

(Mobile book) Le Morte D'Arthur (Illustrated) (English Edition)

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Von Sir Thomas Malory

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Von Sir Thomas Malory : Le Morte D'Arthur (Illustrated) (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Le Morte D'Arthur (Illustrated) (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen13 von 13 Kunden fanden die folgende Rezension hilfreich. The once and future king, reissued...Von FrKurt MessickThe earlier rendition by Keith Baines of Mallory's classic work, 'Le Morte d'Arthur', went out of print, but the demand was such that there was bound to be a press that would pick it up. All hail to Signet for doing so here! They have taken the old text and reprinted it, practically as a photo-stat. Even the pagination has remained the same, but the print face is a bit cleaner than the older copy in a side-by-side comparison (I purchased the Signet edition, thinking it was a revision, when I already had the older Baines edition -- they are the same).Sir Thomas Mallory was a great one to write the adventures of King Arthur and his knights - a knight himself, he led a life of intrigue and adventure, albeit not one that always lived up to the ideas of chivalry he penned at the heart of the Arthurian legends. Mallory did not invent Arthur; he is one of the principle medieval chroniclers, having time (he was in prison with nothing else to do, after all) to set down in prose stories he'd heard

throughout his life. These were popular tales, not always told in the same way with the same details, as is true of most oral legends and transmitted stories, much to the later frustration of scholars and readers. The earliest printing of Mallory's stories had his authorship suppressed by Caxton, one of the better-known publishers of the time. The earliest Arthurian legends date back as far as the late Roman times in Britain. Controversies abound, but many have settled on a late Roman or Romano-British general named Arturius - however, given the linguistic nature of the name (it is derivative of ruler or leader), it is impossible to know if this was in fact a name or a title, and the legends may be compilations of the acts of many leaders bearing the name. There was also a Welsh leader with the name/title Arddu, 'Dark One', who is sometimes conflated into Arthurian legend. Arthur was celebrated in the pre-Norman times for the order and stability he represented; Arthur was celebrated in post-Norman times for his campaigns against Saxons. Arthur continues to be an intriguing character, today reminiscent of ancient mysteries as well as pagan and new age ideas as well. In any event, Mallory doesn't attach specific dates to his tales. The book actually consists of many tales. The first is entitled 'The Tale of King Arthur', which introduces the figures of Merlin, Gawain, Uwayne, Pellinore, Morgan le Fay (the Celtic war goddess Morgana, dressed up as Arthur's sister) and others, and includes the sword-in-the-stone event. While this text has been modernised by Keith Baines, there are certain crucial lines left in Mallory's English, including this most famous one: Whoso pulleth oute this swerd of this stone and any yld is rightwys kynge borne of all Brytayne

Following this tale, Mallory includes many of the famous tales in Arthurian legend as stories more or less complete in themselves, but still linking to the other tales. 'The Tale of Sir Lancelot du Lake' is a knight's tale indeed, with no fewer than twenty horseback duels back-to-back. 'The Tale of Sir Gareth' is a similar spirited tale, less well known. 'The Book of Sir Tristram of Lyonesse' makes Tristram and Iseult, famous by other writers as well, into lovers, this time with a more happy ending than usual. The lesser known 'Tale of Arthur and Lucius' describes battles and skirmishes with the emperor, but never really captured popular imagination. Mallory saves the best for last, with three major tales - 'The Tale of the Sangreal', the Holy Grail; 'The Book of Sir Launcelot and Queen Gwynevere'; and finally, 'Le Morte D'Arthur'. The tale of the Holy Grail continues into the present day in various fashions; here is contains strange glosses of the Old and New Testaments, as well as a good number of miracles, as one would expect from the Grail. The last tale, the death of Arthur, is probably the most famous, and the best written. Even though an English knight, the courtly fashion was after a French design for many centuries after the Norman conquest, and this French influence is notable in the stories, from their titles to their plots and characterisations, including the places Mallory uses. Keith Baines eliminates a lot of needless dialogue from his rendering here, but keeps the plot lines and sequence of action with integrity from earlier manuscripts and recited tales. His translation compares favourably with others, becoming a fairly standard text for good reason. Robert Graves (of 'I Claudius' fame) provides an appreciative introduction to the text. Baines himself was a poet; however, this text, accepted somewhat reluctantly, is probably his best known work. Arthur lives on into the modern world and beyond. Baines' edition gives it life to carry on, and Signet makes it available.

0 von 0 Kunden fanden die folgende Rezension hilfreich. The once and future king... Von Fr Kurt Messick

Sir Thomas Mallory was a great one to write the adventures of King Arthur and his knights - a knight himself, he led a life of intrigue and adventure, albeit not one that always lived up to the ideas of chivalry he penned at the heart of the Arthurian legends. Mallory did not invent Arthur; he is one of the principle medieval chroniclers, having time (he was in prison with nothing else to do, after all) to set down in prose stories he'd heard throughout his life. These were popular tales, not always told in the same way with the same details, as is true of most oral legends and transmitted stories, much to the later frustration of scholars and readers. The earliest printing of Mallory's stories had his authorship suppressed by Caxton, one of the better-known publishers of the time. The earliest Arthurian legends date back as far as the late Roman times in Britain. Controversies abound, but many have settled on a late Roman or Romano-British general named Arturius - however, given the linguistic nature of the name (it is derivative of ruler or leader), it is impossible to know if this was in fact a name or a title, and the legends may be compilations of the acts of many leaders bearing the name. There was also a Welsh leader with the name/title Arddu, 'Dark One', who is sometimes conflated into Arthurian legend. Arthur was celebrated in the pre-Norman times for the order and stability he represented; Arthur was celebrated in post-Norman times for his campaigns against Saxons. Arthur continues to be an intriguing character, today reminiscent of ancient mysteries as well as pagan and new age ideas as well. In any event, Mallory doesn't attach specific dates to his tales. The book actually consists of many tales. The first is entitled 'The Tale of King Arthur', which introduces the figures of Merlin, Gawain, Uwayne, Pellinore, Morgan le Fay (the Celtic war goddess Morgana, dressed up as Arthur's sister) and others, and includes the sword-in-the-stone event. While this text has been modernised by Keith Baines, there are certain crucial lines left in Mallory's English, including this most famous one: Whoso pulleth oute this swerd of this stone and any yld is rightwys kynge borne of all Brytayne

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major tales - 'The Tale of the Sangreal', the Holy Grail; 'The Book of Sir Launcelot and Queen Gwynevere'; and finally, 'Le Morte D'Arthur'. The tale of the Holy Grail continues into the present day in various fashions; here is contains strange glosses of the Old and New Testaments, as well as a good number of miracles, as one would expect from the Grail. The last tale, the death of Arthur, is probably the most famous, and the best written. Even though an English knight, the courtly fashion was after a French design for many centuries after the Norman conquest, and this French influence is notable in the stories, from their titles to their plots and characterisations, including the places Mallory uses. This edition is illustrated beautifully by Anna-Marie Ferguson who studied art at Southampton College, and is known for similar graphic representations in collections of fairy tales, a literary form not dissimilar to the Arthurian saga. John Matthews has provided a good edition of the text of Mallory, complete and unabridged here. Arthur lives on into the modern world and beyond. 1 von 1 Kunden fanden die folgende Rezension hilfreich. An epic book that rivals the Illiad in grandeur Von Ein Kunde Malory's anthology of various King Arthur myths is great reading for the hero in all of us. The appeal of the Knights righteous behaviour and humility before God is an excellent example of how people should govern themselves. I'm not saying that one can just run about decapitating folks, or that "might makes right" but I do believe people should try to harbor good will, gentleness, and honesty. That just makes for better people. The stories themselves are fascinating. The Knights clearly maintain their high status, and in fact increase this, by serving Arthur. Arthur, conversely, does not act as a pampered King, but ventures off on his own, and jeopardizes himself. Great reading, thoroughly enjoyable. I plan to read it to my sons to encourage chivalrous behaviour. Also an excellent look into the lives of our predecessors, hundreds of years ago.

Kurzbeschreibung First published in 1485 by William Caxton, *Le Morte d'Arthur* is today perhaps the best-known work of Arthurian literature in English. Many modern Arthurian writers have used Malory as their principal source, including T. H. White in his popular *The Once and Future King* and Tennyson in *The Idylls of the King*. Kurzbeschreibung First published in 1485 by William Caxton, *Le Morte d'Arthur* is today perhaps the best-known work of Arthurian literature in English. Many modern Arthurian writers have used Malory as their principal source, including T. H. White in his popular *The Once and Future King* and Tennyson in *The Idylls of the King*. ber den Autor und weitere Mitwirkende Scholars have determined that there were at least six Thomas Malorys alive in the 1400s when *Le Morte d'Arthur* was written. Considerable evidence points to the likeliest author as one Sir Thomas Malory or Maleore of Newbold Revell in Warwickshire, who was born in the first quarter of the fifteenth century. A member of the gentry, he became a soldier in the service of Richard Beauchamp, Earl of Warwick, with whom he fought in the siege of Calais in 1436. In records of the period he is accused of various crimes--including armed robbery, attempted murder, and rape--and he is said to have executed several dramatic escapes from prison. Several things about Malory seem indisputable. As in Arthur's time when post-Roman Britain was in a state of fierce tribal war, he lived in an age of great unrest. Europe was still recovering from the Black Plague and a century of war. In England, two powerful families fought for the throne. Although he may have been a scoundrel, Malory was also, it seems clear, a man of ideals who believed in courage and loyalty, and who mourned the passing of chivalry. Incarcerated for long periods, he had many hours to fill his imagination with French romances and tales of chivalry, volumes of which were readily at hand. It is thought that *Le Morte d'Arthur* was written during his imprisonment. Malory referred to himself as a 'knight-prisoner.' With a military man's passion for the details of conquest, a prisoner's sense of injustice, and a penitent's desire for redemption, he dedicated himself wholeheartedly to this retelling of the Arthurian legends. Sir Thomas Malory died, it is presumed, around 1471.