



Medieval Romance S

**Laura Ashe,Ivana Djordjević,Judith
Elizabeth Weiss**

Medieval Romance S:

Nine Medieval Romances of Magic Marijane Osborn, 2010-03-05 In this book Marijane Osborn translates into modern English nine lively medieval verse romances in a form that both reflects the original and makes the romances inviting to a modern audience All nine tales contain elements of magic shapeshifters powerful fairies trees that are portals to another world and enchanted clothing and armor Many of the tales also feature powerful women characters while others include representations of Saracens The tales address issues of enduring interest and concern and also address sexuality agency and identity formation in unexpected ways

Medieval Romance, Medieval Contexts Michael Staveley Cichon, Rhiannon Purdie, 2011 The popular genre of medieval romance explored in its physical geographical and literary contexts The essays in this volume take a representative selection of English and Scottish romances from the medieval period and explore some of their medieval contexts deepening our understanding not only of the romances concerned but also of the specific medieval contexts that produced or influenced them The contexts explored here include traditional literary features such as genre and rhetorical technique and literary cultural questions of authorship transmission and readership but they also extend to such broader intellectual and social contexts as medieval understandings of geography the physiology of swooning or the efficacy of baptism A framing context for the volume is provided by Derek Pearsall's prefatory essay in which he revisits his seminal 1965 article on the development of Middle English romance Rhiannon Purdie is Senior Lecturer in English University of St Andrews Michael Cichon is Associate Professor of English at St Thomas More College in the University of Saskatchewan Contributors Derek Pearsall Nancy Mason Bradbury Michael Cichon Nicholas Perkins Marianne Ailes John A Geck Phillipa Hardman Siobhain Bly Calkin Judith Weiss Robert Rouse Yin Liu Emily Wingfield Rosalind Field

Medieval Romance John Stevens, 2025-05-08 The subjects of medieval romance are the great and permanent concerns of the human mind A literature is best approached by newcomers through its major achievements the author of this book originally published in 1973 maintains The book's discussion centres on the romances of Chaucer and Chr tien de Troyes and on such texts as Sir Gawain and the Green Knight the Roman de la Rose and Malory's Morte d Arthur The book's introductory chapters stress the continuity between medieval and later literature

Understanding Genre and Medieval Romance K.S. Whetter, 2017-05-15 Unique in combining a comprehensive and comparative study of genre with a study of romance this book constitutes a significant contribution to ongoing critical debates over the definition of romance and the genre and artistry of Malory's Morte Darthur K S Whetter offers an original approach to these issues by prefacing a comprehensive study of romance with a wide ranging and historically diverse study of genre and genre theory In doing so Whetter addresses the questions of why and how romance might usefully be defined and how such an awareness of genre and the expectations that come with such awareness impact upon both our understanding of the texts themselves and of how they may have been received by their contemporary medieval audiences As an integral part the study Whetter offers a detailed examination of Sir

Thomas Malory's *Le Morte Darthur* a text usually considered a straightforward romance but which Whetter argues should be reclassified and reconsidered as a generic mixture best termed tragic romance. This new classification is important in helping to explain a number of so-called inconsistencies or puzzles in Malory's text and further elucidates Malory's artistry. Whetter offers a powerful meditation upon genre, romance, and the *Morte*, which will be of interest to faculty, graduate students, and undergraduates alike. The New Cambridge Companion to Medieval Romance Roberta L. Krueger, 2023-05-25. This new Companion provides a broad and perceptive overview of the most important vernacular literary genre of the Middle Ages. Freshly commissioned original chapters from seventeen leading scholars introduce students and general readers to the form's poetics, narrative voice, and manuscript contexts, as well as its relationship to the Mediterranean world, race, gender, and the emotions, among many other topics. Providing fresh perspectives on the first pan-European literary movement, essays range across a broad geographical area, including England, France, Italy, Germany, and the Iberian Peninsula, as well as a varied linguistic spectrum, including Arabic, Hebrew, and Yiddish. Exploring the celebration of chivalric ideals and courtly refinements, the volume excavates the tensions and traumas lying beneath decorous surface appearances. An introduction, bibliography of texts and translations, as well as chapter-by-chapter reading lists, complete this essential guide. **The Orient in Chaucer and Medieval Romance** Carol Falvo Heffernan, 2003. A study of romance and the Orient in Chaucer and in anonymous popular metrical romances. The idea of the Orient is a major motif in Chaucer and medieval romance, and this new study reveals much about its use and significance, setting the literature in its historical context and thereby offering fresh new readings of a number of texts. The author begins by looking at Chaucer's and Gower's treatment of the legend of Constance, as told by the Man of Law, demonstrating that Chaucer's addition of a pattern of mercantile details highlights the commercial context of the eastern Mediterranean, in which the heroine is placed; she goes on to show how Chaucer's portraits of Cleopatra and Dido from the *Legend of Good Women* read against parallel texts, especially in Boccaccio, revealing them to be loci of medieval orientalism. She then examines Chaucer's inventive handling of details taken from Eastern sources and analogues in the *Squire's Tale*, showing how he shapes them into the western form of interlace. The author concludes by looking at two romances, *Floris and Blanchefleur* and *Le Bone Florence of Rome*; she argues that elements in *Floris* of sibling incest are legitimised into a quest for the beloved and demonstrates that *Le Bone Florence* be related to analogous oriental tales about heroic women who remain steadfast in virtue against persecution and adversity. Professor CAROL F. HEFFERNAN teaches in the Department of English, Rutgers University. *Thinking Medieval Romance* Katherine C. Little, Nicola McDonald, 2018-11-10. Medieval romances, with their magic fountains, brave knights, and beautiful maidens, have come to stand for the Middle Ages more generally. This close connection between the medieval and the romance has had consequences for popular conceptions of the Middle Ages: an idealized fantasy of chivalry and hierarchy, and also for our understanding of romances as always already archaic part of a half-forgotten past. And yet, romances were one of the most

influential and long lasting innovations of the medieval period To emphasize their novelty is to see the resources medieval people had for thinking about their contemporary concern and controversies whether social order Jewish Christian relations the Crusades the connectivity of the Mediterranean women s roles as mothers and how to write a national past This volume takes up the challenge to think romance investigating the various ways that romances imagine reflect and describe the challenges of the medieval world

Scott, Chaucer, and Medieval Romance Jerome Mitchell, 2014-07-15 While the influence of Shakespeare on Sir Walter Scott has long been recognized the importance of medieval literature in shaping his creative imagination has never before been examined in depth Jerome Mitchell s new book fills this significant gap through a wide ranging study of Scott s indebtedness to Chaucer and to medieval romance especially the Middle English romances for story patterns motifs character types style and structure and detail Mitchell establishes more completely and accurately than any previous critic the extent of Scott s knowledge of medieval literature His examination of Scott s poetry especially the long narrative poems demonstrates their debt to Chaucer and medieval romance The heart of the book is a detailed analysis of the Waverley Novels Scott s debt to medieval literature Mitchell shows was vast profound and elemental it is the single most important source area for the Waverley Novels their warp and woof Moreover it is probably the key to Scott s immense appeal the very dimension which enabled him to cast an everlasting spell on his contemporaries even on such great men as Byron and Goethe and which has charmed generations of readers to the present day This pioneering book based on extensive research in Scotland including Sir Walter Scott s personal library sheds new light on the narrative substance and texture of Scott s poems and novels Both the general reader and the serious student will derive from it a more informed appreciation of Scott s impressive achievement

The Cambridge Companion to Medieval Romance Roberta L. Krueger, 2000-06-22 This Companion presents fifteen original and engaging essays by leading scholars on one of the most influential genres of Western literature Chapters describe the origins of early verse romance in twelfth century French and Anglo Norman courts and analyze the evolution of verse and prose romance in France Germany England Italy and Spain throughout the Middle Ages The volume introduces a rich array of traditions and texts and offers fresh perspectives on the manuscript context of romance the relationship of romance to other genres popular romance in urban contexts romance as mirror of familiar and social tensions and the representation of courtly love chivalry other worlds and gender roles Together the essays demonstrate that European romances not only helped to promulgate the ideals of elite societies in formation but also held those values up for questioning An introduction a chronology and a bibliography of texts and translations complete this lively useful overview

Women and Magic in Medieval Romance Jane Elizabeth Bonsall, 2025-04-08 Explores the conventions and contradictions inherent in archetypes of magical femininity from loathly ladies to monstrous mothers in a range of popular late medieval English romances The female characters in Middle English romances with particular power and agency are often portrayed as supernatural possessing either magical abilities or identities This book argues that a genre focused

reading of these supernatural women reveals romance's strategies for working through and articulating anxieties about the changing world of the late medieval period as well as exposing their contemporary audiences' unexpectedly flexible attitudes toward feminine authority and moral ambiguity. It explores five distinct types of magical femininity: the Tristan tradition's marvelously gifted healers; the Muslim princess in *Bevis of Hampton*; the endlessly wealthy fairy imagined by Sir Launfal and Partonope of Blois; the monster mother Melusine; and Morgan le Fay, the prototypical witch. By tracking the way each type first establishes then complicates generic patterns, this study highlights the tension between romance's persistent fascination with feminine power and its simultaneous reiteration of the social and generic bounds on women's agency and authority. Interrogating generic expectations from an intersectional feminist perspective, it makes a case for a recuperative re-reading of romance, one that asks us to revise our assumptions about the potentialities of women's power in the medieval imaginary.

Medieval Romance and Material Culture Nicholas Perkins, 2015. Studies of how the physical manifests itself in medieval romance and medieval romances as objects themselves. Medieval romance narratives glitter with the material objects that were valued and exchanged in late medieval society: lovers' rings and warriors' swords, holy relics and desirable or corrupted bodies. Romance, however, is also a genre in which such objects make meaning on numerous levels and not always in predictable ways. These new essays examine from diverse perspectives how romances respond to material culture but also show how romance as a genre helps to constitute and transmit that culture. Focusing on romances circulating in Britain and Ireland between the twelfth and sixteenth centuries, individual chapters address such questions as the relationship between objects and protagonists in romance narrative; the materiality of male and female bodies; the interaction between visual and verbal representations of romance; poetic form and manuscript textuality; and how a nineteenth-century edition of medieval romances provoked artists to homage and satire. NICHOLAS PERKINS is Associate Professor and Tutor in English at St Hugh's College, University of Oxford. Contributors: Siobhain Bly, Calkin Nancy, Mason Bradbury, Aisling Byrne, Anna Caughey, Neil Cartlidge, Mark Cruse, Morgan Dickson, Rosalind Field, Elliot Kendall, Megan G. Leitch, Henrike Manuwald, Nicholas Perkins, Ad Putter, Raluca L. Radulescu, Robert Allen Rouse. *The Transmission of Medieval Romance* Ad Putter, Judith Anne Jefferson, 2018. Romances were immensely popular with medieval readers, as evidenced by their ubiquity in manuscripts and early print. The essays collected here deal with the textual transmission of medieval romances in England and Scotland, combining this with investigations into their metre and form. This comparison of the romances in both their material form and their verse form sheds new light on their cultural and social contexts. Topics addressed include the singing of Middle English romance; the printed transmission of romance from Caxton to Wynkyn de Worde; and the representation of the Otherworld in manuscript miscellanies. **Boundaries in Medieval Romance** Neil Cartlidge, 2008. Medieval romance frequently and perhaps characteristically capitalises on the dramatic and suggestive possibilities implicit in boundaries: not only the geographical, political and cultural frontiers that medieval romances imagine and imply but also more metaphorical

demarcations It is these boundaries as they appear in insular romances circulating in English and French which the essays in this volume address They include the boundary between reality and fictionality boundaries between different literary traditions modes and cultures and boundaries between different kinds of experience or perception especially the altered states associated with sickness magic the supernatural or the divine

Naming and Namelessness in Medieval Romance Jane Bliss, 2008 A survey of the significance of names or their absence in medieval English French and Anglo Norman romance Naming and namelessness are among the major themes of medieval romance Because the genre is so difficult to define scholars have viewed romance as containing a critical number of themes this book treats naming as a major theme of romance and furthermore examines romance's relationship with contemporary naming theory A new genre it is able to play with naming in a way that previously established genres are not The book begins with a discussion of the medieval background to romance and explores a series of naming patterns found across a broad range of texts It continues with detailed analysis of twenty one romances in English French and Anglo Norman from 1130 to 1500 to show how naming themes are treated differently in each and to demonstrate the importance of name as a generic marker Finally an appendix provides details of each romance's context together with indications for further research JANE BLISS is an independent scholar she gained her PhD from Oxford Brookes University

Imagining Iberia in English and Castilian Medieval Romance Emily Houlik-Ritchey, 2023-02-06 Imagining Iberia in English and Castilian Medieval Romance offers a broad disciplinary linguistic and national focus by analyzing the literary depiction of Iberia in two European vernaculars that have rarely been studied together Emily Houlik Ritchey employs an innovative comparative methodology that integrates the understudied Castilian literary tradition with English literature Intentionally departing from the standard influence and transmission approach Imagining Iberia challenges that standard discourse with modes drawn from Neighbor Theory to reveal and navigate the relationships among three selected medieval romance traditions This welcome volume uncovers an overemphasis in prior scholarship on the relevance of crusading agendas in medieval romance and highlights the shared investments of Christians and Muslims in Iberia's political creedal cultural and mercantile networks in the Mediterranean world

Women's Power in Late Medieval Romance Amy Noelle Vines, 2011 A reading of how women's power is asserted and demonstrated in the popular medieval genre of romance The cultural and social power of women in the Middle Ages is perhaps hard to trace with evidence for it scarce This book argues that medieval romances provide a central but under explored source for and examples of such authority By reassessing the influence exerted by female characters in a spectrum that includes both intellectual and chivalric aid and in some cases patronage it considers how they functioned as models of cultural intellectual and social authority in medieval literary texts In addition to examples set by the family connections socio political networks and textual communities in which they lived this study argues that women also learned methods of influence from the books they read In texts like Troilus and Criseyde and Partonope of Blois the female reader

encounters an explicit demonstration of how a woman's intellectual and financial resources can be used. The literary representations of women's cultural power expose a continuum of influence from non-material effects to material sway in the medieval patronage system, an influence often unacknowledged in strictly historical and extra-literary sources. Amy N. Vines is Assistant Professor in the Department of English, University of North Carolina Greensboro.

The Matter of Identity in Medieval Romance Phillipa Hardman, 2002. Twelve essays address a central concern of medieval romance: the matter of identity. Identity is a central concern of medieval romance. Here it is approached through essays on issues of origin and parentage, transformation and identity, and fundamental questions of what constitutes the human. The construction of knightly identity through education and testing is explored and placed in relation to female identity; the significance of the motif of doubling is studied. Shifting perceptions of identities are traced through the histories of specific texts, and the identity of romance itself is the subject of several essays. Discussing ideas of genre, the overlap between romance and hagiography is a theme linking a number of articles in the collection. Medieval romance is shown as a marketable commodity in the printed output of William Copland and as an opportunity for literary experimentation in the work of John Metham. The texts discussed include *Chevalere Assigne*, *Sir Gowther*, *Sir Ysumbras*, *Beves of Hamtoun*, *Robert of Cisyle*, *the Fierabras* romances, Breton lays, *Thomas's Tristan*, and *Marie de France's Eliduc*. Contributors: W. A. Davenport, Joanne Charbonneau, Corinne Saunders, Amanda Hopkins, Morgan Dickson, Marianne Ailes, Judith Weiss, John Simons, Rhiannon Purdie, Maldwyn Mills, A. S. G. Edwards, Roger Dalrymple.

The Cambridge Bibliography of English Literature Frederick Wilse Bateson, 1940.

The Exploitations of Medieval Romance Laura Ashe, Ivana Djordjević, Judith Elizabeth Weiss, 2010. In the middle ages, romance was exploited for a variety of social and cultural reasons: to celebrate and justify war, chivalric ideologies, and to rationalize power structures. The essays in this volume consider individual romances, groups of writings, and the genre, explaining exploitative manoeuvres in terms of text and context.

All's Fair in Love and War: Four Enemies-to-Lovers Medieval Romances Claire Delacroix, 2020-03-24. Be swept away by four thrilling medieval romances by the Queen of Medieval Romance, each featuring a defiant lady at odds with a persistent and powerful knight. Sparks fly in these battles of wills, but passion will win the day. In *One Knight's Return*, Melissande is compelled by her overlord to marry a rough knight just home from crusade; the alternative is to surrender her family holding completely. She knows the kind of knight who will hold her heart, and Quinn de Sayerne isn't it. Quinn, on the other hand, knows what it's like to risk everything and is determined to make their arranged marriage into a real one, no matter what the cost to his beautiful wife's pride. In *The Scoundrel*, Evangeline will do anything to retrieve the relic stolen from the chapel in her family holding, even seduce the thief himself to capture the prize. Gawain has always lived outside the law, a charming rebel protecting his own advantage, but Evangeline's devotion to Inverfyre makes him question his choices. If he changed his ways, could this beguiling, brilliant, maddening woman come to love him? In *The Rose Red Bride*, Erik abducts Vivienne to avenge himself against his wicked

brother Fueled by anger he expects little of his captive except a son but Vivienne is precisely the woman to take Erik's cause once she learns his story If Vivienne can ensure that Erik's stolen legacy is regained will her embittered but honorable husband find room in his heart for her In The Warrior's Prize Elizabeth challenges Rafael to change his ways skeptical that the mercenary who nearly cost her brother his life is capable of redemption But Rafael sees his comrade's sister as an angel sent to save him and when he realizes that she's in peril of being claimed by the Fae king himself Rafael will pay any price to save the only maiden bold enough to challenge him But will his all be enough for Elizabeth Indulge in four sweeping medieval romances to warm a winter's night

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