

Chapter 1 : Chivalry | Define Chivalry at calendrierdelascience.com

Chivalry in English literature Chaucer, Malory, Spenser and Shakespeare William Henry Schofield. PREFACE. THE following lectures were delivered in French at the Sorbonne, and in English at the University of Copenhagen, during the spring of

Catholicism, as an institution, had then succumbed before violent attack; hence forth Protestants alone were to occupy the throne and rule the Established Church. Scholasticism had reluctantly recoiled before the onslaught of humanists; collegiate discipline was to be increasingly broadened by new science. Parochialism, after long waiting, had ceased to characterize English speech; few Englishmen in the future were to write Latin or French; fate promised universality to the mother-tongue. Nationalism had at last stirred the hearts of men of every rank, and writers had appeared in whom all English-speaking peoples will forever rejoice. One had come who far surpasses every other of his countrymen in wide renown. Shakespeare was born eleven years after Spenser, and survived him by seventeen. For thirty-five years both lived under the same sovereign, with their eyes on the same court. Yet there was a social gulf between them. The one was an ambitious suitor to Elizabeth for offices of note; the other gained humble success acting at her command. The one wrote for the applause of refined circles, and associated on intimate terms with distinguished nobles; the other, though he had a great patron and close acquaintances among the aristocracy, made a business of purveying plays to the general public, and appearing in them for pecuniary gain, "a motley to the view. And there, though last not least, is Action; A gentler shepherd may nowhere be found, Whose muse, full of high thoughts invention, Doth like himself heroically sound. Shakespeare had just begun his poetic career when the following words appeared in the Faery Queen: Gold all is not that doth golden seem; Ne all good knights that shake well speare and shield. The worth of all men by their end esteem, And then due praise or due reproach him yield. Still, this at least is clear: He was of the purest blood royal of poets, and endowed with riches of the imagination surpassing all the high-born whom he admired, yet with what he "most possessed" he was "contented least. He cultivated a noble patron, and became his affectionate friend. He strove for wealth, and secured a landed estate. His comrades spoke of his "civil demeanour;" they noted his sweetness, uprightness, and honesty, his "open and free nature;" they called his expressions, his verse, and him himself, by his own favourite term of commendation, "gentle. We may confidently say of him, as Antony did of noble Brutus: I will not lodge thee by Chaucer, or Spenser, or bid Beaumont lie A little farther off to make thee room: Thou art a monument without a tomb, And art alive still, while thy book doth live, And we have wits to read and praise to give. Evidently, it was by what he calls "gentle verse," not by plays, that he expected to win recognition in the world of the great. She conjures him by "knighthood and gentry," as well as by other oaths. O shame to knighthood and to shining arms! He himself was then seeking a golden coat to dignify his posterity. He makes Tarquin of Rome echo his personal preoccupation with the advantage it would procure. For Troilus and Cressida, as for Lucrece, Shakespeare had the example of Chaucer, and for Pericles that of Gower, so that he was naturally disposed to fill these plays with feudal anachronisms, as his predecessors had filled their poems on the same themes. Shakespeare, it should not be forgotten, was obliged to make a close study of the age of chivalry before being able to write his historical works. Of these King John, Richard II, the two parts of Henry IV, Henry F, the three parts of Henry VI, and Richard III nine plays, all written before he had reached middle life concern themselves with a period when chivalry was a living force, and it would have been impossible for anyone to picture properly the courtly events of that time and not hold the mirror up to knightly practice and sentiment. The facts, first, that Shakespeare chose to write these plays, and then, that he described the scenes of mediaeval life therein contained with glad zest, sufficiently attest his sympathy for that lofty manner of envisaging duty which illumines the epoch with a splendid light. He walked cheerfully and long in the open air of the Middle Ages, and his whole face was tanned by the sun of chivalry. Often, for example, he refers to the dubbing of knights, laying particular emphasis on this honour when done before, during, or after a battle, as a stimulant to courage. Robert Faulconbridge was knighted "by the honour-giving hand of Cœur-de-lion Henry V promised before Agincourt that that day would "gentle the condition" of those who shed their blood

with him; they should be his brothers. When a herald gave him the numbers of the French who were slain in this conflict, he remarked: Edward Plantagenet, arise a knight; And learn this lesson, draw thy sword in right. Once dubbed, the knight had above all to defend his honour, which sometimes led him to demand a trial by combat to settle a dispute with another person of similar rank. Richard II begins with an appeal to the king for such a contest of strength. Henry Bolingbroke, afterwards Henry IV, accuses Thomas Mowbray of high treason, and begs to be allowed to prove by his sword that what he says is true. He denounces Bolingbroke as a "foul liar," while he undertakes "to prove [himself] a loyal gentleman. On the day appointed, the lists are arranged, and all proceeds in due order. The marshal demands public statement of his cause on the part of each champion, and makes him swear to its justice on the sacred oath of knighthood, "which God defend a knight should violate. Heralds proclaim that each is ready, "on pain to be found false and recreant," to prove his adversary traitorous or disloyal. The combatants are on the point of setting forward. Of other scenes of the same sort, the most notable is that near the end of King Lear, where we have a trial by combat executed in the manner of the fourteenth century. Openly before the court, the heroic Edgar proclaims his half-brother Edmund "a most toad-spotted traitor. Edmund, scorning to take advantage of the rule of knighthood which excused him from fighting "an unknown opposite," repudiates the accusation of treason, and tosses back to his enemy "the hell-hated lie. On one occasion, Lord Herbert relates: Some of these duels were so famous in England that Shakespeare must have heard them discussed, particularly since Lord Herbert belonged to the circle of the Earl of Southampton, and was intimate with Sir Thomas Lucy of Charlecote, near Stratford-on-Avon. He was then bold enough to send a trumpeter to the camp of the opposing army of Spain, to challenge any Spanish soldier to meet him before the hosts and to "fight a single combat for the sake of his mistress. If there be one amongst the fairists of Greece That holds his honour higher than his ease. That seeks his praise more than he fears his peril, That knows his valour, and knows not his fear. That loves his mistress more than in confession. Hector, in view of Trojans and of Greeks, Shall make it good, or do his best to do it. He hath a lady, wiser, fairer, truer, Than ever Greek did compass in his arms. Nestor in mediaeval armour righting in the lists for his lady! Brother, you have a vice of mercy in you, Which better fits a lion than a man. What vice is that, good Troilus? Chide me for it. When many times the captive Grecian falls, Even in the fan and wind of your fair sword, You bid them rise and live. Fools play, by heaven, Hector! Hector, however, is shown the opposite of fair play by Achilles. After the last great battle, believing himself alone on the field, the hero takes off his helmet and hangs his shield behind him. Then Achilles approaches suddenly, and, even though Hector makes appeal: If it be so, yet bragless let it be; Great Hector was a man as good as he. Hector was "worthy," and it was wholly "in the vein of chivalry" that he avowed: Mine honour keeps the weather of my fate. Life every man holds dear; but the dear man Holds honour far more precious-dear than life. III "THERE are," wrote Hallam, "if I may so say, three powerful spirits which have from time to time moved over the face of the waters, and given a predominant impulse to the moral sentiments and energies of man kind. These are the spirits of liberty, of religion, and of honour. It was the principal business of chivalry to animate and cherish the last of these three. And what ever high magnanimous energy the love of liberty or religious zeal has ever imparted was equalled by the exquisite sense of honour which this institution preserved. The word occurs throughout his plays. He seems hardly to have been able to conceive a great man of action save in a chivalric light. While we are not surprised to have a mediaeval English king like Henry V declare that he is not "covetous for gold" or fine garments, but that "if it be a sin to covet honour," he is "the most offending soul alive," we do not look for such sentiments from warriors of Rome. Shakespeare, nevertheless, represents Antony as brooding on his honour, which called him from Cleopatra, who had caught him "in her strong toil of grace," and puts into the mouth of Enobarbus memorable words on loyalty: The loyalty well held to fools does make Our faith mere folly: Still more remarkable is the way in which the poet pictures Brutus as "a very perfect gentle knight. When Cassius comes to incite him to oppose Caesar, the hero declares: If it be aught toward the general good, Set honour in one eye, and death the other, And I will look on both indifferently; For, let the gods so speed me as I love The name of honour more than I fear death. Brutus will not demand oaths of his fellow conspirators; he thinks they need no other bond than to have "spoke the word," no other oath than "honesty to honesty engaged. Brutus is an honourable man; So are they all, all

honourable men. And he puts the case so craftily dwelling on the "gracious drops" of pity that the citizens, previously ready to accept the situation because of their confidence in Brutus, break out scornfully, in words that evince an old-time knightly contrast: They were traitors; honourable men! They were villains, murderers. Brutus was "noble, wise, valiant and honest. Portia observed that he was not then himself, "gentle Brutus. Antonio, at the beginning of the play, shows himself willing to serve his friend to the extreme of his means, "if it stand. Who shall go about To cozen fortune, and be honourable Without the stamp of merit? Let none presume To wear an undeserved dignity. And that clear honour Were purchased by the merit of the wearer! How many then should cover that stand bare! How many be commanded that command! Even so it was with his glorification of mercy. Wilt thou draw near the nature of the gods? Draw near them then in being merciful. And he but naked, though locked up in steel, Whose conscience with injustice is corrupted. Apart from the chivalric thought in this passage, one is struck by the figures of its expression, drawn as they are from knightly accoutrement.

Chapter 2 : Chivalry - Wikipedia

The following lectures were delivered in French at the Sorbonne, and in English at the University of Copenhagen, during the spring of They have been revised and enlarged for publication. Part of the last lecture appeared in the Revue de Paris (July 1,) under the heading Le "Gentleman.

How often have you muttered this phrase when thinking of something and wished that things could just be like they used to be. A common sentiment, it is actually responsible for distorting the realities of our collective past because it makes us think that everything "then" was a lot nicer, a lot simpler, and maybe just plain better than how things are now. Yet in point of fact, the idealistic history we imagine is almost always entirely false and it is the job of historians to sift through that illusory past and figure out where romanticism ends and actual history begins. In *Chivalry in Medieval England*, Nigel Saul aspires to these aims as he discusses one of the most distorted topics in medieval history: Although not without its minor faults, Saul delivers on his promise to separate the common impression of chivalry as a fantastical code of conduct for brave and heroic knights from the reality that it was an aristocratic lifestyle with frequent internal contradictions which were often openly acknowledged and accepted by the contemporaries who practiced it. Chivalry as a concept emerged around the 10th century AD in France when the Christian church began attempting to regulate the violence endemic to Frankish society. The term comes from the French word *chevalier*, or "knight", who derives his name from *cheval*, or horse. Although the exact origins of the term "knight" are unknown—*cniht* in Old English and *knecht* in German both refer to a "servant" or "bondsmen"—the fact remains that the concept of a servant-soldier fighting on horseback is the central concept of chivalry; peasants need not apply. Then over time, because the Frankish clan structure combined with Western Christian practices, a martial elite arose which came to view violence as its primary and hereditary profession. It was this violence that the church attempted to regulate, giving rise to a code meant for those horse-bound "knights" which later became known as chivalry. Before that time, there is no indication that chivalry as a concept existed in England as there was no strong tradition of horse-bound elite warfare. Although there were exceptions, the Anglo-Saxons as a rule fought on foot while the victorious Normans came with horses, moderately heavy armor, lances, and comparatively organized battle tactics. It was therefore the Norman elite with their social, cultural, economic, and political practices who would develop and perpetuate the chivalric lifestyle in England. As Saul notes in his introduction, his primary aim is to discuss this English aristocracy of the Middle Ages who put chivalry center-stage. In his 18 chapters plus a rather brief introduction and conclusion his discussion ranges broadly across chivalric practice and experience to illuminate the relationship between chivalry and the main political, military, social, and artistic currents of the day. Intertwined with these topical discussions is a loose chronological narrative of its aforementioned origins through its practice and eventual decline in medieval England from the 11th to 16th centuries. Through the very creative and effective use of historical accounts, government records, paintings, and epic poems, Saul does an excellent job of covering each topic he chooses to discuss. His narrative and most of his topical discussions though, while well-researched and excellently presented, are not groundbreaking in terms of historical conclusions. In Chapter 14, for example, he agrees with the current opinion that chivalry rendered the position of aristocratic women in society rather ambiguous. This is because, while they were made objects of reverence and therefore could wield power over men desirous of their company, they were at the same time relegated to the position of appendages to men in a hyper-masculine martial society. Moreover, as chivalry became more stylized, women were increasingly restricted in their behavior because any deviation from the chivalric ideal of the passive, beautiful female was gradually more unacceptable. The higher the pedestal, it seems, the harder the fall. Similarly, in Chapter 11 he discusses the extremely ambiguous relationship between Christianity and chivalry. Chivalry was itself a vocation of secular figures—knights being feudal vassals of political leaders—and yet religion and religious practice were endemic to the lifestyle. Knights were expected to be fully active Christians and were limited by its prohibitions just like any other gentile. However, they could also be guilty of terrible atrocities, generating a tension that was often acknowledged but never really solved. Usually concessions were made by Christian

figures in specific situations as Saul discusses in Chapter 12, killing enemies while on crusade was acceptable because they were heretics and thus outside the Christian hierarchy while knights stayed their hand against enemy knights whenever advantageous. This dispensation, however, did not extend to the peasantry who were often slaughtered unremittingly whenever they were deemed in the way. Yet again, none of this is particularly new. This fallacy came about with the "re-discovery" of chivalry in the Victorian Era when the idea was embraced by an increasingly politically marginalized aristocracy and authors who wanted to spin creative tales of pageantry and adventure. As such, our impression that knights roamed the countryside in highly stylized accoutrements battling evil and selflessly saving those in need is the product of art or literature generated long after chivalry ceased to be a factor on the battlefield. Really one need only to attend the nearest Renaissance fair or turn on the latest movie depicting medieval warfare to see just how pervasive this misimpression really is. Saul hits home the fact that, beyond all else, when discussing chivalry one must never forget the reality that medieval knights fought with a tacit understanding that pragmatism could overrule ceremony wherever necessary. If saving an enemy knight from slaughter was deemed financially or politically favorable, the knight could survive, but certainly not for altruistic reasons; the reward was either land, gold, or war booty. It is this reality that historians often overlook, and so it is this discussion that makes Saul valuable. These factors combined, Chivalry in Medieval England is undoubtedly a must-read for anyone trying to understand what chivalry is and what it really meant to those who practiced it.

Chapter 3 : Chivalry in English literature. Chaucer, Malory, Spenser and Shakespeare

This course is taken primarily by 3rd and 4th year students. They examine texts that scrutinize the chivalric code. It includes texts in translation and in Middle English. The Quickwrite must be on the reading due for that day (except where noted otherwise). I will not accept late Quickwrites.

Medieval epic[edit] The medieval romance developed out of the medieval epic, in particular the Matter of France developing out of such tales as the Chanson de Geste , with intermediate forms where the feudal bonds of loyalty had giants, or a magical horn, added to the plot. The entire Matter of France derived from known figures, and suffered somewhat because their descendants had an interest in the tales that were told of their ancestors, unlike the Matter of Britain. Richard Coeur de Lion reappeared in romance, endowed with a fairy mother who arrived in a ship with silk sails and departed when forced to behold the sacrament, bare-handed combat with a lion, magical rings, and prophetic dreams. Many early tales had the knight, such as Sir Launfal , meet with fairy ladies, and Huon of Bordeaux is aided by King Oberon , [26] but these fairy characters were transformed, more and more often, into wizards and enchantresses. Sir Gawain and the Green Knight is a late tale, but the Green Knight himself is an otherworldly being. As time progressed, a new persecutor appeared: It is the most ancient prototype of an Italian singing fairy tale by an anonymous Tuscan author. It tells the story of a young Italian knight, depleted for its "magnanimitas", who gets the love of a fairy. When he loses this love because he does not comply with his conditions, Gherardino reconquers his lady after a series of labours, including the prison where he is rescued by another woman and a tournament where he wins. Another work of a second anonymous Italian author that is worth mentioning is I storia di Tre Giovani Disperati e di Tre Fate "Story of three desperate boys and three fairies". Classical origins[edit] Some romances, such as Apollonius of Tyre , show classical pagan origins. It was introduced to the romance by Chretien de Troyes , combining it with the Matter of Britain, new to French poets. Forms of the High Middle Ages[edit] During the early 13th century, romances were increasingly written as prose, and extensively amplified through cycles of continuation. These were collated in the vast, polymorphous manuscript witnesses comprising what is now known as the Vulgate Cycle , with the romance of La Mort le Roi Artu c. Prose literature thus increasingly dominated the expression of romance narrative in the later Middle Ages, at least until the resurgence of verse during the high Renaissance in the oeuvres of Ludovico Ariosto , Torquato Tasso , and Edmund Spenser. The genre began in thirteenth-century Norway with translations of French chansons de geste; it soon expanded to similar indigenous creations. Late Medieval and Renaissance forms[edit] In late medieval and Renaissance high culture, the important European literary trend was to fantastic fictions in the mode of Romance. The romances were freely drawn upon for royal pageantry. Hudibras also lampoons the faded conventions of chivalrous romance, from an ironic, consciously realistic viewpoint. In the Renaissance , also, the romance genre was bitterly attacked as barbarous and silly by the humanists , who exalted Greek and Latin classics and classical forms, an attack that was not in that century very effective among the common readers. Related forms[edit] The Acritic songs dealing with Digenis Acritas and his fellow frontiersmen resemble much the chanson de geste, though they developed simultaneously but separately. These songs dealt with the hardships and adventures of the border guards of the Eastern Roman Empire Byzantium - including their love affairs - and where a predominantly oral tradition which survived in the Balkans and Anatolia until modern times. This genre may have intermingled with its Western counterparts during the long occupation of Byzantine territories by French and Italian knights after the 4th crusade. This is suggested by later works in the Greek language which show influences from both traditions. Relationship to modern "romantic fiction"[edit] In later Romances, particularly those of French origin, there is a marked tendency to emphasize themes of courtly love , such as faithfulness in adversity. With a female protagonist, during the rise of Romanticism the depiction of the course of such a courtship within contemporary conventions of realism , the female equivalent of the " novel of education ", informs much Romantic fiction. Nathaniel Hawthorne used the term to distinguish his works as romances rather than novels, [51] and literary criticism of the 19th century often accepted the contrast between the romance and the novel, in such works as H. It was translated twenty-two times into

English, 20 times into German, and into many other European languages, including modern Icelandic in Their influence on authors such as J. Tolkien , William Morris and Poul Anderson and on the subsequent modern fantasy genre is considerable. Modern usage of term "romance" usually refer to the romance novel , which is a subgenre that focuses on the relationship and romantic love between two people; these novels must have an "emotionally satisfying and optimistic ending. Modern works may differentiate from love-story as romance into different genres, such as planetary romance or Ruritanian romance. Science fiction was, for a time, termed scientific romance , and gaslamp fantasy is sometimes termed gaslight romance.

Chapter 4 : Medieval English Literature: Chivalry (English) - Cornell College

Chivalry, or the chivalric code, is an informal, varying code of conduct developed between and , never decided on or summarized in a single document, associated with the medieval Christian institution of knighthood; knights' and gentlewomen's behaviours were governed [when?] by chivalrous social codes.

Queen Philippa and the Duchess Blanche: His growing seriousness and exaltation of Truth: The Squire and his Tale: His views of "gentillesse": His chivalry, the best of his own time, and the best of his own life. His association with the Earl of Warwick: His imprisonment and death: Conditions of the time: Tristram as a hunter: The repentance of Launcelot and Guinevere Merry England: His life and aspirations: Moral purpose of the "Faery Queen": His eagerness for fame: Exaltation of "virtuous and gentle discipline": Appeal to "gentle and noble persons": His views on love: New combination of learning and chivalry: The scholar and the gentleman: Sidney a true model of "worth": Mediaeval sentiment in "The Rape of Lucrece": Outer aspects of chivalry in various works: Lord Herbert of Cherbury and Hector: Knightly figures in historical plays: Hotspur and Prince Hal: The " Order of Chivalry" and the "Law of Arms": Chivalric love prefigured that which he exalted: His presentation of love similar to Chaucers, unlike Bacons: Some of his heroines: His thoughts on the relations of blood and virtue, fortune and merit, art and nature, honour and goodness: The characteristics of gentlemen: A summary comparison of the attitudes of Chaucer, Malory, Spenser, and Shakespeare towards chivalry. Contrast of French and English chivalry: The English ideal of the gentleman: This fact is set forth clearly by Leon Gautier in his distinguished book, *La Chevalerie*. An eminent English critic, John Addington Symonds, has written to the same effect: Feudalism was a form of social organization based upon military principles. Chivalry was an ideal binding men together by participation in potent spiritual enthusiasms. Feudalism was the bare reality of mediaeval life. Chivalry was the golden dream of possibilities which hovered above the eyes of mediaeval men and women, ennobling their aspirations, but finding its truest expression less in actual existence than in legend and literature. The pages of feudal history tell a dismal tale of warfare, cruelty, oppression, and ill-regulated passions. The chivalrous romances present sunny pictures of courtesy and generosity and self-subordination to exalted aims. It is always thus. The spirit wars against the flesh, the idea against the fact, in the lives of nations as well as of individuals. Christianity itself, in theory, is far different from the practice of the Christian commonwealths. Yet, who shall say that the spirit in this warfare is not real, or that the idea is impotent? Even so chivalry, though rarely realized in its pure beauty, though scarcely to be seized outside the songs of poets, and the fictions of romancers, was the spiritual force which gave its value to the institutions and the deeds of feudalism. Whatever was most noble in the self-devotion of Crusaders; most beneficial to the world in the foundation of the knightly orders; most brilliant in the lives of Richard, the Edwards, Tancred, Godfrey of Bouillon; most enthusiastic in the lives of Rudel, Dante, Petrarch; most humane in the courtesy of the Black Prince; most splendid in the courage of Bayard; in the gallantry of Gaston de Foix; in the constancy of Sir Walter Manny; in the loyalty of Blondel; in the piety of St. Louis may be claimed by the evanescent and impalpable yet potent spirit which we call chivalry. The true knight gave up all thought himself. The investiture of a knight was no less truly a consecration to high unselfish aims for life than was the ordination of a priest. As a result, early writers on chivalry strongly insisted that a knight should possess certain virtues, such as mercy, meekness, and pity, in addition to loyalty faithfulness, and truth, which are an essential part of any Christian code. If Froissart and the other chroniclers the poets of his time admire and exalt chivalry so highly, it is because they perceive that in subjecting kings themselves to the duties of chivalry, and in placing the whole career of a knight between the two extreme limits of the romance which was read to him in his youth, and the chronicle by which his life was judged at its end, they succeeded in giving to letters in the feudal world a more exalted place than that which they had ever attained in Greece or Rome. Happily, they had power to make the watchword "In the Name of Honour" seem coincident with "In His Name," and were able to perform miracles of regeneration by grafting Christ-like tenderness on man-like force. My object in these lectures is to show, if I can, by an examination of the life and works of four celebrated English writers, how the ideal of French chivalry entered into English literature and

thereby affected the attitude of the English-speaking world. I shall endeavour to explain why this ideal underwent certain modifications in its adopted home, so that it led to a somewhat different conception of aristocratic conduct from that to which it owed its origin, and how, thus modified, it still determines our standards for a "Gentleman. They are as unlike as could well be in style and temperament; but they have this in common, to the advantage of our grouping, that they all loved chivalry sincerely, with glad recognition of its noble aim. If these distinctions are just, they imply a large variety in the presentation of the theme, a striking diversity in emphasis on its salient features, a splendid manifestation of its power of appeal.

Chapter 5 : Chivalry in English Literature

Chivalry in literature, English literature, History and criticism, Criticism and interpretation, Chivalry, Accessible book, Chevalerie dans la litterature, Litterature anglaise, Early modern, Histoire et critique.

Important Features of the Assignment: Gains familiarity with one or more disciplines through use of discipline-specific resources Encourages critical thinking through use of appropriate analytical tools Interpretation and insight are generated through explaining how the information deepened the understanding of the text Requires proper documentation and citations Demonstrates understanding of scholarly and popular sources in the annotated bibliography. Requires integrating and synthesizing information Description of Assignments: Information Literacy quickwrites take the place of a traditional quiz; I have designed this assignment so that you: You must hand in the Quickwrite at the beginning of class The Quickwrite must be on the reading due for that day except where noted otherwise. I will not accept late Quickwrites. However, during one week I allow any student to hand in one additional Quickwrite as a make-up or for extra credit. Refer to the resources on the back side of this handout and identify the best source for finding your information. Write down what you looked up and where, what you found, and explain how this information contributed to your reading of the text. You go to the library, find the Dictionary of the Middle Ages in the reference section, and look up Marie de Champagne. You find an entry, but it gives only very general information. This tells you the information you wanted. For your assignment, you write: I found out that Marie de Champagne was a patroness of the arts; specifically, she was the patroness of several works about courtly love. As I continue to read, I wonder if his discomfort might explain why he humiliates his own character Lancelot by making him ride in a cart. Citations should be in MLA style. The annotated bibliography should be single-spaced in hanging paragraphs, with double spacing between entries. Well-educated peers whom you wish to inform about your topic. The range of possible topics, questions, or problems for this assignment is quite large; anything is acceptable so long as it satisfies these conditions: The sections of your paper should be numbered and titled as described here. This section will explain your research questions and why the topic is of significance or of interest in medieval literary studies. Why does it matter? For example, does it help us understand a specific text better? This section will outline in detail what strategies you undertook to complete your work. It should note successes and problems you ran into, and explain how you overcame these problems. Your search narrative should demonstrate an understanding of smart searching and efficient problem solving. What databases or search engines did you use and why were those the most appropriate for your topic? In the library online catalog, databases, and internet search engines, what search terms did you use? What kinds of sources did they produce? How did you refine your search or search terms to improve it? What other resources were useful to you e. If you were to redo the search, what would you do differently to be more successful or efficient, and why? This section will explain what you learned about your topic. It requires you to synthesize your various sources, and should make up the bulk of your paper pages. It should be well-organized according to the logic of your topic. In other words, it should not simply discuss one source after another, but be organized according to the questions you explored. For example, you could discuss how your expectations relate to what you actually discovered. Or, you could present your own opinion on the subject, based on your discoveries. Regardless, your commentary should consist of your own ideas and conclusions. In addition, you should address what you had trouble finding out, and what you want to know more about. What strategies would you undertake if you had more time to find out the answers to your remaining questions? Your bibliography will contain 6 to 10 sources, each annotated. It should include at least one print source, at least one source found using a database, and at least one internet source. Each essay must include a list of works cited of at least 4 secondary sources which were actually used in the preparation of this essay. As you begin planning for this assignment, remind yourself that it can be an opportunity to learn more about a subject that interest you, as well as a chance to create a piece of writing of which you can be proud. This means you should begin thinking about and research the paper sooner rather than later. Ideally the Research Project will provide the ground work for your critical analysis. But this poses a disadvantage: In

order to overcome this difficulty, you might try reading ahead. Equally useful might be a conversation with me. If you can tell me about your interests, I should be able to help you find a topic or question which points you forward to works we have not yet studied. Papers can explore topics that span several works or authors, as for instance in tracing themes, or rhetorical techniques or genres. Papers can concentrate on problems of interpretations. Papers can take an historical approach; political, social, intellectual history of ideas , or literary history all offer possibilities.

Chapter 6 : Chivalric romance - Wikipedia

Excerpt from Chivalry in English Literature: Chaucer, Malory, Spenser and Shakespeare I take this opportunity to express publicly my high appreciation of the honour done me by the great institutions of learning above mentioned in their invitations to address them, and also of the generous courtesy with which I was received by their officers and students.

Thus, chivalry has hierarchical meanings from simply a heavily armed horseman to a code of conduct. Thou shalt believe all that the Church teaches and thou shalt observe all its directions. Thou shalt defend the church. Thou shalt respect all weaknesses, and shalt constitute thyself the defender of them. Thou shalt love the country in which thou wast born. Thou shalt not recoil before thine enemy. Thou shalt make war against the infidel without cessation and without mercy. Thou shalt perform scrupulously thy feudal duties, if they be not contrary to the laws of God. Thou shalt never lie, and shalt remain faithful to thy pledged word. Thou shalt be generous, and give largesse to everyone. Thou shalt be everywhere and always the champion of the Right and the Good against Injustice and Evil. This code was created by Leon Gautier in , long after the knight had ceased to exist in its traditional form. Chivalry in a historical sense was more of a subjective term; these laws would likely be seen as a good code for a clergyman, however, others would hold different ideas on what chivalry truly was. Literary chivalry and historical reality[edit] Fans of chivalry have assumed since the late medieval period that there was a time in the past when chivalry was a living institution, when men acted chivalrically, when chivalry was alive and not dead, the imitation of which period would much improve the present. This is the mad mission of Don Quixote , protagonist of the most chivalric novel of all time and inspirer of the chivalry of Sir Walter Scott and of the U. With the birth of modern historical and literary research, scholars have found that however far back in time "The Age of Chivalry" is searched for, it is always further in the past, even back to the Roman Empire. We must not confound chivalry with the feudal system. The feudal system may be called the real life of the period of which we are treating, possessing its advantages and inconveniences, its virtues and its vices. Chivalry, on the contrary, is the ideal world, such as it existed in the imaginations of the Romance writers. Its essential character is devotion to woman and to honour. The more closely we look into history, the more clearly shall we perceive that the system of chivalry is an invention almost entirely poetical. It is impossible to distinguish the countries in which it is said to have prevailed. It is always represented as distant from us both in time and place, and whilst the contemporary historians give us a clear, detailed, and complete account of the vices of the court and the great, of the ferocity or corruption of the nobles, and of the servility of the people, we are astonished to find the poets, after a long lapse of time, adorning the very same ages with the most splendid fictions of grace, virtue, and loyalty. The Romance writers of the twelfth century placed the age of chivalry in the time of Charlemagne. The period when these writers existed, is the time pointed out by Francis I. At the present day [about], we imagine we can still see chivalry flourishing in the persons of Du Guesclin and Bayard , under Charles V and Francis I. But when we come to examine either the one period or the other, although we find in each some heroic spirits, we are forced to confess that it is necessary to antedate the age of chivalry, at least three or four centuries before any period of authentic history. Knight and Orders of knighthood According to Crouch , many early writers on medieval chivalry cannot be trusted as historians, because they sometimes have "polemical purpose which colours their prose". The Noble Habitus[edit] According to Crouch, prior to codified chivalry there was the uncoded code of noble conduct that focused on the preudomme. It is a practical utility in a warrior nobility. Richard Kaeuper associates loyalty with prowess. Numerous historians and social anthropologists have documented the very human fact that literal physical resilience and aptitude in warfare in the earliest formative period of "proto-chivalry", was in the eyes of contemporary warriors almost the essence of chivalry-defined knighthood saving the implicit Christian-Davidic ethical framework and for a warrior of any origin, even the lowliest, to demonstrate outstanding physicality-based prowess on the battlefield was viewed as almost certain proof of noble-knightly status, or, alternatively, grounds for immediate, vigorous nobilitation. Formal chivalric authorities and commentators were hardly in dispute: The quality of sheer

hardihood aligns itself with forbearance and loyalty in being one of the military virtues of the *preudomme*. According to Philip de Navarra, a mature nobleman should have acquired hardiness as part of his moral virtues. Geoffrey de Charny also stressed on the masculine respectability of hardiness in the light of religious feeling of the *contemptus mundi*. According to Alan of Lille, largesse was not just a simple matter of giving away what he had, but "Largitas in a man caused him to set no store on greed or gifts, and to have nothing but contempt for bribes. It is the strongest qualities of *preudomme* derived by clerics from Biblical tradition. The classical-Aristotelian concept of the "magnanimous personality" in the conceptual formulation of the notion here is not without relevance, additionally, nor likewise the early-Germanic and Norse tradition of the war-band leader as the heroic, anti-materialistic "enemy of gold". Although a somewhat later authority in this specific context, John of Salisbury imbibed this lineage of philosophico-clerical, chivalric justifications of power, and excellently describes the ideal enforcer of the Davidic ethic here: Those who derive the greatest advantage from his performance of the duties of his office are those who can do least for themselves, and his power is chiefly exercised against those who desire to do harm. Therefore not without reason he bears a sword, wherewith he sheds blood blamelessly, without becoming thereby a man of blood, and frequently puts men to death without incurring the name or guilt of homicide. Bertran de Born said: New social status, new military techniques, and new literary topics adhered to a new character known as the knight and his ethos called chivalry. The joust remained the primary example of knightly display of martial skill throughout the Renaissance the last Elizabethan Accession Day tilt was held in The martial skills of the knight carried over to the practice of the hunt, and hunting expertise became an important aspect of courtly life in the later medieval period see terms of *venery*. Related to chivalry was the practice of heraldry and its elaborate rules of displaying coats of arms as it emerged in the High Middle Ages. Chivalry and Christianity[edit] Further information: Knightly Piety Christianity and church had a modifying influence on the classical concept of heroism and virtue, nowadays identified with the virtues of chivalry. In the story of the Grail romances and *Chevalier au Cygne*, it was the confidence of the Christian knighthood that its way of life was to please God, and chivalry was an order of God. Gerald of Aurillac, which argued that the sanctity of Christ and Christian doctrine can be demonstrated through the legitimate unsheathing of the "sword against the enemy". The military orders of the crusades which developed in this period came to be seen as the earliest flowering of chivalry, [47] although it remains unclear to what extent the notable knights of this period—such as Saladin, Godfrey of Bouillon, William Marshal or Bertrand du Guesclin—actually did set new standards of knightly behaviour, or to what extent they merely behaved according to existing models of conduct which came in retrospect to be interpreted along the lines of the "chivalry" ideal of the Late Middle Ages. While the crusading ideology had largely influenced the ethic of chivalry during its formative times, chivalry itself was related to a whole range of martial activities and aristocratic values which had no necessary linkage with crusading. The particulars of the code varied, but codes would emphasise the virtues of courage, honour, and service. Chivalry also came to refer to an idealisation of the life and manners of the knight at home in his castle and with his court. Medieval Europe, particularly Spanish poets, were greatly influenced by Arabic literature. The literature of chivalry, bravery, figurative expression, and imagery made its way to Western literature through Arabic literature in Andalusia in particular. The famous Spanish author Vicente Blasco says: The Arabic language was the language of the country and the language of the high-class people. In many Christian Spanish provinces, Christian and Muslim poets used to meet at the court of the governor. One such an example is what used to take place at the court of Sanko which comprised 13 Arab poets, 12 Christian poets, and a Jewish poet. A manuscript dating back to the era of Alfonso X, the king of Castile, was found and it contained a portrait that represented the meeting of two moving poets, one Arab and one European, singing together on lute. Even more, the European poets at the time were good at composing Arabic poetry. For this reason, Henry Maro says: *History of Moslems in Spain*", of the Spanish writer AlGharo, who deeply regretted the neglect of Latin and Greek and the acceptance of the language of the Muslims, he said "The intelligent and eloquent people are bewitched by the sound of Arabic and they look down on Latin. They do not do that in order to refute them, but rather to learn the eloquent Arabic style. Where today—apart from the clergy—and those who read the religious commentaries on the Old and New Testaments? Where are

those who read the Gospels and the words of the Prophets? Alas, the new generation of intelligent Christians do not know any literature and language well apart from Arabic literature and the Arabic language. They avidly read the books of the Arabs and amass huge libraries of these books at great expense; they look upon these Arabic treasures with great pride, at the time when they refrain from reading Christian books on the basis that they are not worth paying attention to. How unfortunate it is that the Christians have forgotten their language, and nowadays you cannot find among them one in a thousand who could write a letter to a friend in his own language. But with regard to the language of the Arabs, how many there are who express themselves fluently in it with the most eloquent style, and they write poetry of the Arabs themselves in its eloquence and correct usage. In the later Middle Ages, wealthy merchants strove to adopt chivalric attitudes - the sons of the bourgeoisie were educated at aristocratic courts where they were trained in the manners of the knightly class. The development of medieval Mariology and the changing attitudes towards women paralleled each other and can best be understood in a common context. Duties to countrymen and fellow Christians: This would contain what is often called courtly love, the idea that the knight is to serve a lady, and after her all other ladies. Most especially in this category is a general gentleness and graciousness to all women. These three areas obviously overlap quite frequently in chivalry, and are often indistinguishable. In contrasting the literary standards of chivalry with the actual warfare of the age, the historian finds the imitation of an ideal past illusory; in an aristocratic culture such as Burgundy and France at the close of the Middle Ages, "to be representative of true culture means to produce by conduct, by customs, by manners, by costume, by deportment, the illusion of a heroic being, full of dignity and honour, of wisdom, and, at all events, of courtesy. The dream of past perfection ennobles life and its forms, fills them with beauty and fashions them anew as forms of art". There were many chivalric groups in England as imagined by Sir Thomas Malory when he wrote *Le Morte Darthur* in the late 15th century, [52] perhaps each group created each chivalric ideology. There were fewer knights engaged in active warfare because battlefields during this century were generally the area of professional infantrymen, with less opportunity for knights to show chivalry. The rank of knight never faded, but it was Queen Elizabeth I who ended the tradition that any knight could create another and made it exclusively the preserve of the monarch. When the Middle Ages were over, the code of chivalry was gone. Patrick , and numerous dynastic orders of knighthood remain active in countries that retain a tradition of monarchy. At the same time, with the change of courtly ideas during the Baroque period , the ideals of chivalry began to be seen as dated, or "medieval". *Don Quixote* , published in , burlesqued the medieval chivalric novel or romance by ridiculing the stubborn adherence to the chivalric code in the face of the then-modern world as anachronistic, giving rise to the term Quixotism. Conversely, Romanticism refers to the attempt to revive such "medieval" ideals or aesthetics in the late 18th and early 19th century. The behavioural code of military officers down to the Napoleonic era , the American Civil War especially as idealised in the " Lost Cause " movement and to some extent even to World War I was still strongly modelled on the historical ideals, resulting in a pronounced duelling culture, which in some parts of Europe also held sway over the civilian life of the upper classes. With the decline of the Ottoman Empire , however, the military threat from the "infidel" disappeared; the Wars of Religion in Europe spanned much of the early modern period and consisted of infighting between factions of various Christian denominations, this process of confessionalization ultimately giving rise to a new military ethos based in nationalism rather than "defending the faith against the infidel". From the Early Modern period, the term gallantry from galant , the Baroque ideal of refined elegance rather than chivalry became used for the proper behaviour and acting of upper class men towards upper class women. In the 19th century, there were attempts to revive chivalry for the purposes of the gentleman of that time. The pronouncedly masculine virtues of chivalry came under attack on the parts of the upper-class suffragettes campaigning for gender equality in the early 20th century, [Note 4] and with the decline of the military ideals of duelling culture and of European aristocracies in general following the catastrophe of World War I , the ideals of chivalry became widely seen as outmoded by the mid 20th century. The term chivalry retains a certain currency in sociology, in reference to the general tendency of men, and of society in general, to lend more attention offering protection from harm to women than to men, or in noting gender gaps in life expectancy , health , etc. Boy scouts from different social backgrounds in the UK participated from 1 to 8 August in activities around camping , observation , woodcraft

, chivalry, lifesaving and patriotism. One prominent model of his chivalrous conduct was in World War II and his treatment of the Japanese at the end of the war. He toyed with but was never able to write a chivalric romance that was historically truthful.

Chapter 7 : Chivalry in English Literature : William Henry Schofield :

Chivalry in English literature Chaucer, Malory, Spenser and Shakespeare William Henry Schofield. SHAKESPEARE. IN England, before Spenser died, feudalism had lost its force; more and more the monarchy was to be limited and the commoner to become distinguished in the realm.

Chapter 8 : Knighthood As It Was, Not As We Wish It Were | Origins: Current Events in Historical Perspectives

Published: Mon, 5 Dec Sir Gawain took the Green Knight's challenge as this was part of the chivalry code of honor of all knights. He asked to take the challenge himself as King Arthur was being mocked by the Green Knight.

Chapter 9 : Sir Gawain and the Code of Chivalry | Early English Literature

Chivalry in Research Paper for Literature Classes Your Chivalry literature research paper could discuss Knights in shining armor, damsels in distress, and fair play all often come to mind. Chivalry in research papers for literature classes includes looking at the concept from many angles.