believed to have been handed down through oral tradition. This lengthy tale over 1, lines long depicts a Danish kingdom ravaged by a demon Grendel and a young Geatsman hero who comes and defeats the monster, unarmed, by ripping off its arm. He succeeds in his battle and rids the kingdom of its final threat. The hero returns to his own country and later becomes king of the Geats and reigns for 50 years before another villain, a dragon, rears its head in his native land and he slays it. However, he is slashed in the neck by it and dies shortly after. This ancient piece of literature remains a topic of study in modern education. Though most of these feel-good stories of moral value engage young children, a look at some of the original texts leaves parents questioning their telling as the story originated. The truth is that the original fairy tales were written for adults, and contained violence and unimaginable evils. Over the years, these stories have been altered to enable their telling to children, as they always had a moral truth in the underlying theme. Through their continued use in books, television, movies, and song, these stories of old have had their place in shaping moral thought in society. And as with all folktales, ancient lore, medieval legends, and fairy tales, they live on through the generations, in the art of oral tradition. Tell us about your favorite destinations! Email I want to experience authentic

Chapter 7 : Saint Michael the Archangel in Medieval English Legend - Richard Freeman Johnson - Google

*Medieval History, Heroes, and Legends A Live Chat with Professor Dorsey Armstrong, Associate Professor of English and Medieval Literature at Purdue University On December 16, , Professor Dorsey Armstrong sat down for a live Q&A session with her fans from across the globe.*

History of the Armenians , 5th century, full text, trans. Robert Bedrosian, [At Arm. Robert Bedrosian, At [Arm. History , 7th century, full text, trans. Resources] [this is the first of a series of files]. History of Taron , 10th century, full text, trans. History , 11th-century, full text, trans. Resources] The Georgian Chronicle , th century, full text, trans. Resources][this is the first of a series of files]. History of the Armenians , 13th-century, full text, trans. History of Tamerlane and His Successors , full text, trans. Michael Psellus after Chronographia , full text. The history of the Roman Empire by one of the liveliest writers of the middle ages. Anna Comnena after The texts are all in PDF form [for which you need the free Acrobat reader, downloadable from the index page]. Although it is possible to read these within the browser with Acrobat as a plugin, that often seems to destabilize a system. I recommend downloading the files onto a hard disk, and then opening them with Acrobat running independantly of the Browser. Byzantine Commonwealth Daniel The Religious Track Society,

**Chapter 8 : Project MUSE - Death by Drama and Other Medieval Urban Legends (review)**

*Robin Hood is an archetypal figure in English folklore, whose story originates from medieval times, but who remains significant in popular culture where he is known for "stealing from the rich and giving to the poor" and fighting against injustice and tyranny.*

Most of the stories back then were relayed through word of mouth by bards, minstrels and troubadours and only a small amount of literary works survived the ages. Due to the lack of a central movement, it was difficult to trace the roots of Medieval literature, much less the name of certain authors. Nevertheless, Medieval literature greatly contributed to and had a lasting influence on modern-day works of fiction. Medieval Literature Characteristics The literary culture that thrived in the Medieval era was far ahead of the times. There was a smattering of different languages, from Latin to French to English. Liturgical literary works were mostly written in Latin as not only was it the main cross-cultural language at that time but it was the very language used by the church and the academe usually for the purpose of learning. The Legend of King Arthur may have started in Britain but King Arthur enjoyed the same status as international celebrities. He was a well-known literary figure in just about any part of Europe and was often exulted in Celtic poems and tales. The Celts and the French were already praising this charismatic historical icon even before he became the popular and timeless British hero that we now know him to be. Latin Medieval Literature " It was common for medieval literature to be written in Latin or French Medieval Romance Literature Arthurian legends were some of the most commonly told stories in Welsh and Celtic districts, but what made such legends a favourite among towns people is that they often depict acts of valour, chivalric principles and other qualities greatly treasured in the Medieval times. As stories of King Arthur and the knights of the round table became sensational throughout Europe, ideals of courtly love became more widespread. The bards narrated the tales and chroniclers took the effort to write them down in paper. Author Nennius also wrote his own version of romantic Arthurian legends, which were chronicled in works like Mabinogion, Chronicon Anglicanum, Mabinogion and Annales Cambrie. Along with Latin, the French language became widely used in medieval literature as well as the primary language of communication at court during the s. When King Henry IV took back the British throne, English became the primary mode of communication in the literary field. French was the dominate language in Secular medieval literature Valour and chivalric qualities were popular in medieval times and made popular medieval literature subjects Arthur the legendary knight was popular in the medieval literature written by Geoffrey of Monmouth Latin was also a popular language in which to write medieval literature Henry IV established the common use of English in medieval literature above other previously dominate languages Medieval Literature " Pages From a Medieval Bible Women in Medieval Literature Though most surviving Medieval literary works were highly esteemed in academic quarters, there were not too many of them. Although men seemed to be the more privileged gender orientation at that time, Medieval women were just as capable of producing equally great pieces of medieval literature. Women medieval literature writers like Christine de Pizan and Margery Kempe were like the feminist writers of the Medieval period. The former was a popular Medieval author who wrote stories of courtly love and romance for French monarchs, dukes and other members of the nobility. The latter, on one hand, was well-known for writing the first English autobiography. Marie De France, another famed Medieval French writer, rose to popularity after giving the public a glimpse of the Medieval way of life through her insights on courtly love and society in general. Famous Works and Authors Critically acclaimed literary works in the Middle Ages which continue to be as influential today as they were then include the following: All three authors were religious reformers in their own right. Martin Luther was the founder of Protestantism through his 95 theses and John Wycliffe reformed aspects of religion and was able to translate the Bible to English. Medieval Literature Themes Medieval authors and bards explored various themes to come up with their respective masterpieces. Some of the most commonly tackled medieval literature themes were courtly love and chivalry, which were depicted several times in various Arthurian works. It could also be observed that Medieval literature discussed culture a great deal. In fact, it was at the heart of almost every piece of literature. Medieval authors were keen to

highlight important manifestations of culture like music, art, architecture and liturgy but, on a side note, could well be an attempt to unify and squelch brewing internal strife. Medieval writers also enjoyed exploring themes on family, kinship and many other values important in that era. Medieval literature paved the way for current and future generations who are eager to know more about the Middle Ages and how its inhabitants lived, loved and tended to their spiritual necessities, setting a good example of how learning from the past can be beneficial to future endeavours.

**Chapter 9 : List of 10 Most Famous Medieval Knights - History Lists**

*French folklore encompasses the fables, folklore and fairy tales and legends of the French people and inspired vernacular literature throughout medieval Europe.*

They are obviously extremely popular owing to the millions of spam emails that fly around the internet every day filled with the latest urban legend waiting for snopes to debunk it. This list looks at some more historical legends which, believe it or not, some people still believe to this day. It seems that no amount of snopesing can debunk them; perhaps listverse will fare better. Its female counterpart is the succubus. An incubus may pursue sexual relations with a woman in order to father a child, as in the legend of Merlin, and some sources indicate that it may be identified by its unnaturally cold penis. Religious tradition holds that repeated intercourse with an incubus or succubus may result in the deterioration of health, or even death. A number of secular explanations have been offered for the origin of the incubus legends. They involve the medieval preoccupation with sin, especially sexual sins of women. Victims may have been experiencing waking dreams or sleep paralysis. Many groups of Jews have doctrines concerning the continued hidden existence or future public return of these tribes. This is a subject that is partially based upon authenticated and documented historical fact, partially upon written religious tradition and partially upon speculation. There is a vast amount of literature on the Lost Tribes and no specific source can be relied upon for a complete answer. Some scientists have researched the topic, and at various times some have made claims of empirical evidence of the Ten Lost Tribes. However, religious and scriptural sources remain the main sources of the belief that the Ten Lost Tribes have some continuing, though hidden, identity somewhere. It should be noted that the Book of Mormon suggests that the Native Americans are from two of the lost tribes. Florida ironically is often said to be its location, and stories of the fountain are some of the most persistent associated with the state. Unfortunately, earlier native versions of the legend from before the Old World became old are not known outside of what snippets Spanish chroniclers managed to preserve of what is sure to have been a rich tradition. The legend concerns a Jew who taunted Jesus on the way to the Crucifixion and was then cursed to walk the earth until the Second Coming. The origins of the legend are debatable; perhaps one element is the story in Genesis of Cain, who is issued with a similar punishment "to wander over the earth, never reaping a harvest again, but scavenging. She is known primarily from a legend that circulated in the Middle Ages. Pope Joan is regarded by most modern historians and religious scholars as fictitious, possibly originating as an anti-papal satire. The story of Pope Joan is known mainly from the 13th century chronicler Martin of Opava "writing years after the alleged Popess. Most scholars dismiss Pope Joan as a medieval legend. For those who are wondering what would happen if this were true or were to ever be true: There are a number of theories that attempt to identify a historical Robin Hood, but for various reasons such as the popularity of the name in the Middle Ages, it is unlikely to ever come up with any evidence that suggests he is not just a legend. The development of the Grail legend has been traced in detail by cultural historians: It is a legend which first came together in the form of written romances, deriving perhaps from some pre-Christian folklore hints, in the later 12th and early 13th centuries. The early Grail romances centered on Percival and were woven into the more general Arthurian fabric. Some of the Grail legend is interwoven with legends of the Holy Chalice. The historical basis for the King Arthur legend has long been debated by scholars. One school of thought, citing entries in the *Historia Brittonum* History of the Britons and *Annales Cambriae* Welsh Annals, sees Arthur as a genuine historical figure, a Romano-British leader who fought against the invading Anglo-Saxons sometime in the late 5th to early 6th century, but the lack of convincing early evidence is the reason many recent historians exclude Arthur from their accounts of post-Roman Britain. Early versions of events, of which there are many variations told over the centuries, are largely apocryphal. Recent research suggests the participants were not children, at least not the very young. Written accounts of this kingdom are variegated collections of medieval popular fantasy. Reportedly a descendant of one of the Three Magi, Prester John was said to be a generous ruler and a virtuous man, presiding over a realm full of riches and strange creatures, in which the Patriarch of the Saint Thomas Christians resided. His kingdom contained such marvels as the Gates of Alexander and the

Fountain of Youth, and even bordered the Earthly Paradise.