

Department of History
University of Wisconsin-Eau Claire

THE BIRTH OF ENGLISH ROMANCE:
THE THEMATIC EVOLUTION OF ENGLISH LITERATURE IN THE AFTERMATH
OF THE NORMAN CONQUEST

Final Paper
History 489: Research Seminar
Professor Thomas Miller
Cooperating Professor
Dr. August Rubrecht

By
Rachel Stewart

December 21, 2006

Copyright for this work is owned by the author. This digital version is published by McIntyre Library, University of Wisconsin – Eau Claire with the consent of the author.

ABSTRACT

This paper is a study of the origin of romance in English literature and its effect on modern society. This study begins by exploring the history of the Anglo-Saxons, including their literature. This study then moves onto the history of the Normans and the Norman Conquest. By exploring different literary works beginning with the Conquest in 1066 and ending in the fifteenth century, this study defines the romances within four sub-categories. By exploring literature from the Anglo-Saxons and the Anglo-Normans, this study explains how the Normans brought romance to English literature, displaying the theme through four sub-categories.

TABLE OF CONTENTS

Introduction.....	6
Romance.....	6
The Anglo-Saxons.....	7
The Written Word.....	7
The Saxons and Literature.....	8
The Normans and the Norman Conquest.....	10
The Bayeux Tapestry.....	12
Language.....	13
Introduction to Anglo-Norman Literature and Romances.....	15
Anglo-Norman Romances.....	15
Courtly Love and Chivalry.....	16
Forbidden Romance and Adultery.....	21
Becoming Ill and/or Dying For Love.....	25
Love at First Sight.....	27
Conclusion.....	32
Appendix	
Appendix A.....	35
Glossary.....	36
Bibliography.....	37

“Without doubt the most comprehensive and significant division of mediaeval vernacular literature is that which, accepting a broad interpretation, we call romance. No literary productions of the Middle Ages are so characteristic, none so perennially attractive, as those that treat romantically of heroes and heroines of bygone days.”

~William Henry Schofield

Introduction

Romance. The mere mention of the word conjures up many different thoughts. For some it may be two people running toward each other in slow motion, a string orchestra guiding their every move. The two finally meet, the orchestra swells, and the lovers embrace. For others, the image may include a daring rescue; someone risking everything in order to save the love of their life. Whatever image may appear, romance finds a place in modern imaginations as a stereotypical ideal.

Modern society places great importance on romance. Everyday activities such as watching television, a movie, reading a book, or looking at a magazine presents the ideal of romance in history and today. As a result of being glorified in the media, everyone wants to fall in love. Why is our society so obsessed with the idea of romance? Where did modern romantic ideals originate? Why are they so embedded in modern society?

The romantic ideals present in modern society derive from French romances first introduced to English society after the Norman Conquest. These romances fall into four sub-categories, some of which are meant to teach moral lessons I will further discuss in detail.

Romance

The word “romance” has a different connotation in association with medieval literature. Modern English ideas of romance focus on a pleasurable feeling of excitement and wonder associated with love. However, the medieval idea of romance centered around the idea of chivalry and a chivalric hero, a common theme in stories of the romance languages, i.e. French. I will interchangeably use the old and modern definition

when later discussing Anglo-Norman literary narratives. First, however, I must address the Norman predecessors, the Anglo-Saxons, and their influence on English literature.

The Anglo-Saxons

The motifs of heroes, monsters, battles, conquests, and Christianity were constants in the literature of the Anglo-Saxons. The Saxons, a Germanic tribe, ruled England prior to the Norman Conquest. These brutal invaders influenced literature in England by incorporating their everyday ideals into their texts. The Saxons lived and breathed battle, heroes, conquests, and, after converting in 597, Christianity. Romance was not a concept glorified, let alone recognized, by the Saxons. Literary historian Charles Baldwin writes, “We can hardly imagine...Beowulf saying: ‘Ah me! My thought bodes that I am foreordained to thy service.’”¹ Themes in Anglo-Saxon literature never strayed far from the everyday ideals they admired.

The Written Word

The written word in England resulted from Christianity. Before Christianity in Anglo-Saxon England, no books or manuscripts existed. “The impact of Christianity on literacy is evident from the fact that the first extended written specimen of the Old English (Anglo-Saxon) language is a code of laws promulgated by Ethelbert, the first English Christian King.”² Following Ethelbert came many religious writings by churchmen such as Bede and Alcuin.³ Historian Derek Pearsall notes that English writing must trace its lineage to the Augustinian conversion to Christianity in 597 A.D.

¹ Charles Baldwin, *Three Medieval Centuries of Literature in England: 1100-1400* (New York: Phaeton Press, 1968), 54.

² M. H. Abrams, ed., *The Norton Anthology of English Literature: Vol. 1* (New York: W.W. Norton & Company, 2000), 3.

³ *Ibid.*, 4.

and is, therefore, essentially a “Christian literacy.”⁴ The English culture, unlike other cultures, does not have evidence of “pre-Christian vernacular stories.”⁵

Bede wrote *Caedmon’s Hymn of Creation* in his work, *An Ecclesiastical History of the English People*. What is thought to be the oldest surviving Old English poem, *Caedmon’s Hymn of Creation* best illustrates Old English verse and exemplifies Anglo-Saxon Christian ideals. The hymn tells the story of the poet Caedmon (an historical figure) and his inability to write music. He dreams of being able to sing a song in honor of God and when he awakens, he remembers everything and later becomes a monk and religious poet.

The Saxons and Literature

The Saxons brought the tradition of oral poetry with them from their homelands in Scandinavia and Northern Germany. Minstrels and entertainers recited these poems at social functions. *Beowulf*, the oldest known great epic poem written in English exemplifies the typical epic poem of the time. Thought to have been written during the first half of the eighth century, *Beowulf* is also believed to be the lone survivor of a genre of Old English long epics. The author is unknown, although thought to be a Christian poet.⁶ The poem illustrates themes reflecting Saxon ideals: honor, heroism, and succession of good over evil. Pearsall reflects, “Such lays represent an idealized version of the practice of a violent warrior society such as existed among the Germanic tribes up to the seventh century.”⁷

⁴ Derek Pearsall as quoted in Nigel Saul, ed., *The Oxford Illustrated History of Medieval England* (New York: Oxford University Press, 1997), 248.

⁵ Ibid.

⁶ Abrams, 29.

⁷ Pearsall as quoted in Saul, 247.

Another example of Anglo-Saxon literature is *The Wife's Lament*. Written by an unknown woman written prior to 1066, the poem addresses a woman's relationship with her husband. The *Lament* reads, "Then I found my husband like-minded—luckless, gloomy, hiding murderous thoughts in his heart. With glad countenance, how often we vowed that death alone—nothing else—would drive us apart. That vow has been overthrown."⁸ The author laments her husband's ill moods and doesn't mind that he has commanded her to stay away from him, in a cave beneath an oak tree in a forest. The author expresses no soft words or romantic lays in the narrative, only a lamentation about her husband's ill manner.

Other Anglo-Saxon works dwell on the battle motif as in *The Battle of Maldon* in the year 991, or Christianity as in *The Dream of the Rood*, written in the tenth century.⁹ Anglo-Saxons incorporated brutal and barbaric themes into literature because they glorified battle, through which they glorified God, and wanted to convey both in the oral and written word.

Beginning in the year 1066 with the Norman invasion of England, romance became a prominent theme in English literature. But what did those who lived during the time consider love in this age? *The Art of Courtly Love*, written to portray conditions at Queen Eleanor's court at Poitiers between 1170 and 1174 states that

Love gets its name (*amor*) from the word hook (*amus*), which means "to capture" or "to be captured," for he who is in love is captured in the chains of desire and wishes to capture someone else with his hook. Just as a skillful fisherman tries to attract fishes by his bait and to capture them on his crooked hook, so the man who is captive of love tries to attract another person by his allurements and exerts all his efforts to unite two different

⁸ Abrams, 103.

⁹ *Battle of Maldon*, Ibid., 103-109. *The Dream of the Rood*, Ibid., 26-29.

hearts with an intangible bond, or if they are already united he tries to keep them so forever.¹⁰

The idea of “capturing” is prominent throughout Anglo-Norman literature, as many of the stories consist of the honorable man flaunting his heroism to the lady of his choice in hopes of obtaining her approval and affection. Courtly love is further addressed later in this paper. It is important to note that, with the succession of the Normans, the motifs of the Saxons, while still present, began to dim.

The Normans and the Norman Conquest

Who were the Normans? Noted as a “harsh and violent race” as well as an “enigmatic people,” the Normans were very similar to the Saxons in that both descended from Germanic invaders.¹¹ A Germanic tribe invaded a major portion of Northern France at the beginning of the tenth century. These people, unlike the Saxons, adopted the French culture, language, and religion that surrounded them. By the eleventh century the Normans ran a well-organized state and powerful army. The Normans were very concerned with their civil and religious affairs and often incorporated religion into their literature. However, their army evolved into their most important institution as the Normans invaded and conquered what are now England, Southern Italy, Sicily, and Antioch. The Normans were, overall, a people interested in expanding their territory and ruling power, as well as placing a considerable amount of interest in the improvement of social and political aspects of society.

¹⁰ Andreas Capellanus, *The Art of Courtly Love* (New York: Columbia University Press, 1960), 3.

¹¹ Trevor Rowley, *The Norman Heritage: 1055-1200* (Boston: Routledge & Kegan Paul, 1983), 4 and 8.

The Bayeux Tapestry, a tapestry documenting the events of the Norman Conquest, best illustrates the importance of the Norman army.¹² The Bayeux Tapestry displays the numerous supplies of the Normans during the Conquest, including: helmets, armor, swords, lances, axes, and barrels of wine.¹³ The documentation of such basic aspects of war exemplifies the thoroughness incorporated into telling the story of the army and its conquest of England.

Occurring in the year 1066, the Norman Conquest has proven to be the last successful invasion of England. The Conquest began a new chapter in England's history, bringing new rulers, military feudalism, church reform, and the expansion of monasticism.¹⁴ Other aspects of society such as architecture changed, including the introduction of the Norman castle, the establishment of new towns, and the building of religious establishments. Historian Trevor Rowley comments on the Conquest, "There are seldom absolute full stops in history or entirely new chapters. One event, which has been almost universally accepted in such terms, from the greatest scholars to the humblest schoolchild, is the Norman Conquest of England in 1066."¹⁵

¹² The full tapestry can be viewed from Reading Borough Council, "Britain's Bayeux Tapestry," (Berkshire, UK, 2000-2004), [database online] accessible from <http://www.bayeuxtapestry.org.uk/>; Internet.

¹³ Rowley, 1-3.

¹⁴ *Ibid.*, 1.

¹⁵ While this quote is arguable, there are many, including myself, who feel it is true. *Ibid.*, 1.

The Bayeux Tapestry

As previously stated, the events of the Norman Conquest are depicted in the Bayeux Tapestry.¹⁶ Told from the Norman point of view, the tapestry narrates the account of the Conquest that justifies the Conquest and the claiming of the throne by William the Conqueror. The tapestry begins by depicting Harold leaving Edward the Confessor's court and going to Normandy. After being captured by Count Guy of Ponthieu and being taken to Touen, Harold journeys to the Breton border. Once in Bayeux he takes an oath of obedience to William. Edward dies after he returns to England and Harold takes the crown in his place. After the crowning, Haley's comet foretells a terrible omen. When William hears the news of Harold's succession, he prepares a fleet. Sailing to England, he builds a castle at Hastings and goes into battle against Harold in which Harold is killed. The tapestry is missing its last part, which presumably showed the crowning of William at Westminster.¹⁷ The fact that such an event was depicted in a tapestry, something that took a very long time to construct, shows the event's importance.

The Conquest brought to England a new language, new royal dynasty, new aristocracy, new art, and new architecture.¹⁸ William created an extremely strong and unified state in England. William established feudalism, which exchanged military obligations for land, also known as "Knights' service."¹⁹ By 1068, only "half a dozen of

¹⁶ Ibid., 1-3.

¹⁷ Ibid.

¹⁸ More information can be found in the *Domesday Book*. Written ca. 1086 for William the Conqueror, this book acts as a census taken to inform William about the English land he had just conquered.

¹⁹ Ibid., 20.

the 180 greater landlords or tenants-in-chief were English.”²⁰ This institution strengthened the military and made England stronger.²¹ Overall, French society overpowered English society. Johan Vising writes

Immediately after his victory, William drafted to England a great number of...monks, whom he appointed to ecclesiastical and scholastic offices. Frenchmen of all classes came over in thousands and occupied important posts, whether in the court, in noble households, or as teachers and skilled workmen in the service of the Church...To this invasion of the French there corresponded a systematic suppression and diminution of the English element.²²

Although the Norman Conquest was brutal and bloody, the French had romantic ideals that were diffused in their culture and society, including literature. Charles Baldwin comments on this, “For the Conquest meant more than the domination of English people by French people; it meant the eclipse of English language by French language and of English literature by French literature.”²³ New ideals and literary themes began to arise and find importance in commoner’s lives.

Language

The English language in England began with the Anglo-Saxons. The Saxons didn’t absorb the culture of those they conquered, but kept their traditions and their language.²⁴ After conquering, the Saxons took the name Anglo-Saxon. Derived from what was known in Latin, as ‘Anglia’ or what was England, the Saxons were sometimes

²⁰ Ibid., 19.

²¹ Marjorie Chibnall, *Anglo-Norman England: 1066-1166* (New York: Basil Blackwell, 1986), 54-101.

²² Johan Vising, *Anglo-Norman Language and Literature* (Westport: Greenwood Publishing Group, 1970), 9.

²³ Baldwin, 60.

²⁴ Pearsall as quoted in Saul, 245.

noted as the “Angli-Saxones.”²⁵ The language was called “Englisc” in very early records.

After the arrival of the Saxons, Latin became the language of the educated, while Old English became the more common language. Derek Pearsall writes, “Although it never replaced Latin as the language of higher learning, Old English came to be used...for a wide range of purposes in the late Anglo-Saxon period, in law, church, education, and administration as well as in historical and literary texts.”²⁶ After the Norman Conquest, French did not replace Old English, but pushed it further down on the lingual scale. Johan Vising writes, “The French language naturally acquired a position of dominance and became widely diffused in England.”²⁷ Old English became known as the language of a “conquered people” and was, therefore, inferior.²⁸ Old English was still, however, the most commonly spoken language, while French came to be used for polite speech and official business.²⁹

The earliest romances were written in the French language. French poets and authors who came to England continued to write in the French tongue. Directly after the Norman Conquest, English writing was found only in rare cases. “Anglo-Norman and Latin gradually ousted Old English as a literary language” and English didn’t become a written literary language again until the thirteenth century.³⁰ Late in the thirteenth century, as Lee C. Ramsey writes, “English began to replace French as the language of

²⁵ Ibid.

²⁶ Ibid., 253.

²⁷ Vising, 12.

²⁸ Pearsall as quoted in Saul, 254.

²⁹ Basil Cottle, *The Triumph of English 1350-1400* (New York: Barnes and Noble, Inc., 1969), 3.

³⁰ Chibnall, 214.

romances written in England, and by 1300, no more French romances were being written there...the fourteenth century saw the heyday of the English verse romance.”³¹ Works written after this change such as *Sir Gawain and the Green Knight*, written ca. 1375, show the lasting effect of French in English literature, however. For example, the writer of *Gawain* was aware of French subtleties available in the use of French words. The opening line of *Gawain* includes four operative French words:

Sithen the *sege* and be *assaut* was *sased* at *Troye*.³²

Returning to written English resulted from the fact that English was still the spoken language of the majority of the population. Robert Bartlett writes, “It can be taken for granted that English was both the mother tongue and the usual tongue of the vast majority of people in England, even though explicit evidence to demonstrate this is rare.”³³ However, French influence was still strong, and by 1400, “[Geoffrey] Chaucer had acclimatized a variety of French metres and French words” into his works. English today still uses French words in the vernacular. For example, the word “cow” derives from the Germanic, *kuh*, while “beef” derives from the Old French *beof*.

An Introduction to Anglo-Norman Literature and Romances

Anglo-Norman literature has been noted as being extremely strong in “didactic and fabulous works.”³⁴ Although Saxon literature had also incorporated these ideals into

³¹ Lee C. Ramsey, *Chivalric Romances* (Bloomington: Indiana University Press, 1983), 5.

³² This translates, in modern English, as “After the siege and the assault was ceased at Troy.” Abrams, 157.

³³ Robert Bartlett, *England Under the Norman and the Angevin Kings 1075-1225* (Oxford: Clarendon Press, 2000), 490.

³⁴ D. J. A. Matthew, *The Norman Conquest* (New York: Schocken Books, 1966), 284.

their literature, the Normans evolved the Saxon fantasy from monsters and demons to that of fairies, which exemplifies the evolution toward beauty and mysticism.

Early Anglo-Norman writers were often attracted to the oral poetry of the Saxon and Celtic legends circulating throughout the island. French writers such as Marie de France and Chrétien de Troyes admitted to have “obtained their narratives from Breton storytellers.”³⁵ However, the meaning of Breton in this sense is unknown. It could mean simply Celtic, or, specifically, from Brittany. Despite some French writers being influenced by those they conquered, the addition of certain elements into literature is apparent.

The romances discussed in this paper begin with the Norman Conquest of 1066 and end with the works of Sir Thomas Malory in the fifteenth century, although they will not be presented chronologically.³⁶ Compton Reeves best illustrates what Anglo-Norman romances were all about, “Medieval English romances were stories with happy endings, written mostly in verse, of the adventures of noble men and women.”³⁷ The romances incorporate previous motifs into the text such as battles and good vs. evil. The difference, arriving with the Normans, focuses on the glorification of these motifs along with shifting focus to that of thematic love and romance. In these romances we see four sub-categories involving the romance theme: courtly love and chivalry, secret/forbidden

³⁵ Abrams, 7.

³⁶ I refer to this era as the medieval period, although the years are arguable depending on the historian.

³⁷ Compton Reeves, *Pleasures and Pastimes in Medieval England* (Oxford: Oxford University Press, 1998), 2.

romances and adultery, people dying in the name of love, and love at first sight. These categories exemplify the different circumstances in which love finds its importance.³⁸

Courtly Love and Chivalry

C. S. Lewis, author of *The Allegory of Love* writes of courtly love,

Every one has heard of courtly love...the sentiment, of course, is love, but love of a highly specialized sort, whose characteristics may be enumerated as Humility, Courtesy, Adultery, and Religion of Love. The lover is always abject. Obedience to his lady's lightest wish, however whimsical, and silent acquiescence in her rebukes, however unjust, are the only virtues he dares to claim...the lover is a lady's man.³⁹

Courtly love exemplified the ideals of medieval society. Courtly love, in theory, was an unconsummated relationship, often based on flirting as a knight pursued a, usually married, lady of the court. It mostly catered to the woman in a relationship as the knight flattered her and granted her every wish. In reality, however, courtly love was quite adulterous, as is often depicted in Anglo-Norman literature. This is further discussed later in this paper. In brief, if the relationship was consummated, it unacceptably crossed a moral line.

Chivalry is an aspect of courtly love and I felt it necessary to group the two together. The act of chivalry became important with the French and consequently found its place in Anglo-Norman society. It was important to keep oneself within this code in

³⁸ The conflict I faced pertaining to this topic deals with translations. The literature on which my research was based was originally written in Old English, Middle English, and French. I do not easily read these languages. Therefore, my research depended on translations. Every translation differs, so I used the "definitive" translation, that is, translations I encountered most when exploring bibliographies.

³⁹ C. S. Lewis, *The Allegory of Love* (New York: Oxford University Press, 1936), 2.

order to remain within the boundaries of what was acceptable in society.⁴⁰ The word chivalry comes partly from the Old French “chevalerie” meaning knighthood.⁴¹ With the Anglo-Normans, as historian Christopher Dyer states, “The knight was the new role model, not the vigorous and barbaric warrior of earlier centuries, but a gentlemanly figure combining prowess in war with generosity and courtly refinement.”⁴² Writers incorporated this chivalric ideal into literature as important motifs switched from the glorified battle lords to that of heroic knights fighting for the love of their ladies.

Lee. C. Ramsey, author of *Chivalric Romances*, writes an excellent introduction to chivalric romances,

Today few people read medieval romances, and even fewer enjoy them. Yet most of us know something about them, and it is probably the romance more than anything else that has supplied the modern world with its idea of what the Middle Ages were like: knights jousting on horseback, fire-breathing dragons, and chapels in the forest.⁴³

Although the Middle Ages did not resemble this description in actuality, chivalric romances helped shape this view.

When discussing chivalry in the context of Anglo-Norman England, the subject of King Arthur must be addressed, as it exemplifies the chivalric code. By the mid-twelfth century, “the court of King Arthur had already acquired for French audiences a reputation as the most famous center of chivalry.”⁴⁴ Geoffrey of Monmouth wrote *The History of*

⁴⁰ The chivalric code expected knights to behave on behalf of justice, loyalty, honor, humility, and courage.

⁴¹ Chivalry found its importance with the French, however, the word *originally* stems from the Latin *caballus*, meaning, “horse.” This contributes to the depiction of what modern society pictures of knighthood; namely a heroic, professional soldier perched atop a horse.

⁴² Christopher Dyer as quoted by Saul, 148.

⁴³ Ramsey, 1.

⁴⁴ Abrams, 8.

the Kings of Britain, which generated this reputation. Geoffrey claimed he based his book on the earlier Welsh account, although no book has been found. M. H. Abrams declares, “He drew on a few earlier Latin chronicles, but the bulk of his history was probably fabricated from Celtic oral tradition, his familiarity with Roman history and literature, and his own fertile imagination.”⁴⁵ Wace, an Anglo-Norman poet, translated the book, written in Latin, into French rhyme, entitled *Roman de Brut*. An English priest, Layamon, then translated Wace’s poem into a long poem entitled, *Brut*.⁴⁶ David Staines states that Monmouth concentrated mostly on King Arthur’s military successes while Wace wrote mainly on Arthur’s social behavior. Staines argues that Chrétien de Troyes’s romances finished the evolution, concentrating more on “Arthur’s knights as the embodiment of the king’s chivalric order, to complete the transformation of Arthur into a courtly monarch.”⁴⁷ It was here, with the Anglo-Normans, that King Arthur began his adventures on paper.

As previously mentioned, Chrétien strongly developed the Arthurian romance into one of chivalric morals. Chrétien’s *Erec and Enide* tells the story of a knight, Erec, seeking revenge on another knight and dwarf who had insulted Queen Guinevere. The rest of the story consists of knightly games, Erec and Enide falling in love and marrying, and other knightly adventures outside of the kingdom.⁴⁸

Although I was unable to obtain physical copies of the following tales and lays, the book, *English Literature from the Norman Conquest to Chaucer* by William Henry,

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ David Staines as quoted in Chrétien de Troyes, *The Complete Romances of Chrétien de Troyes*, trans. David Staines (Bloomington: Indiana University Press, 1990), xiii.

⁴⁸ Chrétien, 1-87.

proved an excellent source of literary excerpts. Henry includes the lesser known Anglo-Norman story, “Sir Degare” written ca. 1300. The story begins

One day...a princess of Little Britain, famed for her gentleness and beauty, lingers in a forest near an abbey where the king is dispensing charity. While her companions sleep, a handsome ‘fairy knight,’ clad in a robe of scarlet, appears and proffers his love. She is unable to resist his charm.⁴⁹

The fact that the fairy is a knight indicates he follows chivalric code. Because of this, the princess is unable to resist him. It was his charm, an element of chivalry, which made her fall in love.

Chivalry also plays a major role in *King Horn*, written ca. 1225. *King Horn* tells the story of Horn, the son of the King of Sudene, who was killed by pirates. Horn is sent to live with these pirates. After landing in Westernesse, the King’s daughter, Rymenild, falls in love with Horn. Horn’s friend, Fikenild, tells the King of Horn and Rymenild’s love, betraying Horn. Horn is banished and sails to Ireland. Meanwhile, Rymenild is forced into marriage. Horn, after hearing this, travels back to Westernesse where he kills Rymenild’s fiancé, exposes Fikenild, and tries to reclaim his father’s kingdom. Fikenild, acting out of rage, tries to force Rymenild into marriage. Horn kills him and reigns in the land with Rymenild.⁵⁰

King Horn includes many chivalric elements, including long, heroic journeys, and fighting for a lady. W. R. J. Barron states that it was Horn’s “courtly talents of manner, speech, and skill in harping,” courtly, chivalric talents, that win the love of the princess.⁵¹

⁴⁹ William Henry Schofield, *English Literature from the Norman Conquest to Chaucer* (New York: Haskell House, 1968), 187.

⁵⁰ W. R. J. Barron, *English Medieval Romance* (London; New York: Longman, 1987), 67.

⁵¹ *Ibid.*, 68

Barron interprets *King Horn* as a male Cinderella story in that Horn was of noble birth, was denied this after the death of his father, and fights his way back to noble status, the latter he does in the name of love.

Forbidden Romance and Adultery

Forbidden romance became present in Anglo-Norman literature because of a sense of adventure and opportunity for insertion of moral lessons. Stories such as these often present the conflict of adultery. In order to understand this theme, one must look at the Anglo-Norman institution of marriage. C. S. Lewis makes two interesting points concerning marriage. He writes in his *Allegory*,

The first [point] is, of course, the actual practice of feudal society. Marriages had nothing to do with love...all matches were matches of interest, and, worst still, of an interest that was continually changing...marriages were frequently dissolved.⁵²

Lewis points out that nobody married for love, and so it was fathomable that one, after marriage, could fall in love with someone that actually appealed to the person in question.

Lewis goes on to explain his second point of marriage,

According to the medieval view passionate love itself was wicked, and did not cease to be wicked if the object of it were your wife. If a man had once yielded to this emotion he had no choice between 'guilty' and 'innocent' love before him: he had only the choice, either of repentance, or else of different forms of guilt.⁵³

Passionate sex, even within marriage, was sinful. Marriages held fast to the idea of, as Lewis calls it, "innocent sexuality." Marital sex's purpose was procreation, not passion, so it was inevitable that passion, sex, and romance would come from outside of a marriage. An interesting factor of courtly love is that if the love is consummated, and the

⁵² Lewis, 13.

⁵³ *Ibid.*, 13-14.

act of sex, something only to be experienced through marriage, occurs, those involved suffer dire consequences. The act before marriage or sex outside of marriage crosses the moral boundary of society. Authors used this idea to teach moral lessons to the reader, as well as supply a guideline for social behaviors.

The stories of King Arthur contributed greatly to the theme of forbidden romance.⁵⁴ The Arthurian romances exemplified forbidden romance when dealing with the famous love affair between Guinevere and Lancelot, which can be found throughout Sir Thomas Malory's *Le Morte D'Arthur*, written in the late fifteenth century. Romantic plotlines such as these are looked upon fondly from the adulterer's point of view. Without taking Guinevere's husband, King Arthur, into account, the affair seems quite romantic and dreamy.

The other side of the story is not so romantic. Lovers and husbands/wives of adulterers felt betrayed and angry. Sir Thomas Malory writes about King Pelleas. King Pelleas loved Lady Ettard, but she did not return his love. Malory writes, "And so he chose her for his sovereign lady, and never to love other than her, but she was so proud that she had scorn of him, and said that she would never love him though he would die for her."⁵⁵ He declared that he would stay by her and never leave until she loved him. He ended up not loving Ettard anymore because he found her sleeping with Sir Gawain and after such, "knew her" as Pelleas finally saw Lady Ettard's true nature. Although King Pelleas and Lady Ettard were never married, King Pelleas still felt betrayed by her

⁵⁴ Reeves, 2.

⁵⁵ Sir Thomas Malory, *Le Morte D'Arthur* (New York: Random House, 1999), 135.

sleeping with another man. King Pelleas went on to love the Lady of the Lake whom he loved for the rest of their days.

Many authors have adapted *Tristan and Isolde*, a story in which the main plot focuses on adultery.⁵⁶ Two of these authors were French poets, Beroul and Thomas. Thomas, an Anglo-Norman, wrote a courtly version of the story, concentrating on the more personal aspects of the story. I was unable to obtain a copy of Thomas's adaptation, but have relied on the work of Sir Thomas Malory, who incorporates chivalric, romantic ideals into the story.⁵⁷

Tristan and Isolde tells the story of the love triangle between the hero, Tristan, his uncle, Mark, and his uncle's bride, Isolde. Sir Thomas Malory adapts the story of Tristan and Isolde, entitled *Tristram and Isoud*, which later inspires the story of Lancelot and Guinevere. In Malory's tale, Tristan and Isolde exchange rings as a sign of their devotion and love.⁵⁸ When Isolde was brought to King Mark, and forced to marry him, there "befell a jealousy and an unkindness betwixt King Mark and Sir Tristram, for they both loved one lady."⁵⁹ A secret romance ensued between Isolde and Tristan. Malory writes, "So it fell upon a day this lady sent a dwarf unto Sir Tristram, and bade him, as he loved her, that he would be with her the night next following."⁶⁰ Since the love was consummated, the story does not end happily. Tristan, wounded, sends for Isolde, whom he believes can save him. She arrives too late; finding him dead, and lies down beside him and perishes.

⁵⁶ The story of Tristan and Isolde is thought to originate from Celtic tradition.

⁵⁷ Jimmy Joe, *Timeless Myths* [Database online]; available from <http://www.timelessmyths.com/arthurian/tristan.html>. Internet.

⁵⁸ Malory, 299.

⁵⁹ *Ibid.*, 300.

⁶⁰ *Ibid.*

Tristan and Isolde is the first story that romanticizes the forbidden love affair, laying the foundation for future stories such as those of Lancelot and Guinevere and the much later, “Romeo and Juliet,” by William Shakespeare. *Tristan and Isolde* incorporates the element of the arranged marriage and adultery. Once again we see how passionate love comes from outside of a marriage, and once that love is consummated, Tristan and Isolde suffer fatal consequences.

Geoffrey Chaucer’s “The Miller’s Tale,” is a story from *The Canterbury Tales* that includes the theme of forbidden romance and adultery, although it is presented in a more humorous way than previous stories. Alisoun is married to an old carpenter, John, yet is interested in a young man, Nicholas. At first the young man only flirts with the carpenter’s cheeky young bride,

Now sire, and eft sire, so bifel the cas
That on a day this hende Nicholas
Fil with this yonge wif to rage and playe...
And saide, “Ywis, but if ich have my wille,
For derne love of thee, lemman, I spille.”⁶¹

This selection may seem more appropriate under the title of courtly love, for it is only flirtation. However, it is what occurs later that puts it in the category of forbidden love and adultery. Alisoun and Nicholas proceed to have an affair. After a series of humorous events, Alisoun’s husband, John, is made a fool of and deemed crazy while Nicholas ends up with a scalded backside. Once again, we see characters facing consequences as a result of an extramarital love affair.

⁶¹ Abrams, 239.

Becoming Ill and/or Dying for Love

Sir Thomas Malory's adaptation of the story of Tristan and Isolde provides an example of lovers becoming ill in the name of love.

And when King Mark heard tell that Sir Tristram was dead he wept and made great dole. But when Queen Isoud heard of these tidings she made such great sorrow that she was nigh out of her mind; and so upon a day she thought to slay herself and never to live after Sir Tristram's death. And so upon a day La Beale Isoud gat a sword privily and bare it to her garden, and there she pight the sword through a plum tree up to the hilt, so that it stuck fast, and it stood breast high. And as she would have run upon the sword and to have slain herself all this espied King Mark, how she kneeled down and said: Sweet Lord Jesu, have mercy upon me, for I may not live after the death of Sir Tristram de Liones, for he was my first love and he shall be the last.⁶²

King Mark takes her to a high tower where she lays sick for a long time. Isolde does not die because Tristan was not really dead. Her reaction foretells her fate, however, with her statement that she would refuse to live if Sir Tristan were to die.

Although Lancelot was always in love with Guinevere, he had many lovers and women who were willing to bed him and even marry him, although he declared, "I cast me never to be a wedded man."⁶³ One such woman was Elaine. When he expressed his unwillingness to marry, she declared, "Then, fair knight...will ye be my paramour?" Lancelot replies, "Jesu defend me...for then I rewarded your father and your brother full evil for their great goodness." "Alas," said she, "then I must die for your love." After he leaves, she laments

Am I not an earthly woman? And all the while the breath is in my body I may complain me, for my belief is I do none offence though I love an earthly man; and I take God to my record I loved never none but Sir Launcelot du Lake, nor never shall, and a clean maiden I am for him and for all other; and sithen it is the sufferance of God that I shall die for the

⁶² Malory, 384-385.

⁶³ Ibid., 822.

love of so noble a knight, I beseech the High Father of Heaven to have mercy upon my soul, and upon mine innumerable pains that I have suffered may be alleigance of part of my sins. For sweet Lord Jesu, said the fair maiden, I take Thee to record, on Thee I was never great offencer against thy laws; but that I loved this noble knight, Sir Launcelot, out of measure, and of myself, good Lord, I might not withstand the fervent love wherefore I have my death.⁶⁴

She dies shortly thereafter, for the love of her knight who does not love her in return.

Lancelot, in Malory's work, is also at the mercy of love in his death. Lancelot traveled with seven men to Almesbury and found Guinevere dead. The nuns told Lancelot she died half an hour before they arrived and that she last prayed, "I beseech Almighty God that I may never have power to see Sir Launcelot with my worldly eyen," until she died.⁶⁵ Lancelot took her body to Glastonbury, as she wished, where she was wrapped in cloth, put in a web of lead, and lowered into a coffin of marble. Malory writes, "And when she was put into the earth Sir Launcelot swooned, and lay long still."⁶⁶ Thereafter, Lancelot ate and drank very little. He sickened and soon died.

Another example comes from Malory. A damsel sees her lover, Lanceor, dead.

And when she espied that Lanceor was slain, she made sorrow out of measure, and said, O Balin, two bodies thou hast slain and one heart, and two hearts in one body, and two souls thou hast lost. And therewith she took the sword from her love that lay dead, and fell to the ground in a swoon.⁶⁷

The damsel, sorrowed by the death of her lover, declares that she died with him, for they shared the same heart.

Becoming ill and dying in the name of love are ways that Anglo-Norman literary characters express the level of passion felt for their lovers. This idea is meant to

⁶⁴ Ibid., 822-824.

⁶⁵ Ibid., 933.

⁶⁶ Ibid.

⁶⁷ Ibid., 57.

emphasize the capability of the human heart while romanticizing extramarital love, but is also meant to teach a moral lesson to the reader. If you act upon this passion, it is a sin, and you will suffer. This presents a paradox. You cannot be in a passionate marriage, yet the human heart yearns for it. I believe Anglo-Norman narratives with this element are testing people's moral judgment and teaching moral lessons while, perhaps, providing an alternate way to satisfy needs for passion, namely through reading, not acting on one's emotions.

Love at First Sight

Love at first sight is, perhaps, the most common romantic theme of medieval literature. The French glamorization of beauty sailed across the English Channel and found its place in Anglo-Norman England. As with most of the stories I found for this study, a description of the subject's beauty precedes the act of falling in love. The mentioning of beauty emphasizes the French appreciation for beauty, absent with the Anglo-Saxons, and becomes a main factor in falling in love. Andreas Capellanus writes of beauty and love

Love is a certain inborn suffering derived from the sight of and excessive meditation upon the beauty of the opposite sex, which causes each one to wish above all things the embraces of the other and by common desire to carry out all of love's precepts in the other's embrace.⁶⁸

Capellanus declares that beauty causes one to fall in love. This description of love was written to describe the common French thoughts on love. This idea of love at first sight carries through literature in Anglo-Norman England as a common theme. I found the

⁶⁸ This description of love was written to describe the common French thoughts on love, having been written to depict conditions of the court of Queen Eleanor of Poitiers during the twelfth century. Capellanus, 28.

theme in almost every story I read. Comparing this evidence with the work of Andreas Capellanus, it is easy to form a bridge between the two concepts.

One of the writers who incorporated the motif into literature was Marie de France.

Much of the twelfth-century French literature was composed in England in the Anglo-Norman dialect. Prominent among the earliest poets writing in the French vernacular, who shaped the genres, themes, and styles of later medieval European poetry, is the author... who calls herself Marie de France.

Little is known about Marie de France. Literary historian William Calin writes, “We know practically nothing about her except that she came from France or the Ile de France, that she lived and wrote in England, and that she frequented royalty.”⁶⁹ Three works have been “safely attributed” to Marie de France, including *Lais*, *Fables*, and *St. Patrick’s Purgatory*. Her *Lais* and *Fables* were romances. *Lais* consists of twelve short romances dealing with events in the affairs of lovers. *Fables* is similar, while *St. Patrick’s Purgatory* is a monastic moral story.⁷⁰

In one of Marie’s most famous stories, “Lanval,” from *Lais*, a mortal man falls in love with a fairy after he first sees her.

Inside the tent the maiden was:
Not a rose nor lily could surpass
Her beauty when they bloom in May...
The knight moved toward the bed’s head.
She asked him to sit down and said,
“Lanval, fair friend, for you I’ve come,
For you I’ve traveled far from home.
If you are brave and courteous,
You’ll be more glad and prosperous
Than ever was emperor or king,
For I love you over everything.”
Her loveliness transfixed his gaze.

⁶⁹ Abrams, 126.

⁷⁰ William Calin, *The French Tradition and the Literature of Medieval England* (Toronto: University of Toronto Press, 1994), 22.

Love pierced his eyes with its bright rays,
Set fire to and scorched his heart.⁷¹

It is, essentially, the fairy's beauty that causes the knight's heart to become "scorched."

The two fall in love and later elope together.

Another example of love at first sight comes from Marie's "Le Freine," written during the early fourteenth century. Literary historian William Henry Schofield writes,

Marie's *Le Freine* deals with the adventures of a maiden, who, having been 'exposed' at the command of her cruel mother, is discovered in a hollow ash near a convent, and brought up there, ignorant of her parentage, simply called 'The Ash.' A great lord of the neighbourhood falls in love with her at first sight, because of her uncommon beauty, and conducts her to his castle secretly.⁷²

Arthurian stories also include the theme of love at first sight. In *Le Morte D'Arthur*, Malory writes of Arthur's love for Guinevere,

Yea, said King Arthur, I love Guenever the king's daughter, Leodegrance of the land of Cameliard, the which holdeth in this house the Table Round that ye told he had of my father, Uther. And this damosel is the most valiant and fairest lady that I know living, or yet that ever I could find. Sir, said Merlin, as of her beauty and fairness she is one of the fairest alive, but, an ye loved her not so well as ye do, I should find you a damosel of beauty and of goodness that should like you and please you, an your heart were not set; but there as a man's heart is set, he will be loath to return.⁷³

It is, once again, evident that beauty plays a major role in the act of falling in love.

Geoffrey Chaucer's stories often focus on romance and the theme of love at first sight. In his most famous work, *The Canterbury Tales*, written in the late fourteenth century, "The Knight's Tale" includes love as the main element of the plot, focusing on the love at first sight motif. In the story, the beautiful Emily wanders in the garden

⁷¹ Abrams, 129.

⁷² Schofield, 192.

⁷³ Malory, 79-80.

outside of the prison that holds cousins Arcita and Palamon. As she wanders, Palamon catches a glimpse of her from his window,

He chance on Emily to cast his eye
And, as he did, he blenched and gave a cry
As though he had been stabbed, and to the heart.
And at the cry, Arcita gave a start...
And Palamon in answer made retort...
I have been hurt this moment through the eye,
Into my heart. It will be the death to me.
The fairness of the lady that I see
Roaming the garden yonder to and fro...
Now, as he spoke, Arcita chanced to see
This lady as she roamed to and fro,
And, at the sight, her beauty hurt him so
That if his cousin had felt the wound before,
Arcita was hurt as much as he, or more,
And with a deep and piteous sigh he said:
“The freshness of her beauty strikes me dead,
Hers that I see, roaming in yonder place!
Unless I gain the mercy of her grace,
Unless at least I see her day by day,
I am but dead. There is no more to say.”⁷⁴

Her beauty felled both cousins, employing the conventional idea that love is caused by beauty. Later in the story, the two cousins duel for the love of Emily. Both are wounded, but Arcita later dies. Palamon and Emily later marry and live a life full of love and joy.⁷⁵

Another of Chaucer’s stories that focuses on love at first sight is *Troilus and Criseyde*, written ca. 1385. Set during the siege of Troy, a young knight, Troilus, falls in love with Criseyde, a beautiful widow. They fall in love after seeing each other at a temple.

With-inne the temple he wente him forth pleyinge,
This Troilus, of every wight aboute,
On this lady and now on that lokinge,

⁷⁴ Geoffrey Chaucer, Trans., Nevill Coghill, *The Canterbury Tales*, (New York: Penguin Books, 1977), 32-33.

⁷⁵ *Ibid.*, 86.

Wher-so she were of toune, or of with-oute:
 And up-on cas bifel, that thorough a route
 His eye perced, and so depe it wente,
 Til on Criseyde it smoot, and ther it stente.
 And sodeynly he wax ther-with astoned,
 And gan hire bet biholde in thrifty wyse:
 ‘O mercy, god!’ thoughte he, ‘wher hastow woned,
 That art so fair and goodly to devyse?’
 That never thoughte him seen so good a sight.
 And of hir look in him ther gan to quiken
 So greet desir, and swich affeccoun,
 That in his herte botme gan to stiken
 Of hir his fixe and depe impressioun:
 Right with hir look, the spirit in his herte;
 Blissed be love that thus can folk converte!
 She, this in blak, likinge to Troylus,
 Over alle thing, he stood for to biholde;
 Ne his desir, ne wherfor he stood thus,
 Out of the temple al esiliche he went,
 Repentinge him that he hadde ever y-iaped
 Of loves folk, lest fully the descente
 Of scorn fille on him-self; but, what he mente,
 Lest it were wist on any maner side,
 His wo he gan dissimulen and hyde.⁷⁶

Once again it is the woman’s beauty that causes the emotion. Falling in love has to do with attraction and it was “the favorite conception of the troubadours...that beauty was the cause of love.”⁷⁷

In “Emare,” a Middle English lay, beauty is once again followed by love.

William Dodd writes,

Sir Cadore, a knight of Wales, one day sees from his castle a mysterious boat approach. Hastening to shore, he discovers that it is occupied only by

⁷⁶ This selection, written in Middle English, is best understood when read out loud, for, when written, the language is largely phonetic. Geoffrey Chaucer, *Troilus and Criseyde* (The Online Medieval and Classical Library, 1995) [database online]; available from <http://omacl.org/Troilus/troilus1.html>.

⁷⁷ William Dodd, *Courtly Love in Chaucer and Gower* (Cambridge: Harvard University Press, 1959), 136.

a lovely maiden. He is so overcome by her beauty that, although he knows nothing of her origin, he at once marries her.⁷⁸

Because of the maiden's beauty, not her character, Sir Cadore falls in love with her and marries her immediately.

Stories with the motif of love at first sight, unlike previously mentioned motifs, usually end happily. After falling in love, these couples usually marry and live happily for the rest of their lives. The conflicts in these stories arise at the moment the two fall in love. Usually, outside forces wish the two lovers apart. Many times, as mentioned previously, it is a betrothal to someone else that presents conflict, which gives evidence of a forbidden romance. However, these characters have not yet entered the sacred union of marriage, but are merely promised to another.

The characters believe they have found their soul mates, are deeply in love, and should be together forever. A fight to be together usually ensues and the two lovers end up together. This motif has carried on through the centuries, and, although we are a progressive, more assertive society concerning both sexes, society still holds on to the "fairy tale" dream. People still believe in love at first sight and hold on to the belief, which first found its way into English literature because of the Normans, that it will someday happen to them.

Conclusion

The question remains, "What does any of this have to do with society today?" The counterpoint to this question asks, "Where would we be today if romance had never been introduced to English literature?" By exploring both of these questions, the importance that romance had in history relates closely to society today.

⁷⁸ Ibid., 190.

Modern society is fascinated with romance. By examining media in modern culture, it is evident that television, film, literature, and other texts rely heavily on romance in order to achieve popularity and profit. Television shows and commercials produce an array of dating shows, ads for dating websites, dramatic relationships on television shows, etc. Society obsesses about finding the perfect mate and what one needs in order to do so.

Films incorporate romance into almost every genre. Even action films throw a storyline involving romance into the plot. There is the man or woman that the heroine or hero is trying to save or impress in order to win love, or give proof of love. Romantic comedies reign supreme at the box office, for they represent an ideal story that many people would love to happen to them.

The same idea exists for other aspects of the media as well. The word “love,” typed into Google.com nets about 1.56 billion hits. If you pick up a popular magazine, chances are at least one article inside deals with romance or how to look better in order to fall in love. The average song on the radio deals with romantic relationships. The list goes on.

There exists an ideal in modern society that began with the Anglo-Normans. The themes of chivalry, love at first sight, dying for love, and forbidden romance were glamorized by the Normans through literature. This tradition carried on throughout the centuries. The ideal filtered through different societies and social moral values. For example, love became more dramatized with the works of Shakespeare. In the Victorian age, women became the central pursuers of love in the works of the Bronte sisters and Jane Austen. Romance changed through the different eyes and pens of different authors

throughout history, but the ideal remained the same.

Society today can look back through the pages of history and literature and understand how and why society functions the way it does. Society can understand where certain beliefs and value systems concerning love and romance originated. Looking at aspects of the media, one can see themes of Anglo-Norman romances. One can still see chivalry, adultery, secret romances, dying for love, and love at first sight. By exploring the pages of Anglo-Norman history and literature, society can understand where these themes originated. By exploring the history of the Anglo-Normans and their beliefs and values depicted in their literature, people can better understand aspects of modern society and, in turn, better know themselves and understand modern ways of thinking.

APPENDIX A

In *Le Morte D' Arthur*, Malory includes a short entry on the likeness of love to a season. He aptly titles this section of his works "How true love is likened to summer." It reads thus,

And thus it passed on from Candlemass until after Easter, that the month of May was come, when every lusty heart beginneth to blossom, and to bring forth fruit; for like as herbs and trees bring forth fruit and flourish in May, in like wise every lusty heart that is in any manner a lover, springeth and flourisheth in lusty deeds. For it giveth unto all lovers courage, that lusty month of May, in something to constrain him to some manner of thing more in that month than any other month, for divers causes. For then all herbs and trees renew a man and woman, and likewise lovers call again to their mind old gentleness and old service, and many kind deeds that were forgotten by negligence. For like as winter rasure doth always arase and deface green summer, so fareth it by unstable love in man and woman. For in many persons there is no stability; for we may see all day, for a little blast of winter's rasure, anon we shall deface and lay apart true love for little or nought, that cost much thing; this is no wisdom nor stability, but it is feebleness of nature and great disworship, whosomever useth this. Therefore, like as May month flowereth and flourisheth in many gardens, so in like wise let every man of worship flourish his heart in this world, first unto God, and next unto the joy of them that he promised his faith unto; for there was never worshipful man of worshipful woman, but they loved one better than another; and worship in arms may never be foiled, but first reserve the honour to God, and secondly the quarrel must come of thy lady: and such love I call virtuous love. But nowadays men can not love seven night but they must have all their desires: that love may not endure by reason; for where they soon accorded and hasty heat, soon it cooleth. Right so fareth love nowadays, soon hot soon cold: there is no stability. But the old love was not so; men and women could love together seven years, and no licours lusts were between them, and then was love, truth, and faithfulness: and lo, in like wise we used love in King Arthur's days. Wherefore I liken love

nowadays unto summer and winter; for like as the one is hot and the other cold, so fareth love nowadays; therefore all ye that be lovers call unto your remembrance the month of May, like as did Queen Guenever, for whom I make here a little mention, that while she lived she was a true lover, and therefore she had a good end. Explicit liber Octodecimus. And here followeth liber xix.⁷⁹

GLOSSARY

Chivalry. A medieval religious, social, and moral code.

Didactic. Intended to teach, particularly in having moral instruction as an ulterior motive.

Hymn. A religious song or poem.

Lay or Lais. A short narrative poem in verse.

Motif. A distinctive feature or dominant idea in an artistic or literary composition.

Theme. An idea that recurs in or pervades a work of art or literature.

Troubadours. French medieval lyric poets composing and singing in Provençal in the eleventh to thirteenth centuries, especially on the theme of courtly love.

⁷⁹ Malory, 836-837.

BIBLIOGRAPHY

Primary Sources

Abrams, M.H., ed. *The Norton Anthology of English Literature*. Vol. 1. New York; London: W.W. Norton and Company, 2000.

Bede. *Beowulf on Steorarume*. Benjamin Slade, 2002-2003. Database online. Available from <http://www.heorot.dk/bede-caedmon.html>. Internet.

Capellanus, Andreas. *The Art of Courtly Love*. New York: Columbia University Press, 1960.

Chaucer, Geoffrey. *The Canterbury Tales*. Translated by Nevill Coghill. New York: Penguin Books, 1977.

_____. *Troilus and Criseyde*. The Online Medieval and Classical Library, 1995. Database online. Available from <http://omacle.org/Troilus/troilus1.html>. Internet.

de Troyes, Chrétien. *The Complete Romances of Chrétien De Troyes*. Trans. David Staines. Bloomington: Indiana University Press, 1990.

Domesday Book. Trans. G. Martin. New York: Penguin Classics, 2004.

Malory, Sir Thomas. *Le Morte D'Arthur*. New York: Random House, Inc., 1999.

Reading Borough Council, "Britain's Bayeux Tapestry," Berkshire, UK, 2000-2004, accessed from <http://www.bayeuxtapestry.org.uk/>; Internet; accessed February, 2006.

Weiss, Judith, trans. *The Birth of Romance: An Anthology: Four Twelfth Century Anglo-Norman Romances*. London: J. M. Dent and Sons Ltd., 1992.

Secondary Sources

- Baldwin, Charles. *Three Medieval Centuries of Literature in England: 1100-1400*. New York: Phaeton Press, 1968.
- Barron, W. R. J. *English Medieval Romance*. London; New York: Longman, 1987.
- Bartlett, Robert. *England Under the Norman and Angevin Kings 1075-1225*. Oxford: Clarendon Press, 200.
- Calin, William. *The French Tradition and the Literature of Medieval England*. Toronto: University of Toronto Press, 1994.
- Chibnall, Marjorie. *Anglo-Norman England 1066-1166*. New York: Basil Blackwell Inc., 1986.
- Cottle, Basil. *The Triumph of English 1350-1400*. New York: Barnes and Noble, Inc., 1969.
- Dodd, William. *Courtly Love in Chaucer and Gower*. Cambridge: Harvard University Press, 1959.
- Elton, G. R. *England, 1200-1640*. Ithaca: Cornell University Press, 1969.
- Joe, Jimmy. *Timeless Myths*. 1999. Database online. Available from <http://timelessmyths.com/arthurian/tristan.html>. Internet.
- Legge, M. Dominica. *Anglo-Norman Literature and Its Background*. Oxford: Clarendon Press, 1963.
- Lewis, C. S. *The Allegory of Love*. New York: Oxford University Press, 1936.
- Maresca, Thomas E. *Three English Epics : Studies of Troilus and Criseyde, The Faerie Queene, and Paradise Lost*. Lincoln: University of Nebraska Press, 1979.
- Matthew, D. J. A. *The Norman Conquest*. New York: Schocken Books, 1966.
- Meale, Carol M., ed. *Women and Literature in Britain*. Cambridge: Cambridge University Press, 1993.
- Mehl, Dieter. *The Middle English Romances of the Thirteenth and Fourteenth Centuries*. London: Routledge and Kegan Paul, 1968.
- Ramsey, Lee C. *Chivalric Romances*. Bloomington: Indiana University Press, 1983.
- Reeves, Compton. *Pleasures and Pastimes in Medieval England*. New York: Oxford University Press, 1998.
- Riasanovsky, Nicholas V. *The Emergence of Romanticism*. New York: Oxford

- University Press, 1992.
- Richmond, Velma Bourgeois. *The Popularity of Medieval English Romance*. Bowling Green: Bowling Green University Popular Press, 1975.
- Rowley, Trevor. *The Norman Heritage 1055-1200*. London: Routledge & Kegan Paul, 1983.
- Saul, Nigel, ed. *The Oxford Illustrated History of Medieval England*. New York: Oxford University Press, 1997.
- Schofield, William Henry. *English Literature from the Norman Conquest to Chaucer*. New York: Haskell House, 1968.
- Vising, Johan. *Anglo-Norman Language and Literature*. Westport: Greenwood Publishing Group, 1970.