

# Bibliotekarstudentens nettleksikon om litteratur og medier

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## Ridderroman

Spansk: “libro de caballerías” og “novela caballeresca”, engelsk: “chivalric romance”. Også kalt høvisk roman. Handler om riddere og deres edle livsform og kultur, deres beundringsverdige egenskaper og fantastiske eventyr, både i versromaner fra middelalderen og i romaner fra senere perioder.

En roman som handler om en ridders æresbegrep, dyder og høyverdige moralske handlinger, samt ridderens (amorøse og/eller overnaturlige) eventyr. Ridderen er vanligvis et prakteksempel med stort mot og trofasthet, og en forsvarer av de maktesløse han møter på sin vei. Romanen kan være basert på sagnstoff eller på historiske hendelser som f.eks. korstogene. De heroisk-galante tekstene gir ofte et idealisert bilde av hoffet, dets kvinner og høviske kultur.

Mange ridderromaner er tydelig anakronistiske, dvs. med feilplassering av historiske hendelser, gjenstander osv., og det gjaldt allerede de spanske ridderromanene som ble skrevet fra begynnelsen av 1500-tallet (Wittschier 1993 s. 78). Ridderromaner fra 1800-tallet og framover er historiske romaner, eventuelt med detaljerte og historisk korrekte detaljer.

“When the knight sets out (sometimes secretly) on his adventures, he has no specific destination (hence knight-errant i.e. wandering). Typically his travels – normally on horseback, sometimes on foot or in a boat – combine in some way the following: forests, cross roads, caves, seashore, castles, and courts (towns are not conducive to chivalric pursuits). The knight’s adventures confirm his valour – whether he is defending the needy (maidens, widows, orphans) or helping a beleaguered monarch – in a world which is essentially violent. Battles are brutal (heads are lopped off, bodies split in two with one blow), but they highlight the importance of the hero’s participation and let us see him in another light... humble in victory and generous and magnanimous to those whom he defeats. He is, at the same time, loyal to those he befriends, and especially to his king. Tournaments are another means of confirming the knight’s prestige since he competes against other famous knights, all seeking to distinguish themselves before the royal court and the ladies. It’s not the prize offered that attracts the knight but the honour and glory. On his journeys, the knight confronts powerful enemies through whose defeat he achieves fame and glory (adversaries must be strong etc., for there is no glory in

defeating weaklings or cowards). Each adventure tests his character and each conquest confirms his heroic qualities, in contrast to his enemies who frequently embody some vice or moral defect... avarice, pride, treachery etc. These enemies may be other knights or monarchs, or equally likely figures or creatures with superhuman powers.” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-literature/romances-of-chivalry>; lesedato 26.11.21)

“Magic and prophecy are part and parcel of the knight’s world. He must be vigilant, for example, against enchanters or sorceresses, who can change their shape, concoct magic potions, or cast a spell on people, in which case the knight’s help is essential for their disenchantment. The enchanted victims may be transformed into statues or animals. They may also be imprisoned and can escape only with the help of the knight. The knight too may be persecuted by enchanters, although he also frequently enjoys the protection of a wise man endowed with some magical powers. The knight regularly faces ugly giants who abduct maidens, overthrow kingdoms, or indulge in incest. Sometimes the hero faces wild animals, enormous serpents or hybrid creatures whose deformity and ferocity are frightening. During the course of his adventures, the knight may acquire new names, each of which marks a change in his fortune or reflects something significant about his exploits e.g. Knight of the Sword, Knight of the Lion. Sometimes the knight conceals his identity, a strategy which allows him to confirm his heroic qualities before different audiences. For all his heroic qualities, however, a knight-errant is nothing without the love of his lady. She is his inspiration and without her love he is incapable of action. Their love might be kept secret, although if other knights claim that their ladies are superior, he will challenge them in her name. His defeated adversaries then have to render homage to his lady.” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-literature/romances-of-chivalry>; lesedato 26.11.21)

“The knight’s constant wanderings mean that he is away from his beloved for long periods. Absence makes the heart grow fonder, of course, and the exchange of letters and gifts keep them in touch. Nevertheless, absence also puts a strain on their relationship, and misunderstandings lead to jealousy on the lady’s part. She denies him her love, whereupon the despondent knight retires from the world to a secluded spot to do penance. Only when his lady forgives him is he able to return to his chivalric life. The knight is always faithful to his lady, despite the temptations placed upon him by other ladies captivated by his fame and deeds. Queens, princesses, *duennas* [guvernanter], widows, wandering maidens, enchantresses all fall for him and, unlike his lady, they take the initiative in declaring their love and their readiness to bed him. (Sexual encounters are actually frequent in the romances of chivalry and are what led moralists to attack them as immoral.) Events that are remote in time and place allow for the creation of myth and legend. [...] The adventures are variations on the eternal struggle between good and evil, order and disorder, requited and unrequited love, and happen in some vague time in the past (but after the birth of Christ) and in exotic and distant places. [...] In Spanish (or

Castilian) literature, the greatest romance of chivalry is *Amadís de Gaula* (*Amadis of Gaul*), the hero and model for the most famous of knights-errant, Don Quixote. For many readers, another romance of chivalry, *Tirant lo Blanc*, written in Catalan, is a superior book. It was first published in 1490; *Amadís* was first published in 1508.” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-literature/romances-of-chivalry>; lesedato 26.11.21)

En spansk ridderroman fra middelalderen handler om Suero de Quiñones (*Libro del passo honroso defendido por el excelente cavallero Suero de Quiñones*). Han har lovet å bære en jernring rundt halsen hver torsdag som et bevis på at han er sin dames “fange”. Han sverger også å forsvare en bro sammen med ni venner. I år 1434 kjemper de ti ridderne mot 68 utfordrere som prøver å komme seg over broen. Romanen er basert på en beretning av kongens skriver Pero Rodríguez de Lena, og deretter bearbeidet av teologen Juan de Pineda (Strosetzki 1996 s. 70).

I årene 1551-1600 ble det utgitt så mange ridderromaner i Spania at opplaget til sammen var på 86 000 eksemplarer (befolkningen i Spania og Portugal var i denne perioden på ca. 9,5 millioner) (Strosetzki 1996 s. 90). Ridderromaner ble ofte lest høyt, slik at også analfabeter kjente historiene (Strosetzki 1996 s. 89). I Spania ble ridderromanene primært lest av lavadelen (såkalte “hidalgos”), og appellerte fordi romanene ga dem en nostalgisk opplevelse av det aristokratiske samfunnets frihet og selvrealisering, og dette var idealer de selv ikke klarte å leve opp til i virkeligheten (Strosetzki 1996 s. 89).

I Spania ble det utgitt “romances of chivalry *a lo divino*, i.e. knightly adventures in which the protagonists were religious figures. One often cited example is the *Caballería celestial de la rosa fragante* (1554) in which Christ appears as the *Caballero del León* (Knight of the Lion), the apostles as the twelve knights of the Round Table and the devil as the Knight of the Serpent.” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-literature/don-quixote-hero-or-religious-extremist>; lesedato 26.11.21)

Mange kritiserte sjangeren. Romanene oppfylte ikke Horats’ krav om at litteratur skal kombinere underholdning og belæring. Fordi verkene var så utbredt uten å gi sunn lærdom, fikk de mye negativ kritikk (Strosetzki 1996 s. 90).

“Romances of chivalry were extremely popular in Spain in the first half of the 16th century. Numerous continuations and imitations immediately followed the publication in 1508 of *Amadís de Gaula* and its sequel *Las sergas de Esplandián*, 1510. Exact numbers are hard to pin down, but some 60 were published during the 16th century, with most appearing between 1508 and 1550. The *Amadís* cycle alone consists of 12 books (e.g., *Lisuarte de Grecia* 1514, *Amadís de Grecia* 1530). Of the many imitations, the best known is the *Palmerín* cycle (*Palmerín de Oliva* 1511, *Palmerín de Inglaterra* 1547 etc.).” (Margaret T. Gibson og Jonathan J.

Gibson i <https://www.spainthenandnow.com/spanish-literature/spain-romances-of-chivalry-popularity; lesedato 26.11.21>)

Den spanske forfatteren Miguel de Cervantes parodierer ridderromaner i sin roman *Don Quijote* (1605 og 1615; 2 bind). Don Quijote har forlest seg på blant annet ridderromanen *Amadís fra Gaula* (trykket i 1508), kanskje skrevet av spanjolen Garci Ordóñez de Montalvo (som i forordet hevder at han har bearbeidet de første delene av *Amadís fra Gaula* og skrevet en del selv).

*Amadís fra Gaula* var en europeisk bestselger i årene 1550-1615 (Demougin 1985 s. 1394). Denne romanen og dens oppfølgere kom i til sammen 60 utgaver på 1500-tallet, i tillegg kom utgaver på fransk, italiensk, engelsk, tysk og nederlandsk (Febvre og Martin 1999 s. 398). Det ble også utgitt en ridderroman om en engelsk Amadís-ridder. *Amadís fra Gaula* omfatter til sammen flere tusen boksider. Bøkene forteller historien om den uovervinnelige ridderen Amadís og hans uutslettelige kjærlighet til prinsesse Oriana. Amadís er født utenfor ekteskap og i likhet med Moses blir han som spedbarn sendt ned over en elv for å møte sin skjebne. Han blir funnet av Gandales fra Skottland og reddet. Etter tallrike kamper med riddere og uhyrer, og etter å ha blitt fortrollet og blitt menneske igjen og mange andre eventyr, gifter han seg med prinsessen. Romanen foregår i en fantastisk verden fjernt fra virkeligheten, der de høye ridderidealene seirer over det onde (Strosetzki 1996 s. 74). Amadís overgår andre riddere både når det gjelder tapperhet og kjærlighet. I likhet med historien om ridderen Lancelot vokser Amadís opp hos en mektig hersker uten å kjenne sine foreldre, og finner sin elskete kvinne hos denne mektige beskytteren (Strosetzki 1996 s. 91). Amadís søker ikke etter den hellige Gralen, men prøver gjennom moralsk-ridderlige handlinger å få det ærbare ryktet som gjør at han kan fortjene å få sin utvalgte dame. Oriana er like trofast mot ridderen som han er mot henne.

“What is *Amadís* about? It’s a fast moving action story with a strong love interest. Its cast of characters is large: kings and queens, knights, squires, damsels, giants, dwarves, wise men – but no common people! It has mystery, magic and fantasy: sorcerers, enchantresses, wild animals, monsters... There are individual combats, pitch battles, tournaments, sex, and exotic locales ranging across Europe from England to Constantinople. [...] *Amadís* reflects the ethos of Medieval court society, depicting an aristocratic, youthful world of adventure with no concerns for the realities of every day life. Amadís’s adventures and his courtly relationship with Oriana form the main thread of the book. As a knight Amadís embodies the chivalric virtues of loyalty, magnanimity, humility, justice. As a lover he is the epitome of steadfastness. But only so much can be written about his heroic exploits and amorous feelings before they become repetitive and boring, so various ways are sought to sustain our interest. For instance, each of the four books focuses generally on different facets/periods of Amadís’s life. Quickly passing through his birth, childhood, and first meeting with Oriana (Chapter 4), Book I demonstrates how Amadís is the greatest knight. Without omitting his knightly activities, Book II

shows Amadís as superior as steadfast lover. Together Books I and II confirm that Amadís has fulfilled the two most important requirements of a knight-errant: warrior and lover. What more can be said about him? The emphasis has to shift, and it does at the end of Book II. First, Amadís is exiled from the court of King Lisuarte (Oriana's father) because of the treachery of some courtiers, and secondly Oriana (whom he left behind) finds that she is pregnant.” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-culture/amadis-of-gaul-what-is-it-about>; lesedato 26.11.21)

“In Book III Amadís finds out in a letter from Oriana that he has a son, Esplandián, but she fails to mention that Esplandián has been lost! Any potential confrontation between Amadís and Lisuarte is avoided with Amadís's adventures in other parts of Europe. His major triumph is the defeat of the monstrous Endriago on the *Isla del Diablo* (Island of the Devil). Towards the end of Book III, Amadís receives news that Oriana is to be married to the Emperor of Rome. In the final book, Book IV, Amadís kidnaps Oriana, thereby infuriating Lisuarte. Tension now reaches a climax with the battle between Amadís's and Lisuarte's forces. Peace is restored only after Lisuarte is informed that he has a grandson by Amadís and Oriana. Amadís and Oriana are confirmed as heirs to Lisuarte's kingdom and rulers in their own right of *La Insola Firme*. At the end of Book IV, Lisuarte is enchanted and kidnapped... but this open-ended finish is to prepare us for the sequel, *Las Sergas de Esplandián*.” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-culture/amadis-of-gaul-what-is-it-about>; lesedato 26.11.21)

“The Endriago (Book III, 10) is the most hideous that Amadís confronts, but the most dangerous is the enchanter Arcalaus (the Darth Vader of the Amadís tale). From his very first encounter with Amadís (Book I, 18), Arcalaus is identified as a diabolical force, who reappears periodically. However, with a good sense of suspense, Montalvo doesn't dispose of him at the end, but leaves him escape to fight another day! But enemies are not the only foils to Amadís. Friends and companions constantly highlight his superiority through their shortcomings. E.g. the inability of all – including his two brothers, Galaor and Florestán, to enter the protected room of true lovers on the *Insola Firme*, Book II, 44). Indeed it is his younger brother, Galaor, who is frequently contrasted with Amadís, not as warrior but as lover. If Amadís is the perfect example of the courtly code, Galaor and the compliant damsels he meets enjoy casual lovemaking with unrestrained pleasure. The description of the sexual initiation of both captures the difference between them: In Book I, 12, Galaor is led into a castle room where he sees a young damsel combing her hair. They are introduced to each other as royalty and with no more ado make love: “Galaor enjoyed himself with the maiden that night at his leisure, and without saying anymore about it...” ” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-culture/amadis-of-gaul-what-is-it-about>; lesedato 26.11.21)

“As each battle [i *Amadís*] shows, injustice, evil etc are constants, and simply do not disappear. So the evil Arcalaus escapes and, as we see in the sequel to *Amadís*, *Las Sergas de Esplandián*, battles fought by one generation pass on to the next in a never ending cycle. Movement is the essence of romances of chivalry. Abundant dialogue adds drama, action governs reflection, and verbs dominate adjectives. Hyperbole is the norm in descriptions: damsels are all beautiful, with Oriana *sin par* (“unequalled”) or *la más hermosa donzella del mundo* (“the most beautiful damsel in the world”), knights are invariably brave, handsome, with *Amadís*, of course, being the best. Likewise, enemies are bad, cruel, evil, with the most deformed being the Endriago, a product of incest.” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-culture/amadis-of-gaul-what-is-it-about>; lesedato 26.11.21)

“What gives *Amadís* its impact is the creation of suspense through the interplay of contrast and changes of focus, together with strong doses of secrecy, prophecy and mystery. Contrast is in fact the general principle behind the basic structure of the book. The many subplots, numerous characters, magic and enchantment, moralizing asides, may suggest a lack of coherence, but the story is really built on easily recognizable, opposing or contrasting dualities: good/evil, virtue/vice, justice/injustice, peace/war, order/disorder, beauty/ugliness, large/small, power/weakness, separation/unification. [...] Each of the endless confrontations is a case of restoring order and justice, a defence of the weak against the abuse of the strong, an instance of good triumphing over evil. *Amadís*’s first significant combat (Book I, 6) is typical of what will follow: A weeping damsel is seen by *Amadís* coming out of a castle. She has been raped and *Amadís* offers to avenge her dishonour. Before confronting her rapist, Galpano, *Amadís* kills several of his soldiers. Galpano, full of arrogance, vows to cut off *Amadís*’s head. However, he turns out not only to be a rapist but also a coward, who having lost his weapons and shield ends up hopping around trying to avoid *Amadís*’s sword. *Amadís* finally delivers a blow that chops off Galpano’s head. Opposing dualities gain even greater impact, however, if the outcome to the conflict is suspended, so that the reader wants to know when – and how –, for example, will order be restored, justice replace injustice, or separated lovers be reunited. *Amadís*’s exile from the court of Lisuarte and news of Oriana’s pregnancy at the end of Book II, for example, open up new possibilities [...] The strongest and most consistent contrast is that between the superior qualities of *Amadís* and the vices embodied in his enemies. And there is no shortage of enemies, each seemingly stronger and more terrifying.” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-culture/amadis-of-gaul-what-is-it-about>; lesedato 26.11.21)

En adelsmann i Normandie i Frankrike ved navn Gouberville etterlot seg en dagbok som forteller at han i februar 1554 om kvelden leste for sine bønder deler av første bok av *Amadís* (<http://babel.revues.org/1965>; lesedato 10.04.15). Den tyske oversettelsen av romanen ble utgitt i 24 bind i årene 1569-95 (Szyrocki 1968 s. 233).

*Amadís* ble så populær at Garci Ordóñez de Montalvo skrev en fortsettelse, et verk kalt *Esplandiáns eventyr* (1510) (Strosetzki 1996 s. 90). Dette verket ble femte bind. Et sjette bind ble skrevet av Páez de Ribera, og en anonym sjuende bok om Esplandiáns sønn ble utgitt med tittelen *Lisuarte de Grecia* (Strosetzki 1996 s. 91). I en åttende bok, av Juan Díaz, dør Amadís av alderdom, men han ble snart vekket til live igjen i et verk av spanjolen Feliciano de Silva med tittelen *Amadís de Grecia*.

Feliciano de Silva skal ha skrevet tre fortsettelsesbøker til *Amadís fra Gaula* (9., 10. og 11. bok). Den spanske romanen *Sergas de Esplandián* (1510) handler om bedriftene til Amadís' sønn (Wittschier 1993 s. 79). I Spania finnes det også såkalte "palmerines" som lar ridderen Palmerín gjøre lignende bragder som Amadís. To anonyme palmerines er *Palmerín de Oliva* (1511) og *Palmerín de Inglaterra* (1547-48) (Wittschier 1993 s. 80). Spanjolen Francisco Vázquez' *Primaleón* (1512) er en fortsettelse av *Palmerín de Oliva*, presentert som en oversettelse fra gresk til spansk, og noen forskere mener at forfatternavnet er et psevdonym for en kvinne fra byen Ciudad Rodrigo i Salamanca (<https://data.bnf.fr/fr/12110362/primaleon/>; lesedato 05.02.20)

"The saga was continued in further books by other authors, several of which were written by Feliciano de Silva (1491-1554), including *Amadis de Grecia* (*Amadis of Greece*), published in 1530. [...] The Portuguese version of this text was written by Francisco de Moraes Cabral (1500-1572) and entitled *Libro del muy Esforzado Cabellero Palmerín de Inglaterra*, or *Book of the Very Valiant Knight Palmerin of England* (1547). Anthony Munday (bap. 1560-1633 [...]), playwright and translator, published an English version of the Portuguese text, entitled *The First and Second Parts, of the No Lesse Rare, Historie of Palmerin of England* (1596), with a third part appearing in 1602. [...] *Primaleon*, the second book in the romance series, was written by an anonymous Spanish author (probably Francisco Vázquez) and published in 1516. It was translated from the French by Munday, between 1595 and 1619. Its popularity can be established from the fact that ten Spanish editions were published between 1512 and 1588. [...] The first book in the romance cycle was entitled *Palmerin de Oliva* (1511) and was probably written by Francisco Vázquez (fl. early 16th century). [...] The third book, *Platir* (1533), is attributed to Francisco de Enciso de Zárate (d. 1570). [...] The fourth book is *Palmerin de Inglaterra* by Francisco de Moraes Cabral (1500-1572), published 1547." (Paul Youngquist m.fl. i [https://romantic-circles.org/editions/southey\\_letters/Part\\_Three/HTML/letterEEEd.26.1213.html#8](https://romantic-circles.org/editions/southey_letters/Part_Three/HTML/letterEEEd.26.1213.html#8); lesedato 07.09.20)

"Anthony Munday's *Palmerin d'Oliva* (1588), Part II, portrays the threat of Muslims in the Near East. Munday's source is the French *L'Histoire de Palmerin d'Olive* (1546), which Jean Maugin had translated from the anonymous Spanish chivalric romance *Palmerín de Olivia* (1511). [...] The anonymous *Palmerín de Olivia* was first published in 1511 following the model of Garci Rodríguez de

Montalvo's *Amadís de Gaula* (1508) and *Las Sergas de Esplandián* (1510), both of which began the early modern vogue for Spanish chivalric romance in Europe. Parallel to the success of the *Amadís* series *Palmerín de Olivia* (1511) gathered interest in its own right, going through a total of fourteen editions during the sixteenth century, with the last edition printed in 1580 (García Dini 1966, 5-20). There is no current agreement about the identity of the author but there are strong arguments for both male and female authorship [...] It was followed, in Spain, by a second part, *Primaleón* (1512), and a third part, *Platir* (1533). The *Amadís* and *Palmerín* series soon reached a wide continental audience through translation, even inspiring foreign continuations, such as the Portuguese *Palmeirim de Inglaterra* (ca. 1543) and the Italian *Flortir* (1554)" (Alejandra Ortiz-Salamovich i <https://recyt.fecyt.es/index.php/SEDY/article/view/58002>; lesedato 25.10.21).

"Almost half of the action in the Spanish original [*Palmerín de Olivia*] is located in the East, because the hero, Palmerin, is heir to the throne of Constantinople. The hero's travels take him to the lands of the Sultan of Babylon, the Emperor of Turkey and the Sultan of Persia. Palmerin has no interest in conquest or conversion, even though he is defined as a Christian hero (Marín Pina 2004, xxi). He first disguises himself as a "Moor" to ensure his survival in the court of the Sultan of Babylon, but later he is open about his Christian identity and is spared his life in the service of the Emperor of Turkey as a soldier, and then is later welcomed as a guest in the court of the Sultan of Persia. [...] Maugin and Munday, however, portray an antagonism between Christians and Muslims apparently characteristic of early modern European misrepresentations of the Near East. Daniel J. Vitkus notes an overall demonization of Islam in Western Europe at the time, which he attributes, on the one hand, to a strong medieval foundation of polemical distortions about the Muslim "Other," and, on the other hand, a fear of the threat that Islam presented to Christianity." (Alejandra Ortiz-Salamovich i <https://recyt.fecyt.es/index.php/SEDY/article/view/58002>; lesedato 25.10.21)

Både Ignatius Loyola og Sankt Teresa var blant de begeistrete leserne av *Amadís* i Spania (Strosetzki 1996 s. 91). I Spania nådde sjangeren toppen av popularitetsbølgen mellom 1508 og 1550, men populariteten sies å ta slutt med første del av Cervantes *Don Quijote* i 1605, dvs. med en parodi på ridderromaner (og bestselger) (Strosetzki 1996 s. 89).

*Amadís* ble rost som en "lærebok" for god oppførsel og "ridderlig holdning", og den tyske bokhandleren Lazarus Zetzner i Strassburg publiserte i 1596 en samling taler og brev (*Skattekammer for vakre taler ...*) inspirert av romanen, ment som språklig forbilde (Szyrocki 1968 s. 233). "The books even became the material for a selection of excerpts known as *Le Thresor d'Amadis de Gaule* (1559), a manual for fine speaking and writing, also printed several times in numerous editions." (Alejandra Ortiz-Salamovich i <http://www.recyt.fecyt.es>; lesedato 09.09.20)



I den spanske byen Valladolid ble det i 1555 lagt fram et forslag om å forby ridderromaner fordi de var løgnhistorier (Rieger 2002 s. 183). På 1600-tallet ble *Amadis* angrepet av tyske geistlige på grunn av verdsligheten og kjærlighetsideen i romanen (Szyrocki 1968 s. 234).

“Bernal Díaz de Castillo, a soldier who took part in the conquest of Mexico, put the conquistador’s objective succinctly: “we came here to serve God and the king and also to get rich” (Elliott 53). It is Bernal Díaz, too, who provides a striking link between the chivalric world and the experiences which he and his fellow soldiers were sharing. On seeing the Aztec capital Tenochtitlan (now Mexico City) for the first time, they were so amazed by its beauty that it reminded them of “the enchanted things related in the book of Amadís” (Elliott 53).” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-literature/spain-romances-of-chivalry-popularity>; lesedato 26.11.21)

“Anthony Munday’s *The Honorable, Pleasant and Rare Conceited Historie of Palmendos* is based on the first book of the Spanish romance *Primaleón de Grecia* (Salamanca, 1512), which was in its turn a sequel to *Palmerín de Olivia* (Salamanca, 1511). *Primaleón* was such a big hit in the Spanish book trade that ten editions were published between 1512 and 1588. This work was translated into Dutch, Italian and French, thus enjoying an extraordinary reception abroad. In 1589, Anthony Munday issued his English translation of the first thirty-two chapters of the French edition, which focused on the adventures of Palmendos, Primaleon’s eldest brother. The fact that a different English translation of these same passages was published by William Barley in 1596 illustrates the positive reception this story had among contemporary readers. [...] Munday turned the French-Spanish work into two books and so his *Historie of Palmendos* comprised the first thirty-two chapters of his French source, focusing only on the adventures of Palmendos and his quest in Constantinople. The remaining chapters, which deal with the deeds of Palmerin’s second son, appeared separately as *The First Book of Primaleon of Greece* in 1595 [...] Munday, who practically monopolized the English market for translations of Spanish chivalric books.” (Recio 2016)

Franskmannen Jean Maugin oversatte *Palmerín de Olivia* til fransk i 1546, og “the description of the Muslim menace changes in the course of translation. [...] both the French and English translators manipulate medieval and early modern sexual stereotypes used to describe Muslim culture in order to heighten the sense of Islamic aggression and the holiness of Christianity as a counter to its threat. Munday’s translation, in particular, represents the ambivalent views that his contemporary England held about Islam and the Near East, and also highlights the sanctity of Christian chastity and marriage, which are issues that he also develops in Part I of the *Palmerin d’Oliva*. [...] Munday edits and modifies the source to make Maugin’s explicit sexual description more decent and suitable for his English readership. [...] Almost half of the action in the Spanish original is located in the East, because the hero, Palmerin, is heir to the throne of Constantinople. The hero’s

travels take him to the lands of the Sultan of Babylon, the Emperor of Turkey and the Sultan of Persia. Palmerin has no interest in conquest or conversion, even though he is defined as a Christian hero (Marín Pina 2004, xxi). He first disguises himself as a “Moor” to ensure his survival in the court of the Sultan of Babylon, but later he is open about his Christian identity and is spared his life in the service of the Emperor of Turkey as a soldier, and then is later welcomed as a guest in the court of the Sultan of Persia. Marín Pina emphasises Palmerin’s generally tolerant attitude towards the Muslim community [...] Even though the Spanish Palmerín describes conflict between Christians and Muslims, and many times depicts the latter through cultural stereotypes, Palmerin’s experience in the Near East is generally one of peaceful coexistence between faiths, arguably a reflection of the centuries-long Christian-Muslim coexistence in the Iberian Peninsula (Redondo 1995, 51). Maugin and Munday, however, portray an antagonism between Christians and Muslims apparently characteristic of early modern European misrepresentations of the Near East. Daniel J. Vitkus notes an overall demonization of Islam in Western Europe at the time, which he attributes, on the one hand, to a strong medieval foundation of polemical distortions about the Muslim “Other,” and, on the other hand, a fear of the threat that Islam presented to Christianity. [...] Overall, Munday follows Maugin closely in exaggerating Christian and Muslim difference and antagonism.” (Alejandra Ortiz-Salamovich i <http://www.recyt.fecyt.es>; lesedato 09.09.20)

“Munday’s possible appeal to a noble audience, given the Elizabethan courtly taste for chivalric culture, and the dedications of his early translations to the seventeenth Earl of Oxford (*Palmerin d’Oliua*) and Sir Francis Drake (*Palmendos*) should also be taken into account. [...] In dedicating his *Palmendos* to Drake, Munday was partly acknowledging the interplay between chivalric romance and Elizabethan colonial or imperial discourse, thus allowing for different readings of his translation. The fact that colonial enterprises involved people from all social ranks may also attest to the ability of Munday’s translation to reach a wider audience.” (Recio 2016)

Epos ble i Frankrike fra begynnelsen av 1300-tallet omformet (adaptert) til prosafortellinger, og disse ble senere trykket og kalt ridderromaner (Saulnier 1948 s. 85).

Britiske Margaret Tylers *Mirror of Princely Deeds and Knighthood* (1578) er en oversettelse av første del av spanjolen Diego Ortúñez de Calahorras *Espejo de Príncipes y Cavalleros* (1555). “The *Mirror* went through three English editions by 1599, creating an English appetite for the Continental romance. [...] This chivalric romance follows the exploits of the Greek Emperor Trebatio and his sons, The Knight of the Sun and Rosicleer. [...] Tyler’s translation of the *Mirror* was the first in a wave of Iberian romances to sweep across England, including the popular *Amadís de Gaula* [...] The *Espejo* is much more Continental than it is Spanish as far as its characters and setting are concerned. The main character, Trebatio, is a

Greek knight who secretly marries a Hungarian princess, Briana. Their bi-national twin sons, Rosicleer and the Knight of the Sun, travel in the prescribed romance manner to enchanted islands inhabited by giants. In addition to these varied nationalities, *Espejo* also features English characters: Briana is originally betrothed to an English prince, Edward, while the English king, Oliverio, along with his daughter, Olivia, feature in an episode where Rosicleer competes in an English tournament. Dangerously Spanish or not, the *Espejo* lends itself well to Tyler's cultural adaptation. [...] Tyler's focus on Briana, one of the *Mirror*'s most prominent female characters, becomes obvious from her title itself. Tyler's full title is *The Mirror of Princely Deeds and Knighthood, Wherein is showed the worthiness of the Knight of the Sun and his brother, Rosicleer, sons to the great Emperor Trebatio, with the strange love of the beautiful and excellent Princess Briana, and the valiant acts of other noble princes and knights*. Ortúñez's *Espejo*, on the other hand, proclaims instead "the great chivalric deeds and very strange loves of the beautiful and excellent princess Claradiana" (Ortúñez title page; see also Boro 28). Claradiana is an Amazonian princess who hunts and later fights with male knights; Tyler emphasizes instead the Hungarian princess, Briana. Both Briana and Claradiana appear in Tyler's *Mirror*, but the substitution Briana in the title signifies Tyler's greater concern for the princess. At first glance, this emphasis indicates a shift from a more radical woman (Claradiana) to a more traditional one. Briana is an obedient daughter (1578/2014: 62) and, later, a patient Penelope waiting for her missing husband's return (226). These are roles and attitudes that even the stodgiest sixteenth-century reader would think appropriate for a (real or fictional) woman. However, Tyler's emphasis on Briana's complex inner life moves this initially stereotypical character into greater complexity. The conventional Briana is, as Krontiris demonstrates, portrayed in a way that is "sympathetic" and makes readers "aware of oppression" (1988: 67). [...] women are most likely to be the victims in need of rescue by knights, from Calinda, whom Rosicleer saves from a giant (136), to the Duchess Elisandra, whom the Knight of the Sun rescues from false charges of adultery (230)." (Rachel Roberts i [http://www.intralinea.org/archive/article/englishing\\_a\\_spanish\\_romance](http://www.intralinea.org/archive/article/englishing_a_spanish_romance); lesedato 07.09.20)

I kapittel 52 av Tylers *Mirror of Princely Deeds and Knighthood*, "as Florinaldes is borne off the field after a defeat by the Knight of the Sun, the narrator admits, "it is uncertain whether [Florinaldes was] more grieved with the sore of his bruise than with the shame of his fall, so to be foiled before his mistress. But if I may meddle in school points, I think he had rather burst an arm than so to have cracked his credit with both lady and friends" (Tyler 1578/2014: 229). [...] chapter 32, which depicts a tournament held by King Oliverio of England. At this tournament, Rosicleer, one of the *Mirror*'s heroes, defeats his first giant and falls in love with Olivia. [...] The *Mirror*'s first portrait of England, in chapter 30, demonstrates the country's need for chivalric rehabilitation. After years of searching for the "missing" Prince Edward, England is "very naked of able knights to defend it, whereas before it was best known in all the world for knighthood and chivalry"

(Tyler 1578/2014: 133). As the king recalls his knights from foreign lands, Tyler adds to the Spanish text a description Oliverio's "solemn triumphs" at finding his country once again "sufficiently furnished" of knights [...] With the return of his English knights, Oliverio's kingdom is once again restored to dignity. Although this passage ends by describing the grand tournament, Tyler's text emphasizes that England is "sufficiently" (1578/2014: 133) restored with only its native knights. No foreign warriors are required. Tyler thus emphasizes England's strength and sufficiency with her additions to the Spanish text." (Rachel Roberts i [http://www.intralinea.org/archive/article/englishing\\_a\\_spanish\\_romance](http://www.intralinea.org/archive/article/englishing_a_spanish_romance); lesedato 07.09.20)

"Tyler continues this positive portrayal of England when she expands definitions of England's wealth. First, Tyler (1578/2014) increases the value of the tournament prize: "a massy crown of gold, all set with pearls and precious stones, valued by all men's deeming at the price of a great city" (133). Such a valuable prize enhances England's reputation [...] Similarly, King Oliverio is willing to pay "more than London is worth" (Tyler 1578/2014: 142) to rid himself of an interfering giant. Tyler adds the reference to London and its "great worth" [...], emphasizing England's positive qualities even at moments when the country is in trouble. In both of these passages, Tyler's references to England's wealth suggest that her readers should be proud to belong to such a country. Tyler most obviously demonstrates her national pride with this declaration: "never England more flourished of knights, nor never nation was like to England" (1578/2014: 140). Boro notes the added "sense of patriotism" that Tyler brings to this moment with an emphasis on her country's supremacy [...] Far from the country stripped of its knights by its prince's disappearance, England has become a hub for great knights and knightly deeds. In fact, it surpasses all other nations, none of which can compare to it. In addition to these compliments, Tyler refers to a specific figure representing England's great tradition of knighthood: Sir Gawain. Tyler (1578/2014) describes one of the English knights, Brandidarte, as "a brave knight and as bold as Gawain" (141). Ortúñez's text describes Brandidarte only as "one of the best knights ... in Great Britain" ("vno de los mejores caualleros ... en la gran Bretaña," 1555/1617: 90). Tyler adds the specific reference to Gawain. This knight's fame is established in medieval romances such as *Sir Gawain and the Green Knight*, where Gawain is "Of all knights on earth most honored" (line 914). Unfortunately, as with the case of Prince Edward and Trebatio, Tyler's true hero is the Greek-Hungarian Rosicleer. Poor brave British Brandidarte is easily overthrown by the current giant. In a way, this defeat makes the reference to Gawain even more fitting, since in the later tales of Arthur's court (such as those of Sir Thomas Malory), Gawain, formerly the greatest of the English knights, is less competent than the new-model French knight, Lancelot. Nonetheless, by comparing an English knight to the famous Sir Gawain, Tyler evokes a long tradition of excellent English knighthood, not to mention the great English romances that praise such knights. Tyler thus fully "Englishes" this scene by enhancing England's prestige, drawing upon English literary and chivalric history,

and evoking a strong sense of national pride.” (Rachel Roberts i [http://www.intralinea.org/archive/article/englishing\\_a\\_spanish\\_romance](http://www.intralinea.org/archive/article/englishing_a_spanish_romance); lesedato 07.09.20)

“The immediate reception of *The Mirror* was very favourable and the book enjoyed a considerable commercial success. Tyler’s translation went through several editions and was immediately followed by the translations (by men) of the remaining three parts of the Spanish text, published by the same printer, Thomas East. The entire Spanish work finally appeared in English in a single eight-volume edition in 1601. There exist scattered documents of *The Mirror*’s reception: shortly after its publication, an allusion is made by John Lyly in *Euphues and his England* (1580) to Artemidorus and Lisimandro (both characters from *The Mirror*) which indicates that the public was familiar with these names (Hackett 2000:65). In *Eastward Hoe* (1605), Ben Jonson has Gertrude mention “the Knight of the Sun”, one of the main characters of Tyler’s romance, whose subtitle is in fact, *El Caballero del Febo* (Lucas 1989:24). [...] In the process of canon formation, the status of the literary category called “romance” underwent a progressive deterioration. Elizabethan and chivalric romance, with its supposed special appeal to female readership, came to be placed in the same derogative category and linked with women writers of fiction from the seventeenth and early eighteenth centuries.” (Stefania Arcara i <http://www.intralinea.org/archive/article/1639>; lesedato 07.09.20)

Da dronning Isabella 1. av Castilla og kong Ferdinand 2. av Aragon giftet seg i 1474, “they joined together the kingdoms of Castile and Aragon, establishing the foundations of the modern state of Spain. They were the last of their respective houses and were succeeded in 1517 by their grandson, Charles, heir to the prestigious Hapsburg throne. Charles, who was educated in Flanders, was also Duke of Burgundy, and was exposed from an early age to the chivalric ideals and fashion practiced in the Court of Burgundy. In 1549 Charles traveled to Flanders accompanied by his son Philip. A tournament was organized in which soldiers dressed as knights-errant attempted to defeat a mysterious knight called the Knight of the Black Eagle. The Knight of the Black Eagle was eventually defeated by another contestant, Beltenebros, who had declared that “this adventure” was reserved for him, and confirmed it by drawing an enchanted sword from a rock. Beltenebros set free those knights defeated by the Knight of the Black Eagle, and only then revealed his identity: Prince Philip. Not surprisingly, Charles enjoyed romances of chivalry and the tournaments and jousts associated with that world. He had a particularly favourite book, *Belianís de Grecia* (pub. 1545), and pestered its author, Jerónimo Fernández, for a sequel. Charles even sought a chivalric method of resolving political disputes when he twice challenged the young king of France to a duel (1528 and 1536). In other words, the royal court of Spain felt at home in the world of chivalry. [...] It so happened, too, that Charles besides being King of Spain also acquired the title of Holy Roman Emperor in 1519, thereby becoming the official defender of Catholicism, which at the time felt itself under attack everywhere: the explosion of Protestantism in Northern Europe, the continuing

threat of Islam in the Mediterranean and heresy within Spain itself. Charles was in all ways a warrior king fighting in France, Italy, North Africa, and his aggressive defence of the Faith was readily understood by Spaniards.” (Margaret T. Gibson og Jonathan J. Gibson i <https://www.spainthenandnow.com/spanish-literature/spain-romances-of-chivalry-popularity>; lesedato 26.11.21)

Den spanske juristen og forfatteren Jerónimo Fernández’ “The Honour of Chivalry or Don Bellianis of Greece is a book of Spanish cavalries. It is regarded as a Castilian chivalric romance novel. The first and second parts were originally published in 1545. The work deals with the life of Prince Don Belianis of Greece, a fictitious son of Emperor Belianus of Greece and Empress Clarinda. The work is referred to in Don Quixote of La Mancha and is cited as Don Quixote’s favourite book. It is saved from the expurgation of Don Quixote’s library in Chapter 6, part I.” (<https://www.vialibri.net/years/books/349762/1671-jeronimo-fernandez-and-francis-kirkman-the-honour-of-chivalry>; lesedato 07.09.20) En engelsk oversetter på slutten av 1500-tallet ga verket tittelen *The famous and delectable history of Don Bellianis of Greece, or, The honour of chivalry containing his valiant exploits, strange and dangerous adventures, with his admirable love to the Princess Florisbella, daughter to the Souldan of Babilond*. De første kapitlene handler om det følgende:

“CHAP. I. How *Don Bellaneo* Emperour of *Constantinople* was married to the Princess *Clarinda*, Daughter to the King of *Spain*, of the birth of *Don Bellianis* [...]

CHAP. II. How the Emperor in search of his Son happened on a strange and dangerous adventure. How *Don Bellianis* and his Cousin *Arsileo* left the Cave and went with the Lady, and how they were both Knighted, and of a brave and dangerous fight between the Knights of the Castle and the two Princes.

CHAP. III. The end of the fight between *Don Gallaneo* and his Forces, and the Emperor and Princes, and how the Princes departed without discovery, and what befel them and the Lady in the dangerous Grove, and how the Emperour after their departure knew who they were.

CHAP. IV. How the Princes being drawn in the Chariot with Griffons were cured of their wounds by the Sage *Bellona*, and then travelled towards *Antioch*, how they happened into the Company of Duke *Alfiron* the Courteous, and of the adventure of the Unhappy Bridge, and of a combat between *Don Bellianis* and the Knights of the Bridge.

CHAP. V. How the Knights were received by the Souldan and his daughter *Persiana*, and of her discourse with Duke *Alfiron*, and the *Knight of the Golden Image*, of a confederacy between *Don Gallaneo* and *Don Galfeo* to kill the *Knight of the Golden Image*, and his Companions.

CHAP. VI. How the Tourney being begun, of the danger the *Adventurous Knight* and *Arsileo* were in by *Don Gallaneo's* Knights, how *Don Bellianis* defended himself in the Dukes Pallace from *Galfeo*, and slew him there, and how he going out of *Persepolis* relieved two Damsels from certain Knights, und how he slew the Dragon of the *Riphean* Wood.” (<https://quod.lib.umich.edu/e/eebo2/A41204.0001.001?view=toc>; lesedato 07.09. 20)

“California and Patagonia got their names from a sequel to *Amadis of Gaul*.” (Sue Burke i <https://amadisofgaul.blogspot.com/>; lesedato 15.12.21)

“Ferdinand Magellan named the southern tip of South America Patagonia in 1520. The meaning of Patagonia is most likely derived from the book, *The Primaleon*, which was first published in 1512, and featured a wild race of people called the Patagonians. [...] On March 31, 1520, Fernando de Magallanes and his fleet of five ships reached a bay off the Atlantic, which they named San Julián Bay or Puerto San Julián in present-day southern Argentina. Due to bad weather and with winter approaching, Magellan decided to stay until spring. On May 19th, 1520, Magellan’s chronicler and traveling companion, Antonio Pigafetta wrote in his diary “so tall was this man that we came up to the level of his waist-belt,” and “he was gigantic in stature and practically naked.” Three years after his departure, Pigafetta returned to the Republic of Venice. He related his experiences in the *Report on the First Voyage Around the World* [...] *The Primaleon* (*El Primaleón*), also called the *Second Book of Emperor Palmerín*, is the continuation of the romance of chivalry novel, *Palmerín de Olivia*, and was published in 1512. Few books during this era were as popular or illustrious as *The Primaleón*. The immediate success resulted in publications translated into numerous languages, including Italian, French, and English, with the original in Spanish. In the book *El Primaleón*, the hero and son of the Knight Palmerín de Oliva, lands on an island inhabited by monstrous beings, with human bodies, large ears, sharp, pointed teeth, feet like a deer and the face of a dog, dressed in animal hides and living off raw meat. The hero in the novel, *Primaleón*, in chapter 133 faces a monster creature named Patagon. Entire doctoral dissertations have been written about the comparisons between *El Primaleón* and its similarities to Antonio Pigafetta’s report.” (<https://www.pedalchile.com/blog/place-name-patagonia>; lesedato 07.09. 20)

“Gonzalo Fernández de Oviedo y Valdés (August 1478-1557), commonly known as Oviedo, was a Spanish colonialist, historian and writer. Oviedo participated in the Spanish colonization of the West Indies, arriving in the first few years after Christopher Columbus, in 1492, became the first European to arrive at the islands. [...] Oviedo’s first literary work was a chivalric romance entitled, *Libro del muy esforzado e invencible caballero Don Claribalte* (*Book of the very striving and invincible knight Don Claribalte*). It was published in 1519 in Valencia by Juan Viñao, one of the prominent printers of that time. In the foreword, dedicated to Ferdinand of Aragón, Duke of Calabria (not to be confused with the King

Ferdinand II of Aragon), Oviedo relates that the work had been conceived and written while he was in Santo Domingo. Therefore, it seems that this was the first literary work created in the New World.” ([https://www.wikiwand.com/en/Gonzalo\\_Fernández\\_de\\_Oviedo\\_y\\_Valdés](https://www.wikiwand.com/en/Gonzalo_Fernández_de_Oviedo_y_Valdés); lesedato 07.09.20)

Eufemia-visene “är den traditionella samlingsbeteckningen på tre högmedeltida svenska riddarromaner, avfattade på vers: *Herr Ivan* eller *Ivan lejonriddaren*, *Hertig Fredrik av Normandie* och *Flores och Blanzeflor*. Dessa tre framstår – jämte den obetydligt yngre *Erikskrönikan* – för eftervärlden som kärnan i den svenska medeltidens höviska litteratur. Eufemiavisorna utgör vårt språkområdes äldsta prov på litterär fiktion. De är avfattade på folkungatidens litteraturspråk, så kallad äldre eller “klassisk” fornsvenska. De ombesörjdes genom översättning eller bearbetning, utförd på uppdrag av den tyskfödda norska drottningen Eufemia, från franska, lågtyska och norröna (det vill säga norsk-isländska) källor, sannolikt under 1300-talets första decennier. Enligt sedan länge gängse uppfattning är den svenske upphovsmannen en och densamme bakom alla tre dikterna. Han är anonym och har aldrig kunnat identifieras. [...] De tre dikterna omfattar totalt inemot 12 000 knittelverser och fyller i sentida tryckta utgåvor omkring 350 boksidor. Eufemiavisorna som helhet intar därmed redan i kvantitativ mening ett framträdande rum i svensk medeltidslitteratur på folkspråket. Som diktverk är de tre versromanerna – inom det gemensamma höviska grundtemat – helt fristående från varandra, med var sitt specifika innehåll, utformade i var sin specifika stil och återgående på var sin kontinentala källtext.” (Lars Wollin i <http://www.oversattarlexikon.se/artiklar/Eufemiavisorna>; lesedato 31.01.18)

“De tre Eufemiavisorna kan alla återföras på samma övergripande tema: den kontinentala kavaljerskulturen, som odlades vid kungahoven och i aristokraternas ledande kretsar i högmedeltidens feodala Europa. Den litterära ramen är *romans bretons*, mest känd i sagorna om kung Arthur och Riddarna av runda bordet. Genren uppstod i Frankrike under 1100-talet och omtalas ofta just som “riddarromaner”. Riddarkulturen hade sin etiska grundval i ädla manliga dygder som tapperhet, storsinnet och hängiven trohet; de centrala begreppen var *l'honneur* och *l'amour*. Riddarens högsta mål var äran och hans främsta drivkraft kärleken till hans utvalda dam. I praktiken torde de chevalereska idealen dock mest ha odlats på ett ytligare plan, som en belevad sällskaps- och konversationskultur. Spänningen mellan höga ideal och brutal verklighet gestaltas litterärt i en för genren omisskännlig blandning av naivitet och cynism. Riddarkulturen i svensk tappning stod i sitt flor i folkungatiden. Epoken var kort men lysande – och inte så lite depraverad. Vikingatidens skäggiga och ordkarga hövdingar dubbades till konversanta riddare och ädlingar. [...] Det gamla nordiska ättesamhällets starka, självständiga kvinnor, som de möter till exempel i de klassiska isländska släktsagorna, omvandlas samtidigt till höviskt kurtiserade damer. Men Eufemiavisorna tillhör också en tid då importerade kontinentala tankemönster blandades med inhemska, ärvda dygder. En ton av inskränkt klerikal gudlighet och krass materialism är [...] också förnimbar i dikterna, mer så än i deras kontinentala



förlagor, och verkar påklustrad. En åtminstone delvis inhemsk, kristligt traditionell kvinnoosyn har också framhållits (främst av Blanck 1941). Äldre skedens mer robusta nordiska hjälteideal tillgodoses i livfull och detaljerad utmålning av förlagornas dramatiska stridsscener, medan finstämda kärleks-skildringar och andra mer själsligt anlagda teman tonas ned och trivialiseras. Resultatet av alla dessa influenser blir en ganska säregen, specifikt nordisk synt av skilda element i tidens europeiska idégods.” (Lars Wollin i [http://www.oversattarlexikon.se/artiklar/Eufemiavisorna;\\_lesedato\\_31.01.18](http://www.oversattarlexikon.se/artiklar/Eufemiavisorna;_lesedato_31.01.18))

Cervantes’ *Don Quijote* er både en ridderroman og en parodi på en ridderroman. Lignende gjelder for tyskeren Christoph Martin Wielands *Naturens seier over svermeriet, eller Don Sylvio von Rosalvas eventyr: En historie der alt fantastisk foregår naturlig* (1764), som minner sterkt om Cervantes’ roman. Men Don Sylvio svermer mer for eventyr om feer enn for ridderromaner. Bak hver hverdagslige hendelse oppdager han det utrolige, og han begir seg ut på leting etter eventyr-prinsessen Donna Felicia. Handlingen foregår i Spania. Forholdet mellom Don Quijote og Dulcinea ligner mye på Don Sylvios forhold til en bondekone som i hans fantasi blir til en erotisk begjært skikkelse fra en annen verden (Grimminger 1990 s. 48). Helten og hans tjener opplever noen eventyrlignende hendelser med feer, en frosk, en sommerfugl, en grønn dverg og nymfer. Det er et verk som kritiserer protagonistens blomstrende fantasi, markert i undertittelen (Vietta 1983 s. 211).

Andre eksempler fra renessansen og senere:

Fernando Basurto: *Don Florindo* (1526)

Bernardo de Vargas: *Cirongilio fra Tracia* (1545)

Jéronimo de Huerta: *Florando fra Castilla* (1588)

Friedrich Christian Schlenkert: *Friedrich med bitt i kinnet* (1785-88)

Karl Gottlob Cramer: *Hasper a Spada* (1792-93)

Anton Wilhelm Christian Fink (under psevdonymet Attila Eppo): *Ekto von Ardell og Elika von Bollehausen: Ridderroman over alle ridderromaner* (1794)

Christian Heinrich Spiess: *Løveridderne: En fortelling fra det trettende århundre* (1794-95)

Friedrich de la Motte Fouqué: *Trylleringen: En ridderroman* (1812)

Maurits Hansen: *Othar af Bretagne* (1819)

Charlotte von Ahlefeld (under psevdonymet Marie Müller): *Sendebudet fra Jerusalem: En ridderroman* (1823)

Karl August Friedrich von Witzleben (under psevdonymet Tromlitz): *Den gamle trubaduren* (1833) – med handling fra Frankrike på 1200-tallet

Enrique Gil y Carrasco: *Herren fra Bembibre* (1844)

I Frankrike ble det utgitt en “novel of chivalry entitled “The heroic and amorous adventures of Rodrigo de Vivar” (Paris, 1619) by François Loubayssin” (Alberto Montaner Frutos i <https://en.caminodelcid.org/cid-history-legend/legend-myth/>; lesedato 08.12.20). Denne romanen handler om krigerhelten som er kjent fra det spanske eposet *Diktet om Min Cid*.

I førsteutgaven av Stéphanie-Félicité Ducrest de Genlis’ *Svaneridderne eller Karl den stores hoff* (1795) skrev forfatteren at hun ville “help France exit the catastrophe of the French Revolution. She chose the court of Charlemagne because she wanted to give her contemporaries an example of great deeds performed by men and women of the past [...] For Genlis, the heroic French past should serve to illuminate the path for the present; it should instruct by offering great examples of virtuous deeds performed by les *grands hommes* and, importantly, *femmes* or great women of the past. In this manner, her moral fiction is harnessed to the public good and provides her contemporaries with models as they strive to remake France. Included in this moral prescription are women; for Genlis, women too have a role to play in reforming the nation. Skip forward ten years, however, and in her 1805 *l’Avertissement de l’Auteur*, Genlis declares that, thanks to the new regime, that is Napoleon’s, there is no longer any need to look to the past [...] As Napoleon’s victories accumulate and his regime self-legitimizes, the heroic past no longer provides models of exemplary behavior to be imitated by the present. Instead, the past offers a kind of prophetic preview of the greatness to come – the legend of Charlemagne anticipates the advent of another equally enlightened Emperor. [...] the novel combined a chivalric plot with elements of the *roman noir* [...] In a long footnote to the first edition, she defends her choice to include the supernatural in her tale by arguing that she is writing about a different world, the Middle Ages, that possessed different beliefs, which included the supernatural. [...] As wandering Knights errant, Olivier and Isambard decide to assist a princess who finds herself and her lands, the duchy of Clèves, besieged by a band of confederated princes who insist that she cannot rule alone but must marry one of them. If she refuses to do their bidding, they will take her and her lands by force. Such conduct convinces the Princess Béatrix that any one of these princes would be a despot to her and her people. In order to defend their freedom, she makes a general appeal for help to all brave knights, to which Olivier and Isambard respond – as well as a host of others. With two armies amassed on either side of the city’s walls, Olivier is introduced to Béatrice and promptly faints because she is an exact double of Célanire.” (Lesley Walker i <https://whatyoumustknowaboutthefrenchrevolutionli.wordpress.com/2011>

/03/12/les-chevaliers-du-cygne-by-lesley-walker/; lesedato 07.04.20) Célanire er datter av sakserkongen Vitikund, som til slutt blir beseiret av Karl den store.

Handlingen i den skotske forfatteren Walter Scotts *Ivanhoe* (1819) foregår i England på 1100-tallet. Ivanhoe vender tilbake til England etter å ha deltatt i korstog sammen med Richard Løvehjerte. Ivanhoe har blitt gjort arveløs av sin far fordi han elsket Rowena, som var forlovet med en annen mann. Etter noen heltebragder kan protagonisten forlate England med sin elskede, med kurs for Spania. “*Ivanhoe* is first and foremost an adventure novel. Its popularity and longevity have secured it a place as one of the great historical romances of all time. [...] The novel’s main historical emphasis focuses on the tension between the Saxons and the Normans, the two peoples who inhabited England. As a matter of course, the novel proposes Ivanhoe, the hero, as a possible resolution to those tensions – not because of anything Ivanhoe does, for he is weirdly inactive for an action hero (he spends more than half the novel on the sidelines with an injury), but for what he is, a Saxon knight who is passionately loyal to King Richard, a Norman king.” (<https://www.sparknotes.com/lit/ivanhoe/> section11/; lesedato 26.11.19)

“*Ivanhoe* is divided into three parts, each of them centering around a particular adventure or quest. The first part involves Ivanhoe’s return to England in disguise (disguise is a major motif throughout the novel: Ivanhoe, Richard, Cedric, Locksley, and Wamba each mask their identities at some point) and centers around the great jousting tournament held at Ashby-de-la-Zouche. The second part involves Sir Maurice de Bracy’s kidnapping of Cedric’s Saxon party out of lust for Rowena and centers around the efforts of King Richard (in disguise, of course) and Robin Hood’s (Lockley’s) merry men to free the prisoners. The third part involves Rebecca’s captivity at the hands of the Templars and Sir Brian de Bois-Guilbert, and centers around the trial-by-combat which is arranged to determine whether she will live or die. For a writer whose early novels were prized for their historical accuracy, Scott was remarkably loose with the facts when he wrote *Ivanhoe*. Historical errors plague the book, and in many cases (as in the depiction of Isaac, presented as the stereotypical literary Jew) the depictions reveal more about mores and attitudes when Scott wrote the book, in 1819, than when the story is supposed to have happened, in around 1194. [...] *Ivanhoe* does make some prescient historical points. The novel is occasionally quite critical of King Richard, who seems to love adventure more than he loves the well-being of his subjects. This criticism did not match the typical idealized, romantic view of Richard the Lion-Hearted that was popular when Scott wrote the book, and yet it accurately echoes the way King Richard is often judged by historians today.” (<https://www.sparknotes.com/lit/ivanhoe/section11/>; lesedato 26.11.19)

Nordmannen Maurits Hansens *Othar af Bretagne: Et Riddereventyr* (1819) har en middelaldersk adelshelt som gjennom flere år utsettes for personlige fristelser og prøvelser, i kampen mellom det gode og det onde. Han består ikke alle prøvene, men myrder og forblindes i jakten på ære og makt. “Hovedpersonen er ridder, altså

en våpenfør lavadelsmann, og handlingen følger hans livsløp fra barndom til voksenalder, idet han medvirker i en rekke eventyrlige hendelser. Tittelen sier mer – fortellingen hører til genren ridderroman, og den inkluderer mange egenskaper fra folkeeventyr så vel som kunsteventyr, med overnaturlige begivenheter og vesener som djevler og trollmenn. [...] midt i en av sin europeiske samtids sentrale litterære strømninger, der romantikkens forfattere skaper nye verk ved å fusjonere to genrer, middelalderens ridderromaner og de nettopp innsamlede folkeeventyrene. I denne fusjonen ligger det også en stor mulighet til å la den dikteriske fantasien utfolde seg” (Ivar Havnevik i <http://lesninger.net/norsk-litteratur-for-1905/maurits-hansen-othar-af-bretagne/>; lesedato 27.11.19).

“*Othar af Bretagne* foregår i en løst skissert middelalder, i et Alpe-landskap som nok skal illudere Tyrol, i et rike som styres fra Wien. Othar går i tjeneste hos keiseren der og blir hans favoritt. Etter forskjellige bravader ved hoffet vandrer vår helt hit og dit, en gang hele veien til Verona, og derfra videre til Sveits og en ensom borg i Alpe, etter hvert til uspesifiserte sveitsiske småbyer og -steder. [...] Vi møter Othar som barn der han blir oppdratt av enkle og gode mennesker etter at foreldrene ikke har kunnet ta seg av ham. Under lek i en slottsruin like ved møter han en jevnaldrende gutt, dvergen Uller, som viser seg å høre til i underverdenen. [...] Etter som han blir eldre og sterkere, føler han seg kallet til å dra ut i verden og tar farvel med fosterforeldrene og Uller. Først kommer han til ridderen Harthurs borg og får lære tapperhet og våpenbruk. Han utmerker seg i sverdkamp og dreper sin første fiende. Han forelsker seg i Ida, en ung kvinne, som gjengjelder følelsene, og de utveksler kyss. I ridder Harthurs følge er også hans våpendrager Herman, som slutter seg til Othar og blir litt av en åndelig veileder. I mange samtaler og med mange gode argumenter fremhever han et fatalistisk livssyn, forankret i den personlige vilje og evne, og Othars opprinnelige kristentro blir sterkt utfordret. [...] Tre røvere forsøker å rane Othar, men han får drept dem alle og samtidig frelst en jomfru som røverne har kidnappet. Hun pleier sårene hans i borgruinen der hun bor, forresten sammen med en gammel sinnsforvirret ridder. Idet han skal dra videre, blir han arrestert av en gammel fiende som vil føre ham tilbake til fangenskapet og galgen i Wien, men da gjør han bruk av sitt magiske redningsformular, som riktignok befri ham fra lenkene, men også styrter ham ned i underjorden, hvor han igjen møter djevleskikkelsen Valrun (identisk med marki Val di Runo), men stadig nekter å gi seg helt over til de onde kreftene. I stedet makter han å samle seg om en bønn til Gud før han kjemper seg ut i virkeligheten og våkner forstumlet utenfor hytten der han vokste opp. Valruns rike er ødelagt ved hjelp av gudsordet. [...] Her er en idealistisk virkelighetsforståelse, og ideene er kjente nok – tradisjonell kristendom, uten tydelig konfesjon, selv om kirken nødvendigvis må være katolsk. Den dypere konflikten i verket gjelder kampen mellom gode og onde krefter, på et universelt nivå som blir gestaltet i hovedpersonens utviklingshistorie.” (Ivar Havnevik i <http://lesninger.net/norsk-litteratur-for-1905/maurits-hansen-othar-af-bretagne/>; lesedato 27.11.19)

Den tyske forfatteren Friedrich de la Motte Fouqués mest kjente ridderroman er *Trylleringen* (1812), men han skrev også andre: *Historien om den edle ridderen Galmy og hans skjønne hertuginne fra Bretagne* (1806), *Alwin* (1808), *Ridder Elidouc: Et gammelt sagn fra Bretagne* (1822). Han var opptatt av både tysk, fransk og nordisk middelalder ([https://www.deutsche-biographie.de/artikelADB\\_pnd118534556.html](https://www.deutsche-biographie.de/artikelADB_pnd118534556.html); lesedato 17.01.20). Motte Fouqué deltok i flere militære slag, og var kjent i noen adels- og offiserskretser. I likhet med Walter Scott og Maurits Hansen regnes han med til den romantiske perioden i litteraturhistorien. Hans bøker tilhører en “romantisk historisme”. *Trylleringen* handler om en ridder som har en magisk ring og som bruker den i sine mange kamper mot onde krefter. Romanen minner sterkt om det som senere har blitt kalt “heroic fantasy”.

Tyskeren Wilhelm Hauffs *Lichtenstein* (1826), “a historical novel of 16th-century Württemberg, was one of the first imitations of Sir Walter Scott” (<https://www.britannica.com/biography/Wilhelm-Hauff#ref6745>; lesedato 17.01.20). Handlingen foregår i Württemberg. Bokas suksess førte til at det lille slottet Lichtenstein ble gjenoppbygd i 1840-42. “In 1837 Count Wilhelm of Württemberg bought the hunting lodge and the surrounding estate from his cousin King Wilhelm of Württemberg. Inspired by the novel “Lichtenstein” by Wilhelm Hauff [...] had a German medieval knight’s castle built in 1840-42. This new construction included the foundation walls of the ancient fortress up to the third floor. Adjoining buildings and facilities, a courtyard and a curtain wall completed the castle complex.” (<https://www.schloss-lichtenstein.de/en/history-family/history>; lesedato 17.01.20)

Den kinesiske forfatteren Jin Yong (også skrevet Jing Yung) sine bøker har blitt kalt ridderromaner, innen sjangeren “wuxia xiaoshuo”, der adelsmenn kjemper med sverd, lanser og andre våpen. Wuxia xiaoshuo har blitt kalt “martial art novels” (f.eks. i Hild 2007 s. 177). Ridderlig ære spiller en stor rolle. Handlingen foregår vanligvis i en idealisert kinesisk keisertid, med blanding av sanne historiske hendelser og action-/adventure-innslag. Romanene knytter også an til “filosofiske” tematikker som tilhører kinesisk kampkunst (“martial arts” som en slags kunstform), konfusianisme m.m. (Christian Leitner i <https://core.ac.uk/download/pdf/11590998.pdf>; lesedato 05.12.19). Tyskeren Kai Portmann har skrevet boka *Den flyvende reven fra snøfjellet: Den kinesiske ridderromanen (wuxia xiaoshuo) som sjanger, og suksessforfatteren Jin Yong* (1994; på tysk).

Den svenske biskopen og forfatteren Bo Giertz ga i 1972 ut *Riddarna på Rhodos* (1996). Johannitterordenen vokste fram på 1100-tallet og hadde fra ca. år 1300 tilholdssted på Rhodos. Ordensbrødrene var delt i åtte grupper etter nasjonalitet og representerte kristenhetens sørøstligste punkt. Romanen skildrer ordensbrødrenes forsvarskamp da sultan Suliman angrep Rhodos i 1521. “The tenth Sultan, the twenty-six-year-old Suleiman, ascends to his father’s throne in one of the world’s most powerful empires. The rest of the world hopes that the eastern threat has faded. Rhodes is Christendom’s closest and most defiant outpost against the East.

There the Knights of St. John's Grand Master has died. Strife and treachery await his successor. Some hundred knights have the task to defend the outpost. Their Grand Master's motto is "Victory or Death." [...] This novel, set in the turbulence of an emerging new world in the sixteenth century, is a saga about the resilience of faith, a faith that "overcomes destiny." It is a potent story unadorned by shallow sentimentalities that invites readers to ponder the goodness of a God who engages human beings with all of their frailties and foibles as instruments of His service." (<https://www.goodreads.com/book/show/7832891-the-knights-of-rhodes>; lesedato 24.08.20)

Den svenske trilogien om Arn Magnusson er skrevet av Jan Guillou og består av *Vägen till Jerusalem* (1998), *Tempelriddaren* (1999) og *Riket vid vägens slut* (2000). Leseren følger tempelridderen Arn på 1200-tallet. "Da den kalde krigen var over fulgte Jan Guillou vestens blikk bort fra Sovjetunionen og kommunistene og over på neste samfunnsfiende: muslimene. Det slo Guillou at dette ikke var første gang i historien at vesten så på muslimene som selve fienden og han bestemte seg for å skrive om korstogene i sitt neste bokprosjekt. Det er bakgrunnen for bøkene om korstogfareren Arn Magnusson som i ørkenen traff den sagnomsuste hærføreren Saladin. Saladin var en kurdisk født sunni-muslimsk hærfører, som greide å ta Jerusalem tilbake fra de kristne i 1187 uten de vanlige blodsutgytelsene. Han klarte å samle både sunni- og shia-muslimer og nær 60 % av hans rådgivere var jøder. Hans budskap var sameksistens. I de i underkant av 900 år siden han levde, har han vært en inspirasjon for fred og ikke minst forsoning i den arabiske verden." (<https://www.nrk.no/kultur/jan-guillou-1.6518629>; lesedato 31.08.20)

"Guillou har igjennom alle bøkene lagt vekt på å trekke kvinnelivet inn i skildringene fra en utpreget machoperiode. Nonner, urtekyndige koner, ungjenter på fest og flittige husfruer er blant de kvinnene som er vevd inn i handlingen. [...] Guillous prosjekt med Arn Magnusson-bøkene var en vill idé. Han forbannet mangelen på kunnskap om historie utenfor den kristne kulturkrets og ville få fram en annen historie enn den om brave vikinger. Han slipper aldri fra seg en anledning til å fremme respekt og beundring for utenlandsk påvirkning, særlig fra den muslimske verdens oppfinnelser og framskritt." (*Dagbladet* 19. november 2001 s. 46)

" "Kulturismen" blomstrer i Arns fotspor. Guillous bøker har skapt masseturisme i Västergötland. Veien til Jerusalem begynner i Skara. I de siste årene har nesten to millioner mennesker gått i ridder Arn Magnussons fotspor. Den svenske journalist og forfatter Jan Guillous fantasiridder fra middelalderen, Arn Magnusson, har gjort Arn-løypa til reiseindustri i stort format på landsbygda mellom Vänern og Vätteren. [...] Hadde ikke Eriksætten med hjelp av Folkungene (Arns klan) kjeppjaget og drept kongsrivalen Sverker med hærfølge fra datidens stormakt Danmark, både ved Lena og Gestilren, så hadde ikke svensk vært morsmål i bygdene omkring nå til dags. Guillous Arn blir selve symbolet på brytningstiden han er født inn i (1150). Ved å ta turen til Arnäs (Arns hjemborg) og Forshem kirke, som han ifølge Guillou

fikk bygd og viet til Den hellige grav som den eneste kirke i Norden, via klostrene Varnhem (Nordens største) og Gudhem (der kjæresten Cecilia Rosa ble holdt, mens Arn var 20 år i Det hellige land på korstog), gir Jan Guillou kjøtt, blod og liv til svensk middelalderhistorie.” (*VG* 5. mars 2005)

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