



English Medieval Romance

Jane Elizabeth Bonsall



English Medieval Romance:

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 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 **Anglicising Romance** Rhiannon Purdie, 2008 A reappraisal of the tail rhyme form so strongly associated with medieval English romance Tail rhyme romance units a French genre with a continental stanza form so why was it only developed in Middle English literature This volume seeks to explain why and how the tail rhyme form established itself in medieval English romantic verse 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 **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 *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

The Popularity of Middle English Romance Velma Bourgeois Richmond, 1975 The Middle English romance has elicited throughout the centuries a curious mixture of indifference hostile apprehension and contempt that perhaps no other literature except its most likely offspring modern best sellers has provoked 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 *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.

Empire of Magic Geraldine Heng, 2003 Drawing upon feminist and gender theory as well as cultural analyses of race class and colonialism this book revises our understanding of the literary genre of medieval romance. It argues that the romance genre arose in the 12th century as a cultural response to the trauma of war.

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.

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.

The Forest of Medieval Romance Corinne J. Saunders, 1993 Corinne J Saunders's exploration of the topos of the forest a familiar and ubiquitous motif in the literature of the middle ages is a broad study embracing a range of medieval and Elizabethan texts from the twelfth to the sixteenth centuries. The Roman and antique Breton lay and courtly romance the hagiographical tradition of the Vita Merlini and the Queste del Saint Graal Spenser and Shakespeare. Saunders identifies the forest as a primary romance landscape as a place of adventure love and spiritual vision offers a pleasurable overview of the narrative function of the forest as a literary landscape. Based on a close comparative and theoretically non-partisan reading of a broad range of literary texts drawn from the European canon Saunders's study explores the continuity and transformation of an important motif in the corpus of medieval literature.

MODERN LANGUAGE REVIEW Dr CORINNE SAUNDERS teaches in the Department of English at the University of Durham.

BLURB EXTRACTED FROM TLS REVIEW An immense tract not only of medieval literature but of human experience is engagingly introduced and presented here. Corinne Saunders considers first forests in reality a reality which keeps breaking through in romance. She looks also at the classical and biblical models.

including Virgil Statius and Nebuchadnezzar only then does she turn to the non real and non Classical i.e. the medieval and romantic Here she follows a clear chronological plan from twelfth to fifteenth centuries also covering the allegorized landscape of Spenser and the lovers woods of Arden or Athens in Shakespeare Her text by text layout does justice to the variety of possibilities taken up by different authors the forest as a place where men run mad and turn into animals a place of voluntary suffering a focus of significance in the Grail quests a lovers bower above all and centrally the place where the knight is tested and defined even as with Perceval created

Love and Marriage in the English Medieval Romance D. Van De Voort,1972-01-01 A Companion to Medieval Popular Romance Raluca L. Radulescu,Cory James Rushton,2009 Popular romance was one of the most wide spread forms of literature in the Middle Ages yet despite its cultural centrality and its fundamental importance for later literary developments the genre has defied precise definition its subject matter ranging from tales of chivalric adventure to saintly women and monsters that become human The essays in this collection provide contexts definitions and explanations for the genre particularly in an English context Topics covered include genre and literary classification race and ethnicity gender orality and performance the romance and young readers metre and form printing culture and reception

Love and Marriage in the English Medieval Romance Donnell Van de Voort,1938 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

The Idea of Anglo-Saxon England in Middle English Romance Robert Allen Rouse,2005 Using a variety of texts but the Matter of England romances in particular the author argues that they show a continued interest in the Anglo Saxon past from the localised East Sussex legend of King Alfred that underlies the twelfth century Proverbs of Alfred to the institutional interest in the Guy of Warwick narrative exhibited by the community of St Swithun's Priory in Winchester during the fifteenth century they are part of a continued cultural remembrance that encompasses chronicles folk memories and literature

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

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