



# Medieval Romance S

**Michael Staveley Cichon, Rhiannon  
Purdie**



## Medieval Romance S:

**Thinking Medieval Romance** Katherine C. Little, Nicola McDonald, 2018 Theoretically savvy and polemical arguments about a broad range of French Middle English and Mediterranean romances that will revise scholars and students understanding of what medieval romances are and more importantly what they do to and for their readers An Introduction to Medieval Romance Albert Booth Taylor, 1977 Chivalric Romances Lee C. Ramsey, 1983 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 **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 *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

**Medieval Insular Romance** Judith Elizabeth Weiss, Jennifer Fellows, Morgan Dickson, 2000 Major themes explored are narratives of the disguised prince and the reinvention of stories for different tastes and periods These studies cover a wide chronological range and familiar and unfamiliar texts and topics The disguised prince is a theme linking several articles from early Anglo Norman romances through later English ones like King Edward and the Shepherd to a late 16th century recasting of the Havelok story as a Tudor celebration of Gloriana Translation in its widest sense the way romance can reinvent stories for different tastes and periods is another running theme the opening introductory article considers the topic of translation theoretically concerned to stimulate further research on how insular romances were transferred between vernaculars and literary systems while other essays consider Lovelich's Merlin a poem translating its Arthurian material to the poet's contemporary London milieu Chaucer and Breton lays in England Contributors JUDITH WEISS IVANA DJORDJEVIC ROSALIND FIELD MORGAN DICKSON ELIZABETH ARCHIBALD AMANDA HOPKINS ARLYN DIAMOND PAUL PRICE W A DAVENPORT RACHEL SNELL ROGER DALRYMPLE HELEN COOPER Selected studies Romance in Medieval England conference 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 exploitive manoeuvres in terms of text and context Middle English Romances A. C. Gibbs, 1966

**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

**Cultural Encounters in the Romance of Medieval England** Corinne J. Saunders, 2005 Medieval English romance considered as both cultural encounter itself and as bearing witness to such encounter *Tradition and*

*Transformation in Medieval Romance* Rosalind Field, 1999 Romance studies from the twelfth century to the era of the printed book From the insular romance of the twelfth century vital to an understanding of the literary and historical context of medieval English literature to the era of the printed book romance challenges generic definition audience expectation and established scholarly approaches This third volume of papers from the regular conference on Romance in Medieval England uses a broad range of material and methodologies to illuminate the subject Topics include the strategies and audiences of crusading romances the deployment by Chaucer and Gower of romance theme and style a re evaluation of the text of Gamelyn and the shifting generic boundaries between romance exemplum and legal narrative Other papers explore the transformation of traditional material on the revenant dead and the divided family from ancient literary texts to the prose romances of the sixteenth century Dr ROSALIND FIELD teaches in the Department of English at Royal Holloway University of London Contributors JUDITH WEISS STEPHEN KNIGHT NOEL JAMES MENUGE DIANE SPEED ELIZABETH WILLIAMS PHILLIPA HARDMAN ROBERT WARM JOERG FICHTE NANCY MASON BRADBURY JEREMY DIMMICK ELIZABETH ARCHIBALD HELEN COOPER

*Magic in Medieval Romance* Michelle Sweeney, 2000 This book examines the roles of magic in medieval romance Magic's crucial function in the romances may be established by studying the diverse works of Chr tien de Troyes the Lais of Marie de France the romances of Sir Tristrem Syr Launfal Ywain Gawain and Chaucer's The Franklin's Tale Romance authors used magical trials to explore a character's moral status and position on issues important to the community such as when to maintain loyalty to a king or to a lover Romance authors were able to encourage the exploration of human motivation by using magic to create or expose a character in a morally ambiguous situation This technique enabled a broader discussion of social issues than would have been allowed in situations constrained by the boundaries of Christian dogmatism In order to understand the function of magic in medieval romance it is necessary to appreciate its function in the medieval world Magic is coupled to some of the most important works of the medieval age such as the theological texts of Augustine and Aquinas the histories of Geoffrey of Monmouth and Wace as well as playing a significant role in medicine and the nascent studies of science Romance writers capitalised upon the associations between magic and these fields of study to create a more serious framework for their texts The romances could then operate beyond the level of simple entertainment and provide the interested audience with social commentary moral analysis and material for thought on a wide variety of issues

**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 reveal 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. *English Medieval Romance*  
 William Raymond Johnston Barron, 1987. Starting with the European roots of romance, Dr Barron devotes the main body of his book to a detailed study of the English corpus. He discusses its rich variety of forms in the later Middle Ages, concluding that the English romances show their own conception of the romantic mode. **Scott, Chaucer, and Medieval Romance**  
 Jerome Mitchell, 1987-01-01. Medieval French Romance. Douglas Kelly, 1993. Provides a clear and comprehensive survey of the many branches and subgenres of romance. It traces the evolution and adaptation of lays, chronicles, epic, chansons de geste, allegory, and other prose and verse forms, describes the elements that characterize each, and explains their relationship to and influence on romance. **Medieval Romances**. Roger Sherman Loomis, Laura Hebbard Loomis, **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 Caxton 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. *Valentine and Orson*. Arthur Dickson, 1929. Traces the story of Valentine and Orson in its earliest form to learn all that it has to teach us about the materials and methods of writers of medieval romance.

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