

Bibliotekarstudentens nettleksikon om litteratur og medier

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Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Romance

(_sjanger) “Romance is a genre, developing from the mid-14th century, which deals with love or heroic adventures both in prose or verse form. The plots are set in distant times and distant places, remote from everyday life. The supernatural element is present in many medieval romances. [...] The plot is usually long and presents many incidents, adventures, battles, exploits. The narrative is quite vague and so is the setting (in time and in place). The characters are scarcely delineated. The heroes are good or bad knights. The female characters are always beautiful and inclined to love.” (Anna-Maria Bellomo m.fl. i <https://www.literature-no-trouble.com/medieval-romance/>; lesedato 27.11.23)

Sjangeren kjennetegnes ved “the themes of love and adventure, a certain withdrawal from their own societies on the part of both reader and romance hero, profuse sensuous detail, simplified characters (often with a suggestion of allegorical significance), a serene intermingling of the unexpected and the everyday, a complex and prolonged succession of incidents usually without a single climax, a happy ending, amplitude of proportions, a strongly enforced code of conduct to which all the characters must comply.” (Beer 1970 s. 10)

Begrepet romance er flertydig, men oftest knyttet til noe imaginært i motsetning til realistisk (Letourneux 2010 s. 183). “The term “romance” is rather slippery, but two definitions in *Webster’s Ninth New Collegiate Dictionary* give a useful summary: 1) “a medieval tale based on legend, chivalric love and adventure, or the supernatural,” and 2) “a prose narrative treating imaginary characters involved in events remote in time or place and usually heroic, adventurous, or mysterious.” ” (<https://www.spainthenandnow.com/spanish-literature/romances-of-chivalry>; lesedato 26.11.21) “Romance” var dessuten i Spania i renessansen navnet på en diktsjanger (et både lyrisk og episk dikt med bestemte regler for hvordan det skulle skrives).

Det har blitt hevdet at sjangeren er “[t]he product of two convergent traditions – the *chanson de geste* [en fransk epos-sjanger], from which it originally borrowed a number of procedures, and the historical chronicle or a certain kind of hagiography – and of the ancient epic [...] the romance arose at a time when history was

definitively replacing myth in the national collective memory.” (Martin 1995 s. 164)

Det er en “literary form, usually characterized by its treatment of chivalry, that came into being in France in the mid-12th century. It had antecedents in many prose works from classical antiquity (the so-called Greek romances), but as a distinctive genre it was developed in the context of the aristocratic courts of such patrons as Eleanor of Aquitaine. [...] in modern English the word “romance” (derived from Old French *romanz*) can mean either a medieval narrative composition or a love affair, or, again, a story about a love affair, generally one of a rather idyllic or idealized type, sometimes marked by strange or unexpected incidents and developments; and “to romance” has come to mean “to make up a story that has no connection with reality.” [...] Where exactly medieval romance writers found their material when they were not simply copying classical or pseudo-classical models is still a highly controversial issue. Parallels to certain famous stories, such as that of *Tristan and Iseult*, have been found in regions as wide apart as Persia and Ireland: in the mid-11th-century Persian epic of *Wis and Ramin* and in the Old Irish *Diarmaid and Gráinne* [...] to most English readers the term romance does carry implications of the wonderful, the miraculous, the exaggerated, and the wholly ideal.” (<https://www.britannica.com/art/romance-literature-and-performance/The-spread-and-popularity-of-romance-literature>; lesedato 12.06.23)

“Den engelske genrebetegnelse er her betydningsfull: “novels” dækker mindre – rettere sagt: noget andet – end det, vi kalder romaner. Det dækker f.eks. ikke ridderromaner, der ifølge Lennard Davis ville gå under betegnelsen “romance”.” (Nexø 2007) Begrepet brukes om en lang rekke sjangrer, f.eks. “chivalric romance”, “historical romance”, “regency romance”, “fantasy romance”, “paranormal romance” og “gaslight romance”. “Thus, a romance came to be identified as a popular tale that centered around a theme of adventure and love. These romances of Medieval times, however, are not the popular romances of today, and except for the name and the fact that love is a component in both, they bear little relation to each other.” (Ramsdell 1999 s. 5) I engelsk fungerer ordet “romance” ofte som et synonym for forskjellige typer populærlitteratur (Letourneux 2010 s. 205), først og fremst kjærlighetsromaner.

Om kjærlighetsromaner: se <https://www.litteraturogmedieleksikon.no/gallery/kjaerlighetsroman.pdf>

I 1785 skilte den engelske forfatteren Clara Reeve mellom “novel” og “romance”: “The romance is an heroic fable, which treats of fabulous persons and things. The novel is a picture of real life and manners, and of the times in which it is written. The romance in lofty and elevated language, describes what never happened nor is likely to happen.” (sitert fra <https://acourseofsteadyreading.wordpress.com/tag/clara-reeve/>; lesedato 05.04.23). “Richard Hurd in his *Letters on Chivalry and Romance* (1762) [...] To Hurd, romance is not truth but a delightful and necessary

holiday from common sense.” (<https://www.britannica.com/art/romance-literature-and-performance/The-spread-and-popularity-of-romance-literature>; lesedato 12.06.23)

“The novel is more preoccupied with representing and interpreting a known world, the romance with making apparent the hidden dreams of that world. Romance is always concerned with the fulfilment of desires – and for that reason it takes many forms: the heroic, the pastoral, the exotic, the mysterious, the dream, childhood, and total passionate love. It is usually acutely fashionable, cast in the exact mould of an age’s sensibility. Although it draws on basic human impulses it often registers with extraordinary refinement the peculiar forms and vacillations of a period. As a result it is frequently as ephemeral as fashion and, though completely beguiling to its own time, unreadable to later generations. Clara Reeve’s Euphues in *The Progress of Romance* comments on the vast French romances of the seventeenth century: “These were the books that pleased our grandmothers, whose patience in wading thro’ such tremendous volumes, may raise our surprise: for to us they appear dull, – heavy, – and uninteresting.”” (Beer 1970 s. 12)

“To all theorists and critics who make a distinction between romance and novel, realistic features such as verisimilitude, contemporaneity, ordinariness and probability belong to the novel, as opposed to enchantment, the distant past, improbability, the Gothic and the mythological, which are the stuff of romance” (Addison 2009).

Romance-tekster “offers a peculiarly precise register of the ideals and terrors of the age, particularly those which could find no other form. The romance is mimetic at a mythic level. It forms itself about the collective subconscious of an age.” (Beer 1970 s. 58)

Den kanadiske litteraturforskeren Northrop Frye hevder at romance-tekster inneholder “the perilous journey”, “the crucial struggle” og “the exaltation of the hero”: “The complete form of the romance is clearly the successful quest, and such a completed form has three main stages: the stage of the perilous journey and the preliminary minor adventures; the crucial struggle, usually some kind of battle in which either the hero or his foe, or both, must die, and the exaltation of the hero. We may call these three stages respectively, using Greek terms, the agon or conflict, the pathos or death-struggle, and the anagnorisis or discovery, the recognition of the hero, who has clearly proved himself to be a hero even if he does not survive the conflict.” (Frye sitert fra <https://grailquestremediation.weebly.com/quests-in-medieval-romance-and-the-tradition-of-the-grail.html>; lesedato 24.06.22)

“[R]epeatedly within romance, it is the moments of extreme difficulty, violence and suffering that provide narratives with their dramatic arc. As Northrop Frye wrote, the movement of romance is characteristically from darkness to light, disorder to order, winter to spring. This movement is enacted in stories of test, quest,

adventure, challenge, journey and homecoming, powerful human narratives that recur across times and places, gesturing towards the strength of hope in adversity and to the ways in which story is rooted in patterns. To focus on these large patterns, however, can mask romance's engagement with individual thinking and feeling in the moment, with the ways in which mind, body and affect respond to extreme experience of violent, disruptive or traumatic kinds. [...] Courtly, particularly French, romance offers many instances of learned fascination with inner psychology and its writing on the body, especially in the context of love. In Middle English, more 'popular' romance, by contrast, it is a critical commonplace that ideas of character are shaped not through the exploration of the inner psyche but by the gradual accruing of action. The exterior is privileged over the interior." (Corinne Saunders in https://library.oapen.org/bitstream/handle/20.500.12657/54264/Bookshelf_NBK576563.pdf; lesedato 12.06.23)

Det er bevart noen manuskripter med en "Greek Jewish romance *Joseph and Aseneth* (probably written between the first c. B.C.E. and the second c. C.E.) (<https://blogs.lse.ac.uk/lsereviewofbooks/2014/03/24/book-review-the-history-of-the-kiss-the-birth-of-popular-culture-marcel-danesi/>; lesedato 09.03.22). "Asenath is mentioned only briefly in Gen 41:45, 50 and Gen 46:20. However, her story was re-narrated as a love story written in ancient Greek some time between 100 BCE and 200 CE, likely in Egypt, and today called *Joseph and Aseneth*. This novel is more than a simple love and adventure story. It takes part in the multiform Jewish Hellenistic discourse on identity, ethics, wisdom theology, and the Biblical figures Dinah, Joseph, and Joseph's brothers. [...] In the Bible, Pharaoh honors Joseph by giving him as a wife Asenath, "the daughter of Potiphera, priest from the city of On" [...] *Joseph and Aseneth* tells of her conversion, her marriage to Joseph, and how she is saved from being raped like Dinah (Genesis 34). On the surface this is a love story that belongs to the genre of the ancient erotic novel. It follows its basic storyline in which a heroine and a hero fall in love at first sight, marry after some inner struggles, are unfortunately separated, and go through adventures and attacks on their chastity until they finally find each other through the help of a god [...] Yet here romantic love and conversion to Joseph's god are intermingled. [...] Changing concepts of gender, status, ethnos, and religion have left traces in the textual transmission of the story." (<https://jwa.org/encyclopedia/article/asenath-bible>; lesedato 09.03.22)

"Romance is probably the mode of writing that modern audiences most readily associate with the Middle Ages, yet it is a notoriously difficult term to define. Etymologically the term derives from the French *romanz*, which initially designated the narrative works composed in that vernacular that first appeared in 12th-century France. Texts usually described as "romance" typically concern chivalry, questing, romantic love, and magic. There are also various subgenres that fall under the heading of medieval romance such as the Breton lay and Arthurian romance. Romance arrives in England definitively with the Norman settlers, though a single romance in Old English, *Apollonius of Tyre*, survives from the years

immediately prior to the Norman Conquest. Many of the earliest romances are written in the Anglo-Norman dialect of French, and some of these are translated into Middle English at a later point. Romances in Middle English begin to appear regularly in the mid-14th century, and some of the most famous English romances, *Sir Gawain and the Green Knight* and the romances included in Geoffrey Chaucer's *Canterbury Tales*, for example, are composed at the end of the 1300s. [...] English romance is usually written in verse (not in prose) with over eighty verse romances surviving in Middle English. Vernacular prose romance arrives late in England, only flourishing in the second half of the 15th century. The corpus of surviving prose romances is relatively small but includes one of the most celebrated of all Middle English texts, Malory's *Morte Darthur*." (Aisling Byrne i <https://www.oxfordbibliographies.com/display/document/obo-9780199846719/obo-9780199846719-0115.xml>; lesedato 27.11.23)

"The earliest known romance, which mixes war, love, and adventure, is the northern French *Roman de Thèbes* written, about 1150, in eight-syllable lines which rhyme in couplets. [...] This tale, whose author is unknown, is about the family of Oedipus and revolves around a long siege of the Greek city of Thebes. [...] Also by an unknown author is the *Roman d'Enéas*, written about 1160, based on the Virgil's *Aeneid*, but highly embellished with fantastic adventures of young knights-errant and their sacrifices to win a woman's love. About 1184 Benoît de Sainte-More wrote the *Roman de Troie*, a poem of thirty thousand lines. Since Virgil had represented the Trojans as the ancestors of the Romans, and mediaeval men revered the Romans, it was intolerable to have the Trojans defeated. So certain Latin stories of the Trojan War were drawn upon, and Benoît portrays the Trojans as a noble and courageous race, and the Greeks as mean and treacherous; Achilles is only able to defeat Hector by stabbing him from behind. Benoît's poem is very discursive and utterly lacking in realism or intensity, but it became popular. About 1171 several unknown northern French authors produced a *Roman d'Alexandre*, written in twelve-syllable lines, from which the later French Alexandrine line was derived." (Artz 1980 s. 346)

Engelskmannen Thomas Malory skrev på 1400-tallet *Arthurs død (Le Morte d'Arthur)* om kong Arthur og ridderne av det runde bord. Fortellingen "is avowedly set in an ideal past known of only through literary sources which leave many of the customs of that time mysterious" (Beer 1970 s. 11). "The richest vein for romances proved to be the body of Celtic stories, especially those about Arthur and the Round Table. [...] They had been elaborated in Ireland and Wales and mixed with ancient Celtic tales, the whole having been given a strong coloring of Christianity and of magic" (Artz 1980 s. 347).

"Medieval romance as a genre was separate from epic or allegory, though it had elements of both. It allowed a casual interplay between history and miracle. Love and adventure in the romance were both presented through a ritualized code of conduct, but although this code was preoccupied with niceties of behaviour it

recognized and accepted irrational impulses and unforeseeable actions. The writers could encompass the marvellous and the everyday without any change of key. The romances often included complex psychological analysis – particularly in the work of writers like Chrétien de Troyes and Hartmann von Aue in his refashioning of Chrétien’s romances” (Beer 1970 s. 17).

“The Grail was invented in the mid-twelfth century by the writer Chrétien de Troyes. No mention of a grail had ever been made before. [...] What is tantalising about this appearance of the grail is that Perceval, the hero of the romance, knows exactly what it is, but he fails to tell us before the story breaks off (when Chrétien dies). Is the story allegorical? People have argued over that point for more than eight hundred years. And if allegorical, is the allegory religious? That too has never been resolved. But what we do know is that the appearance of this mysterious and haunting image was soon inspiring writers to try their hands at completing the original story or writing new ones – and in the process inventing the prose romance genre which evolved over the centuries into the modern novel.” (Haag og Haag 2004 s. 105-107)

“Many of the *chansons de geste* were commissioned by French feudal families who prided themselves on tracing their descent from chieftains of the fabulous ages of society. For example, rather at the end of the tradition in the fourteenth century the family of Lusignan employed Jean d’Arras to compile the romance of *Melusine*, telling the story of the marriage of one of their great chiefs to a fairy who every Saturday took the form of a serpent. Such late *chansons de geste* are often scarcely distinguishable from romance. By this period romance is an inclusive, not a defining term. But it is possible to distinguish between the two interconnected forms at an earlier period before romance had become dominant.” (Beer 1970 s. 24)

“The old French epic, the *chanson de geste*, finds its noblest form in the *Chanson de Roland*. In England, *The Battle of Maldon* shows some of the same respect for loyalty and prowess but without the individual passions of *Roland*. The *chanson de geste* is essentially active, martial, peopled by men and heroes; the romance tends to be contemplative and to give a major role to women and to affairs of love. True, combat is still the test of the romance hero but the motivation for combat has to some extent changed. Whereas the *chanson de geste* hero fights in a public cause, the romance hero usually fights for a private ideal of behaviour. Moreover, combat is no longer the central crisis, even in a work like *Sir Gawain and the Green Knight* where the fight provides the climax of the action. The increased role of women and the emphasis on sexual love chiefly distinguish the Arthurian romance from earlier related Carolingian literature. This helped to establish the ‘feminine’ temper of the genre. At its worst, this has turned the romance into indolent and self-regarding entertainment, as in the late seventeenth century. At its best, however, it has given great importance to individualism and to human relatedness, to discrimination and passion.” (Beer 1970 s. 24-25)

“Rosamund Tuve’s reminder (in *Allegorical Imagery*) that sexual love, in its rarefied expression, courtly love, is by no means the only form of ideal love the romances demonstrate to us: “we read a great deal about love as that term embraces an endless variety of human affections – the poignancy of the relationship between Gawain and Lancelot, the love Galehaut bore Lancelot, sudden ungovernable desires or *folies*, consistently faithful devotion, the protective love of powerful beings like the Lady of the Lake, love especially intense between leader and men, especially resilient between brothers, especially tender between parents and children.” (p. 375) Just as the romance absorbed many elements of the *chanson de geste*, so it absorbed and used classical epic and biblical history. The allusions may be naively indiscriminating, as in the Scottish metrical romance, *Lancelot of the Laik*, where we meet a ‘stranger knight’, Sir Priamus who is the son of a prince who rebelled against Rome, of the blood of Alexander and Hector of Troy, related also to Judas and Joshua, and heir to Africa.” (Beer 1970 s. 25)

“The greatest tragic love story found as a romance theme is that of Tristan and Iseult. It was given the form in which it has become known to succeeding generations in about 1150-60 by an otherwise unknown Old French poet whose work, although lost, can be reconstructed in its essentials from surviving early versions based upon it. Probably closest in spirit to the original is the fragmentary version of c. 1170-90 by the Norman poet Bérout. From this it can be inferred that the archetypal poem told the story of an all-absorbing passion caused by a magic potion, a passion stronger than death yet unable to triumph over the feudal order to which the heroes belong. The story ended with Iseult’s death in the embrace of her dying lover and with the symbol of two trees growing from the graves of the lovers and intertwining their branches so closely that they could never be separated. Most later versions, including a courtly version by an Anglo-Norman poet known only as Thomas, attempt to resolve the tragic conflict in favour of the sovereignty of passion and to turn the magic potion into a mere symbol. Gottfried von Strassburg’s German version, *Tristan und Isolde* (c. 1210), based on Thomas, is one of the great courtly romances of the Middle Ages [...] love is set up as the supreme value and as the object of the lovers’ worship” (<https://www.britannica.com/art/romance-literature-and-performance/The-spread-and-popularity-of-romance-literature>; lesedato 12.06.23).

“[T]he theme that has left the deepest impress on romance is that of a happy resolution, after many trials and manifold dangers, of lovers’ difficulties. [...] A variant on the theme of separation and reunion is found in the romance of *Floire et Blancheflor* (c. 1170), in which Floire, son of the Saracen “king” of Spain, is parted by his parents from Blancheflor, daughter of a Christian slave of noble birth, who is sold to foreign slave dealers. He traces her to a tower where maidens destined for the sultan’s harem are kept, and the two are reunited when he gains access to her there by hiding in a basket of flowers. This romance was translated into Middle High German, Middle Dutch, Norse, and Middle English (as *Floris and Blancheflur*, c. 1250) [...] The theme of a knight who undertakes adventures to

prove to his lady that he is worthy of her love is represented by a variety of romances including the *Ipomedon* (1174-90) of Hue de Rotelande and the anonymous mid-13th-century Anglo-Norman *Gui de Warewic*. Finally, there are many examples of the “persecuted heroine” theme [...] In the 14th century, when chivalry enjoyed a new vogue as a social ideal and the great orders of secular chivalry were founded, the romance writers, to judge from what is known of the voluminous *Perceforest* (written c. 1330 and still unpublished in its entirety), evolved an acceptable compromise between the knight’s duty to his king, to his lady, and to God. Chivalry as an exalted ideal of conduct finds its highest expression in the anonymous Middle English *Sir Gawayne and the Grene Knight* (c. 1370), whose fantastic beheading scene (presumably taken from a lost French prose romance source) is made to illustrate the fidelity to the pledged word, the trust in God, and the unshakable courage that should characterize the knight.” (<https://www.britannica.com/art/romance-literature-and-performance/The-spread-and-popularity-of-romance-literature>; lesedato 12.06.23)

“The Arthurian prose romances were influential in both Italy and Spain; and this favoured the development in these countries of works best described as romans d’aventure, with their constantly growing interest in tournaments, enchantments, single combat between knights, love intrigues, and rambling adventures. In Italy, early prose compilations of Old French epic material from the Charlemagne cycle were subsequently assimilated to the other great bodies of medieval French narrative fiction and infused with the spirit of Arthurian prose romance. [...] In Spain the significant development is the appearance, as early as the 14th, or even the 13th, century, of a native prose romance, the *Amadis de Gaula*. Arthurian in spirit but not in setting and with a freely invented episodic content, this work, in the form given to it by Garci Rodríguez de Montalvo in its first known edition of 1508, captured the imagination of the polite society of western Europe by its blend of heroic and incredible feats of arms and tender sentiment and by its exaltation of an idealized and refined concept of chivalry. Quickly translated and adapted into French, Italian, Dutch, and English and followed by numerous sequels and imitations in Spanish and Portuguese, it remained influential for more than four centuries, greatly affecting the outlook and sensibility of western society.” (<https://www.britannica.com/art/romance-literature-and-performance/The-spread-and-popularity-of-romance-literature>; lesedato 12.06.23)

“As has been seen, in the later Middle Ages the prose romances were influential in France, Italy, and Spain, as well as in England; and the advent of the printed book made them available to a still wider audience. [...] The new Spanish romances continued to enjoy international popularity until well into the 17th century and in France gave rise to compendious sentimental romances with an adventurous, pastoral, or pseudo-historical colouring popular with Parisian salon society until c. 1660.” (<https://www.britannica.com/art/romance-literature-and-performance/The-spread-and-popularity-of-romance-literature>; lesedato 12.06.23)

“Medieval romance began in the 12th century when clerks, working for aristocratic patrons, often ladies of royal birth such as Eleanor of Aquitaine and her daughters, Marie de Champagne and Matilda, wife of Henry the Lion, duke of Saxony, began to write for a leisured and refined society. Like the courtly lyric, romance was a vehicle of a new aristocratic culture which, based in France, spread to other parts of western Europe. Translations and adaptations of French romances appear early in German: the *Roman d’Enéas*, in a version written by Heinrich von Veldeke before 1186, and the archetypal Tristan romance in Eilhart von Oberg’s *Tristan* of c. 1170-80. In England many French romances were adapted, sometimes very freely, into English verse and prose from the late 13th to the 15th century; but by far the most important English contribution to the development and popularization of romance was the adaptation of a number of French Arthurian romances completed by Sir Thomas Malory in 1469-70 and published in 1485 by William Caxton under the title of *Le Morte Darthur*.” (<https://www.britannica.com/art/romance-literature-and-performance/The-spread-and-popularity-of-romance-literature>; lesedato 12.06.23)

“The affects of love – the movement of the spirits out of and into the heart in response to strong feeling, and the consequences of that movement, especially swooning, are integral to romance’s imaginative worlds. [...] Romances treat and play with mind, body and affect to create textures of extreme experience and offer interpretative emphases across different thematic groups: love narratives; works focused on the testing of virtue or the penitential quest; romances treating encounters with the other or faery world.” (Corinne Saunders i https://library.oapen.org/bitstream/handle/20.500.12657/54264/Bookshelf_NBK576563.pdf; lesedato 12.06.23)

“The early Middle English romance *Floris and Blanchefleur* (c. 1250) [...] Its focus on the love, separation and reunion of its fair, child-like lovers is archetypal [...] The responses of heart and mind to traumatic moments are carefully manipulated in relation to the plot, with swooning placed to signal extreme feeling, balanced out by the active will to save the life of the beloved.” (Corinne Saunders i https://library.oapen.org/bitstream/handle/20.500.12657/54264/Bookshelf_NBK576563.pdf; lesedato 12.06.23)

“*Amis and Amiloun* (late thirteenth century) [...] presses to their limits the motifs of testing, penance and virtuous reward. Here trauma is intensely physical: the leprosy of Amiloun and its cure through the killing of Amis’s children. Exterior and interior are connected from the start through the physical likeness that mirrors the deep friendship of Amis and Amiloun and the beauty that reflects their virtue. Bonds between them are psychic and physical: Amis dreams his friend is attacked by wild beasts in the forest, to discover him in despair; and Amis’s claim that he has contracted ‘a malady that mengeth al [his] blod’ in order to avoid sleeping with the wife of the friend whose place he has taken is eerily fulfilled in Amiloun’s actual leprosy. Amiloun’s wrongful taking on of his friend’s battle is depicted in

terms that emphasize the workings of intellect and feeling as Amiloun places love and duty above the prophetic warning he hears. [...] the children's innocent blood, like Christ's, restores the sufferer, and the sacrifice, deeply disturbing as it is, functions to prove Amis's love for his friend above himself, re-enacting the Saviour's sacrifice for humankind. Virtue of course is rewarded: the children are miraculously restored [...] The patterns of testing, sacrifice, penance, steadfastness and miracle interweave" (Corinne Saunders i https://library.oapen.org/bitstream/handle/20.500.12657/54264/Bookshelf_NBK576563.pdf; lesedato 12.06.23).

Franskmannen Adenet le Roi skrev på 1200-tallet *Cléomadès* "a romance about a flying wooden horse, written at the suggestion of Marie de Brabant, daughter of his old patron and queen of Philip III" (<http://www.cosmovisions.com/Adenes.htm>; lesedato 24.02.21). Hesten er av ibenholt med en mekanisme innvendig, og tar med seg alle som setter seg på den til forskjellige eventyr. Verket består av ca. 19.000 verselinjer.

"[A]s the literature of medieval romance began to blossom in the 12th century, a sophisticated culture of courtly behaviour between men and women began to change the idealised image of a knight. [...] In every romance there will be a new knight who is the greatest of all, and he will love and be loved by a new lady who is the most beautiful." (Laura Ashe i <https://www.bl.uk/medieval-literature/articles/love-and-chivalry-in-the-middle-ages>; lesedato 13.06.23)

Hypnerotomachia Poliphili (*Poliphilus' drøm*) er "an archaeological romance by Francesco Colonna published by Aldus Manutius in 1499. The novel takes the form of a dream which includes altars with classical inscriptions, obelisks bearing Egyptian hieroglyphs, columns, pyramids, triumphal arches, temples, antique religious ceremonies, and *à l'antique* props of all sorts, including a series of triumphal processions. [...] The book enjoyed enormous popularity and ran into four French editions before 1600 and was incompletely translated into English in 1592." (Strong 1984 s. 45-46)

"[K]anskje kunne vi bruke det engelske omgrepet "romance" om den [dvs. Johan Falkbergets litteratur]? Han vev nemlig saman utruleg detaljert historisk kunnskap med legendestoff, og personane hans blir etter kvart ladde med mytiske eigenskapar" (Jan Inge Sørbo om Falkberget, i *Morgenbladet* 26. oktober–1. november 2007 s. 45).

Om ridderromaner: se <https://www.litteraturogmedieleksikon.no/gallery/ridderroman.pdf>

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