

Read Book Angel Of Fire A Medieval Romance Medieval Heroes 1 Pdf For Free

The Complete Short Stories of Mark Twain Honor & Roses The Hunter & the Heiress Raven's Rise Empire of Magic The Mistress of Normandy Dreamspell A Medieval Romance Mark Twain's Medieval Romance The Crusader's Heart Thinking Medieval Romance The Cambridge Companion to Medieval Romance Finding Peace Gathering of Stones: A Medieval Romance Medieval Romance, Medieval Contexts The Crusader's Kiss Knowing Yourself - A Medieval Romance Medieval Romance A Medieval Romance of Friendship Lady Undaunted A Dictionary of Medieval Romance and Romance Writers The Temptress Understanding Genre and Medieval Romance The Crusader's Handfast Sworn Loyalty - a Medieval Romance Medieval Romance and the Construction of Heterosexuality One Knight's Return Medieval Romance and Material Culture Boundaries in Medieval Romance Once Upon a Kiss Lady of Conquest Lady Betrayed For Castle and Crown The Runaway Bride Naming and Namelessness in Medieval Romance Vows of Pain and Passion Women's Power in Late Medieval Romance One Knight in the Forest The Matter of Identity in Medieval Romance Angel of Fire

A reading of how women's

power is asserted and demonstrated in the popular medieval genre of romance. Wulfe knew his place—until Christina taught him to hope for more... An orphan and a man who has fought for his own survival, Wulfe is a Templar knight sworn to the order for life. He will defend the order and his brethren to his last, but protests when he is included in a mission to deliver a package to Paris on the cusp of an attack on Jerusalem. The assignment so vexes him so that he seeks distraction in a Venetian brothel. Wulfe does not expect to encounter a courtesan of beauty and wit, her appeal for his assistance—much less his own desire to fulfill her request... Christina recognizes immediately that the grim knight offers the chance to escape a despised life and reclaim her legacy. All she has to do is convince Wulfe to accompany her out of the city, a challenge that demands more than the power of her touch—when Wulfe is attacked, she seizes the opportunity to prove her value to him and his quest, uncertain whether her wits will be sufficient. As attacks mount and danger engulfs the small company, Christina is the one who guesses the contents of the Templar package—and holds the key to its successful delivery. Wulfe is shocked to

realize that she has awakened the heart he forgot he possessed—and when she risks herself to see his mission completed, he must choose between his duty and his newfound love... * * * The Champions of St. Euphemia series follows the quest of a group of knights entrusted with a treasure in Jerusalem which they must deliver safely to Paris on their way to their respective homes. They find adventure and peril on the way, as well as romance. Since the stories overlap and build upon each other, they should be read in order. 1. The Crusader's Bride 2. The Crusader's Heart 3. The Crusader's Kiss 4. The Crusader's Vow 5. The Crusader's Handfast * * * Templar, knight, medieval, action adventure, quest, treasure, disguise, secret identity, lost heir, widow, arranged marriage, marriage of convenience, friends to lovers, scottish, highlander, may december, warrior, jerusalem, venice, paris, scotland, england, robin hood, fish out of water #1 New York Times bestselling author Susan Wiggs transports readers to the lush French countryside of Normandy in this classic tale of love, family honor and true knights in shining armor... Rand Fitzmarc has fought his way to prominence under the banner of King Henry V. At long last, his loyalty to the

English crown will be rewarded with a title and land...in Normandy, France's richest prize. Now the freshly knighted nobleman will have to battle once more for the right to possess his French barony, and for the hand of the woman who holds it. Lianna of Bois-Long is determined to keep her lands free from the usurping English king and the husband he's chosen for her...and her heart safe from any man. Yet when she meets a golden stranger in a sunny forest glade, Lianna is seduced by the heat of his tender gaze and his strong embrace. But when her forest lover is revealed as the English baron who has come to claim her ancestral home, will Lianna be able to forgive his deception? Or will pride keep her from the man who has managed to steal her heart? Originally published in 2014. Alderwren is a young woman living in the middle ages forced to defend her father's castle against Archambault's forces. Her father had refused to pay the exorbitant taxes the Duke imposed on all his vassals. A lengthy siege cost Alderwren her home and her father's life. Alderwren surrendered to one of Archambault's sons, Royale, a Templar knight home from the carnage of the Crusades which had left him weary and disillusioned. He and Alderwren strike up an uneasy truce. Aoife MacNeill is a beauty and a prize, a former heiress who wants to marry for love, but her father has arranged her marriage to Nigel Armstrong, the oldest son and heir of the Hawk of Inverfyre. One look confirms that Nigel

will never possess her heart—although his cousin, Ross of Kinfairlie, is another matter. Aoife knows she cannot escape her fate, but yearns for one last adventure: she will flee Inverfyre and hope that Ross will be sent in pursuit. She tells herself that one kiss will be sufficient... Ross of Kinfairlie is a mercenary with a blade for hire; a knight without the coin to claim a bride. When his cousin's betrothed flees, he lends chase, for the Hawk of Inverfyre trained him. Ross suspects that Aoife plays a game, but her ploy is dangerous—the treacherous MacLaren clan, always seeking to undermine Inverfyre, take her captive. In the course of rescuing Aoife and ensuring her safety, Ross finds himself captivated by the fierce and beautiful maiden. How much will Ross surrender to guarantee Aoife's safety? And how much will Aoife offer to protect the man who has captured her heart? ***** I've written many series set in my fictional medieval Scottish world of Ravensmuir, Kinfairlie and Inverfyre. This is the order in which the stories take place, although you can start with any series. I recommend you read each series in order. There's a tab on my website for ALL books in this world: <http://delacroix.net/ravensmuir/> I. The Rogues of Ravensmuir This is the first series to take place in this world. These three books are a bit more gothic in tone and less tightly linked to each other than the books in subsequent series. 1. The Rogue Merlyn and Ysabella's story is a second chance

romance with a bit of intrigue and suspense. Their relationship is a class war - he's the laird and she's a village girl - but there's an immediate attraction between them. Can Merlyn trust in love at first sight? Can Ysabella trust her rogue of a husband when he returns five years after their parting to ask for her help? This is the first book featuring Ravensmuir and in it, we learn the story of its sister holding, Kinfairlie. 2. The Scoundrel Can a notorious bad boy like Merlyn's brother Gawain be redeemed by love? In this story, Gawain meets his match, the enticing Eglantine, who is not just as adept a thief as he is but is prepared to seduce him to regain the prize she desires. This is cat-and-mouse story of action, adventure and intrigue takes us from York to the highlands of Scotland, to Eglantine's home at Inverfyre. 3. The Warrior At the end of The Scoundrel, Inverfyre is lost to the notorious MacLaren clan, but years later, Eglantine and Gawain's son Michael - the Hawk of Inverfyre - returns to reclaim his legacy. He has need of an heir so he abducts Aileen to be his bride, never guessing that these two have shared a great passion in their past lives. At Inverfyre, Aileen is plagued by visions and fears she is going mad, while the Hawk is uncertain whether his beguiling new bride can be trusted—or whether she has let the MacLarens in the gate. This medieval Scottish romance has some fantasy elements as it's a reincarnation story. II. The Jewels of Kinfairlie At the end

of The Warrior, there is a family gathering at Inverfyre. We briefly meet Merlyn and Ysabella's son Roland, his wife Catherine, and their eight children. This series begins several years later, after Roland and Catherine's tragic death, when their oldest son Alexander suddenly becomes laird. The treasury is empty. The harvest will be poor. Alexander needs to see his sisters married as quickly as possible, but they wish to wed for love.

1. The Beauty Bride Alexander arranges an auction for the hand of his defiant sister, intending to manage the list of bidders - but a notorious mercenary, Rhys fitzHenry, pays the highest price. This arranged marriage doesn't begin well, as Madeline is a runaway bride, but Rhys pursues her, saves her, and tries to court her. I love that Rhys tells Madeline stories to win her heart, and that she quickly figures out that each choice of story reveals one of her husband's secrets.
2. The Rose Red Bride Alexander thinks he's learned his lesson and is thrilled when Vivienne's former suitor, Nicholas Sinclair, wants to claim her hand. It's a little uncommon that Nicholas wants to abduct his bride, but Alexander is sure that Vivienne will think that a romantic gesture, and when the wedding is held in the morning, all will be well. But the highlander seeking Alexander's agreement isn't Nicholas - it's his brother Erik in disguise, a man who needs a wife only because he needs a son to claim his legacy. He's not counting on Vivienne

stealing his heart, too.

3. The Snow White Bride It's Christmas at Kinfairlie and a mysterious noblewoman seeks refuge in the chapel. When the sisters learn that she's a widow in need of protection, they decide to play a trick on Alexander and arrange his marriage. Eleanor thinks husbands are all the same, so is agreeable, although she isn't counting on Alexander's youth, charm, and desire to claim her heart. When her past catches up to her and Kinfairlie is at risk, how much will Eleanor sacrifice to see her new husband safe? What price will Alexander pay to defend his bride?
4. The Ballad of Rosamunde Rosamunde, the pirate queen and aunt of the siblings at Kinfairlie, was adopted by Gawain in The Scoundrel and trapped in the realm of the Fae in The Rose Red Bride. In this short story, a friends-to-lovers story, Pdraig rescues Rosamunde, his valor making her realize that she loves him, too.
- III. The True Love Brides At the end of The Snow White Bride, Alexander decrees that his remaining sisters will marry for love. The portal to the realm of the Fae has been opened, though, and the Fae king Finvarra desires Elizabeth. Finvarra agrees that he will abandon his suit if four of the siblings marry their true loves, although Elizabeth knows that the portal to the Fae realm has to be closed as well.

1. The Renegade's Heart Isabella is smitten with a rogue knight, come to Kinfairlie to demand the return of his family's stolen treasure. She takes Murdoch's cause against

that of her brother, then learns that Murdoch has been claimed by the Fae queen - who holds his heart still. Can a mortal maiden defeat an immortal queen by winning Murdoch's love for her own?

2. The Highlander's Curse Garrett is cursed to hear the thoughts of others as clearly as his own, a spell intended to make him an outcast so his legacy could be stolen. He finds solace in the company and the touch of gentle Annelise. Can Annelise's love heal him so he can recover his stolen legacy and give her the home - and the husband - she deserves?
3. The Frost Maiden's Kiss Malcolm returns to Ravensmuir after years as a mercenary with a hoard large enough to finance the rebuilding of his legacy and his soul due to the Fae. When pregnant Catriona arrives at Ravensmuir, Malcolm knows he can give her a future with a marriage of convenience that makes her child heir to Ravensmuir. Catriona expects nothing of men, but Malcolm's kindness and strength earns her love - and makes her determined to save his soul, regardless of the price.
4. The Warrior's Prize The mercenary Rafael thinks his companion's sister, Elizabeth, could be an angel come to earth, and one who will hold him accountable for his sins. Challenged by her and enticed by her, Rafael offers himself instead of his comrade Malcolm and begins to change his life with his choices. Can he save Elizabeth from Finvarra? He's determined to try, no matter what the risk to himself - and Elizabeth cannot resist a man

who chooses nobly, just for her.

IV. The Brides of Inverfyre
There is one sibling left unmarried (Ross) and we follow him to Inverfyre, where the children of the Hawk and Aileen also need to be married.

1. The Mercenary's Bride This Scottish medieval romance is a Christmas novella, the story of a knight returning to Inverfyre to keep his promise to the laird's daughter. Having been attacked and left for dead, Quentin is no longer the man he was and he blames the Hawk for the change in his fortunes. But his bitterness melts before the admiration of Mhairi, for the maiden he admired has become a beauty he would die to serve.

2. The Runaway Bride Even though Aiofe is a beauty and an heiress, she wants to marry for love. Her marriage is arranged to the oldest son of the Hawk of Inverfyre, but she chooses to flee instead, hoping that his cousin, Ross, will be sent after her. Aiofe intends to claim Ross's heart, no matter the price, for she knows with one glimpse that he's the man for her. Ross is caught between his duty and his heart - and the wicked MacLarens who would use Aiofe as a pawn in their own plan to possess Inverfyre. There will be more stories in this series, too. There are Family Trees for Inverfyre, Ravensmuir and Kinfairlie available as free downloads in my online store. The links are on my website, right here: <http://delacroix.net/ravensmuir/family-trees/> ***** medieval romance, Scottish romance, historical romance, arranged marriage, marriage of

convenience, romantic suspense, secrets, hidden identity, heiress, Highlands, mercenary, feisty heroine Mary's spartan upbringing and rigorous training have honed her for a single mission - to shield Erik from harm. His mother, Lady Cartwright, devised this final safety net before illness took her life. The Lady had no doubt that Erik's devious fiancée, Lynessa, would gleefully plan and execute her son's death. The only question was when. Erik seems oblivious to the threat barreling down at him. Despite his years of service in the Crusades, and his intimate experience with dangers beyond reckoning, he still resolutely trusts in the woman he vowed to honor. Even when the proof seems incontrovertible that Lynessa is scheming his destruction, he determinedly holds out hope for her innocence. When Lynessa springs her fatal trap, Mary desperately races to intervene. Mary's love for Erik melds with her duty to protect him at all costs. Her every ounce of focus is on unraveling the twisted strands which bind him before they drag Erik to a brutal, tortured death. All author's proceeds from sales of the Sword of Glastonbury series benefit battered women's shelters. Sworn Loyalty is book seven in the Sword of Glastonbury series. Each novel ends in a happily ever after, which then leads into the next book in the series. Each of these full-length romances features its own flavor, atmosphere, and main characters. Each is set in a

different part of medieval England and showcases the natural beauty of its region. Sworn Loyalty is set in Lincolnshire, in eastern England. Sworn Loyalty is a stirring tale of adventure, loyalty, and second chances, in the style of Robin Hood. It is suitable for teens and older. It does not feature any strong language nor explicit scenes of intimacy. She refuses to trust...he refuses to love. Noble born Adaira Godwin is a determined young woman whose life is all mapped out until she runs into a stone wall-Norman warrior, Renouf de Sinclair, who has other plans for her. Set in eleventh-century England during the Norman invasion, Vows of Pain & Passion is the story of two headstrong characters, enemies from different lands. Can they overcome hatred, language barriers, religious beliefs, and their own fears, or is their love doomed from the start? He knew that she hated him, but to seal herself into a tomb, living in isolation, just to avoid him seemed extreme... In disbelief, Renouf shook his head as he imagined the horrific life Adaira actively sought for herself. "Has her grief driven her mad? Would she give up everything to live in a sealed tomb, dwell in her own grave until she dies?" "The demoiselle has confessed her sins and the bishop has given his blessings," Evan stated plainly. "Where is she now?" Renouf demanded, none too quietly. "In her room, preparing herself." "We will see about that." Renouf started up the stairs then, turning, he

glanced back at his first in command, realizing that he had no idea which room was hers. "The tower room, the small one at the very top," Evan supplied quickly. "But, Renouf, I doubt anything you say will affect her decision. Her mind is made up." "Like the very devil it is!" Adaira learned of Renouf's plans to marry her when she awoke in a new, much larger, and better-furnished chamber. "What in the devil were you thinking, demoiselle?" he rasped, as if committing her life to God was the greatest sin of all. The popular genre of medieval romance explored in its physical, geographical, and literary contexts. This digital release of *Angel of Fire* is a special author's cut, with an extensive new edit and all new scenes. Shattered by her father's death at the Battle of Tinchebrai, Norman noblewoman Chrestien de Lontaine plans to see her sister wed, and then seek the protection of a nunnery, vowing she would belong to no man... Sheltered by their father, twins Chrestien and Adelaine are heartily glad for their father's eccentricities, for few know he had twin daughters. But someone knows... and now, only King Henry's Silver Wolf, the hated enemy responsible for Gilbert de Lontaine's death - might save the fiery beauty. Can true love bind two hearts and bring the Wolf's bride home?

CURSED~ England of The Norman Conquest, 1068: Two years have passed since the Battle of Hastings changed the course of a nation. As the defeated Saxons continue to

chafe against the yoke of Norman rule, Rhiannyn of Etcheverry finds herself at the center of a rebellion when the conqueror she refuses to wed dies in her arms--cursing her never to know the love of a man or the blessing of children. Certain only her silence can save her people from retaliation, she holds close the dark truth about his death. But when his avenging brother saves her life, she discovers another side to the celebrated warrior of Hastings--one that will test her loyalties and beliefs. And expose the innocent heart beneath her Saxon pride.

UNFORGIVEN~ Renouncing his holy vows, Maxen Pendery pledges to discover who murdered his brother--even at the cost of the soul he has wrestled to save since thrusting his sword in the blood-soaked soil of Hastings and walking away. But when he has Rhiannyn of Etcheverry at his mercy, she continues to protect the rebel leader to whom she was once betrothed. Though breathtakingly lovely, not once does she use her wiles to battle Maxen, only her sharp tongue, strong will, and a selflessness that makes something unexpected stir his ignoble heart, leaving him torn between duty and longing. Will this cursed beauty be the death of him? Or might she be his redemption? When Lady Magdalen Suffield finds a letter ordering her best friend's husband to commit murder, she flees into the woods. Pursued and injured, she collapses into the strong arms of Lord Cynric Woodrow, the local sheriff. As Cyn treats her wound in his

forest home, he wonders why she's running from a man he considers an honorable friend. She refuses to confide in Cyn, but as his fascination with her grows, he must choose between loyalty to her or to his friend. Can Magdalen win his trust and stop the murder, or will the danger destroy far more than the love Cyn and Magdalen seem destined to share? This Companion presents fifteen original and engaging essays by leading scholars on one of the most influential genres of Western literature. Chapters describe the origins of early verse romance in twelfth-century French and Anglo-Norman courts and analyze the evolution of verse and prose romance in France, Germany, England, Italy, and Spain throughout the Middle Ages. The volume introduces a rich array of traditions and texts and offers fresh perspectives on the manuscript context of romance, the relationship of romance to other genres, popular romance in urban contexts, romance as mirror of familiar and social tensions, and the representation of courtly love, chivalry, 'other' worlds and gender roles. Together the essays demonstrate that European romances not only helped to promulgate the ideals of elite societies in formation, but also held those values up for questioning. An introduction, a chronology and a bibliography of texts and translations complete this lively, useful overview. Bartholomew burns to avenge the past—until Anna gives him a future...

Bartholomew returns to England to avenge his parents and reclaim his stolen legacy, only to be challenged by a band of thieves in the woods of the estate that was once his home. He captures the bold leader, only to discover that she is a maiden in disguise, with the wit and audacity that seizes his attention. He suggests a mock marriage to gain access to the keep, never guessing the union will tempt them both to desire more—but can Bartholomew trust a woman who survives by deception? Anna wants only justice for the people of Haynesdale, no matter what the price, and does not welcome the interference of a foreign knight, however handsome he might be. Bartholomew could be a useful ally, if only she could be certain of his goals. Is this maddening and charming knight just using her to learn all she knows of the holding's history for some mysterious cause? When Bartholomew's identity as the lost heir of Haynesdale is revealed, he becomes the prey of those who destroyed his family. Can he and Anna forget their distrust and work together for the future of Haynesdale—and their dawning love? * * * The Champions of St. Euphemia series follows the quest of a group of knights entrusted with a treasure in Jerusalem which they must deliver safely to Paris on their way to their respective homes. They find adventure and peril on the way, as well as romance. Since the stories overlap and build upon each other, they should be read in order. 1. The Crusader's Bride 2. The

Crusader's Heart 3. The Crusader's Kiss 4. The Crusader's Vow 5. The Crusader's Handfast * * * Templar, knight, medieval, action adventure, quest, treasure, disguise, secret identity, lost heir, widow, arranged marriage, marriage of convenience, friends to lovers, scottish, highlander, may december, warrior, jerusalem, venice, paris, scotland, england, robin hood, fish out of water Kay is entranced with the possibilities which lie before her. Five handsome, willing men are vying for her hand in marriage. The stakes are ownership of a medieval keep perched on the rocky edge of a stormy ocean. Each man seems more stunning than the last, and it is her choice which will reward the prize. To make the game even more interesting, Kay is disguised as a handmaiden to her sister, Em, so that she might more freely mingle with the suitors. In this way she can learn their strengths and catch them in their most unguarded moments. As the threat of border reivers approaches the keep, Kay finds that her pleasurable pastime takes on a far more serious overtone. Knowing who to trust and who to depend on becomes a matter of life and death! All author's proceeds from sales of the Sword of Glastonbury series benefit battered women's shelters. Knowing Yourself is book one in the Sword of Glastonbury series. Each novel ends in a happily ever after, which then leads into the next book in the series. Each of these full-length romances

features its own flavor, atmosphere, and main characters. Each is set in a different part of medieval England and showcases the natural beauty of its region. Knowing Yourself is set in Cumbria, in northwestern England. Knowing Yourself is a lighthearted tale of romance and courtship, with a pair of fun-loving sisters, in the style of a medieval bachelorette contest. It is suitable for teens and older. It does not feature any strong language nor any intimacy beyond a gentle kiss. To learn more about the widespread use of the wax tablet for note taking in medieval times, be sure to read this article:

<https://www.bl.uk/ebj/1994articles/pdf/article1.pdf> This collection of suspenseful stories from legendary authors will test your detective instincts and imagination. A premier anthology of some of the finest mystery stories in literary history, including tales from Ray Bradbury, Roald Dahl, Aldous Huxley, O. Henry, and Mark Twain. Tantalizing, as ingenious as they are devious, the classic stories in this continually arresting collection come with an irresistible challenge: At their end they leave it to you, the reader, to determine how they end. For ultimately it's the reader who authors the fate of the brave youth as he contemplates which of the two doors in the king's arena he will choose in Frank Stockton's famous and unforgettable "The Lady, or the Tiger?" And which of the two brothers in three-time Edgar-winner Stanley

Ellin's "Unreasonable Doubt" shoots a bullet square in the middle of their rich uncle's forehead? And just what not-so-sweet secret is the prim Miss Spence hiding behind her smile in Aldous Huxley's deliciously enigmatic tale? You decide. In all, as in "The Moment of Decision"—a chilling tale that seals an escape artist inside an airless stone cell with a heavy wooden door, which may or may not open—the moment of decision is yours. Forbidden flames burn brightest... The knight Alric of Hawksmere has endured years of war and survived dozens of battles in the service of the king. A new challenge awaits him when he returns home to renew his bond with a childhood friend. Alric instead discovers she is now a spirited woman of rare beauty whose kiss makes his blood burn. But the lady Cecily de Vere has been offered in marriage to another man, and Alric's duty is to escort her to the wedding. Cecily wants to behave as a proper lady. But she yearns for her childhood flame and knows he shares the same desire. When a sudden twist of fortune puts Cecily in mortal danger, Alric takes an unimaginable risk to rescue her. Left alone in the wild, Alric and Cecily must make a choice that will change their lives forever. The first book in the *Swordcross Knights*: A series of full-length historical romance novels set in the vivid and beguiling world of medieval Britannia. "Elizabeth has finally gotten free. Free of her abusive father, free of the cruel fiancé he had pledged her to, and free of the ties to her past. She has

left it all behind and vowed to find a new start in life. When she first meets Richard, every instinct is to hold him at arm's length, to not allow herself to be hurt again. Slowly his patient understanding and steadfast honor draw her past her walls, encourage her to risk her heart. Then Corwin strides in from her past, his cutting remarks and quick hand an all too familiar threat. As he threatens to drag her back into the hell-hole she climbed out of, it is all she can do to cling to the happiness she had barely begun to believe in. "--p. [4] of cover. A time to live. A time to die. A time to dream. Sleep disorders specialist Kennedy Plain has been diagnosed with a fatal brain tumor. When her research subject dies after trying to convince her he has achieved dream-induced time travel and her study is shelved, she enlists herself as a subject to complete her research. But when she dreams herself into 14th-century England and falls into the hands of Fulke Wynland, a man history has condemned as a murderer, she must not only stay alive long enough to find a way to return to her own time, but prevent Fulke from murdering his young nephews. And yet, the more time she spends with the medieval warrior, the more difficult it is to believe he is capable of committing the heinous crime for which he has been reviled for 600 years. Baron Fulke Wynland has been granted guardianship of his brother's heirs despite suspicions that he seeks to steal their inheritance. When the king sends a mysterious

woman to care for the boys, Fulke is surprised by the lady's hostility toward him--and more surprised to learn she is to be his wife. But when his nephews are abducted, the two must overcome their mutual dislike to discover the boys' fate. What Fulke never expects is to feel for this woman whose peculiar speech, behavior, and talk of dream travel could see her burned as a witch. Claim your heart's desire Lady Angelet has spent her whole life as a pawn, acquiescing to the wishes of others. She's been a good daughter, a good wife, a good mother, and a good widow. The reward for her obedience is nothing more than a one-way journey to a nunnery. Outmaneuvered by her shrewd father-in-law, Angelet is forced to accept her fate. The knight who is hired to escort her has other plans. Now known as the undefeated Knight of the Raven, the low-born but charming Sir Rafe has had to fight for everything he's ever had. When he sees Angelet, he's more than willing to fight for her too. Rafe makes the soon-to-be cloistered lady a salacious offer: for the duration of the journey, she can spend every night with him, and she doesn't have to be good at all. When a deadly pursuer threatens them, Rafe defends Angelet's life even though it means revealing his dark side. But Rafe isn't the only one with a secret, and now that she's sampled the life she's dreamed of, Angelet is done being a pawn... The third book in *The Swordcross Knights*: A series of full-length historical romance novels set in the vivid and

beguiling world of medieval Britannia during the period known as "The Anarchy". A survey of the significance of names, or their absence, in medieval English, French, and Anglo-Norman romance. Duncan loved and lost—until Radegunde convinced him to surrender his heart again. After the loss of his wife, Duncan has earned his way as a warrior-for-hire, certain he will never have a home of his own again. Merry Radegunde convinces him to celebrate the life he has and Duncan finds himself unexpectedly beguiled—though he knows the difference in their ages means any match is doomed... Radegunde has never cared for the rules of others and sees no reason to deny true love. She vows to win Duncan's reluctant heart and convince the honorable warrior to not only love again but hope for more than mere survival—and Duncan is seduced. He takes her hand in his, vowing a match for a year and a day, hoping he can build them a future in that time... But possession of the Templar treasure imperils those they serve and love, compelling Radegunde and Duncan to choose between their own desires and the greater good. Duncan's own legacy holds the key, but can he claim his birthright without sacrificing his dream of a future with Radegunde? * * * The Champions of St. Euphemia series follows the quest of a group of knights entrusted with a treasure in Jerusalem which they must deliver safely to Paris on their way to their respective homes. They find

adventure and peril on the way, as well as romance. Since the stories overlap and build upon each other, they should be read in order. 1. The Crusader's Bride 2. The Crusader's Heart 3. The Crusader's Kiss 4. The Crusader's Vow 5. The Crusader's Handfast * * * Templar, knight, medieval, action adventure, quest, treasure, disguise, secret identity, lost heir, widow, arranged marriage, marriage of convenience, friends to lovers, scottish, highlander, may december, warrior, jerusalem, venice, paris, scotland, england, robin hood, fish out of water USA Today Bestselling author Tamara Leigh returns with a tale of betrayal, vengeance, and forbidden longing in Lady Undaunted, her latest historical romance set in medieval England. BETRAYED Declared illegitimate and denied his inheritance, Sir Liam Fawke has given six years of his life in service to his younger brother for the promise of being named heir to the Barony of Ashlingford. But when he is summoned to his brother's deathbed, he learns his treacherous kin has secretly wed and fathered a son. Vowing to claim what is rightfully his, Liam contests his nephew's succession. And not only finds himself at dangerous odds with the boy's lovely, spirited mother, but attracted to one who is forbidden him—one whose son is the means by which he could twice lose all. FORBIDDEN Three years ago, Lady Joslyn struck a desperate bargain to wed a nobleman and provide him with an heir. Now widowed, she must protect her

young son from her husband's vengeful brother who will stop at nothing—including murder—to take what does not belong to him. But when she seeks an audience with the king to secure her son's inheritance, she discovers Sir Liam may have the stronger claim and that the truth of him could make lies of all she was led to believe. More unsettling, she is drawn to the man beneath the anger who can never forgive her for the part she played in his brother's deception—nor forget to whom she first belonged. A THIEF IN THE NIGHT England, 1195 Lady Juliana Kinthorpe is no longer the fanciful young woman who embraced the notions of romance and chivalry nurtured at Queen Eleanor's Court of Love. Wed to a desperately bitter man, she is forced to steal from the knight who betrayed her husband during the Holy Crusade. But even to save her sister, can she do the unthinkable? That which will cost her dignity, her heart, and perhaps her soul? A KNIGHT TO DECEIVE When Sir Gabriel de Vere receives an invitation to tourney from his old friend, he declines, well aware Baron Kinthorpe blames him for his laming at Acre. But the ransoms to be won prove too tempting. Accompanied by his tournament partner, Sir Erec Wulfrith, Gabriel journeys from France to England. Though he finds the fair Juliana much changed, still he is drawn to her—until he uncovers her deception and determines to take back what she stole from him. Certes, there will be more than ransom to pay... Twelve

essays address a central concern of medieval romance, the matter of identity. Identity is a central concern of medieval romance. Here it is approached through essays on issues of origin and parentage, transformation and identity, and fundamental questions of what constitutes the human. The construction of knightly identity through education and testing is explored, and placed in relation to female identity; the significance of the motif of doubling is studied. Shifting perceptions of identities are traced through the histories of specific texts, and the identity of romance itself is the subject of several essays discussing ideas of genre (the overlap between romance and hagiography is a theme linking a number of articles in the collection). Medieval romances shown as a marketable commodity in the printed output of William Copland, and as an opportunity for literary experimentation in the work of John Metham. The texts discussed include: *Chevalere Assigne*, *Sir Gowther*, *Sir Ysumbras*, *Beves of Hamtoun*, *Robert of Cisyle*, the *Fierabras* romances, Breton lays, Thomas's *Tristan and Marie de France's Eliduc*. Contributors: W.A. DAVENPORT, JOANNE CHARBONNEAU, CORINNE SAUNDERS, AMANDA HOPKINS, MORGAN DICKSON, MARIANNE AILES, JUDITH WEISS, JOHN SIMONS, RHIANNON PURDIE, MALDWYN MILLS, A.S.G. EDWARDS, ROGER DALRYMPLE. "After years spent fighting alongside King Richard in the crusades, Lord

Edmund of Hawksford is finally returning to his ancestral home. But far from a joyful reunion, what awaits him is devastation. His elder brother is dead, killed in a tragic fire at Hawksford Castle--and the title of duke now falls to Edmund. When he strives to rebuild the fire-scarred castle, Edmund learns that his was not the only life the fire shattered: his childhood friend Lady Phillipa survived the flames that took Edmund's brother, but badly burned, she has hidden herself away from those she loves. Yet as the pair renews their acquaintance, they find that their affection runs deep--perhaps even deeper than they'd ever realized. As Edmund and Pippa begin to question whether the fire was truly an accident, they must discover the truth of the past before they can plan for their future. While coming perilously close to the answers they seek, Edmund and Pippa find themselves at the mercy of a dangerous foe who will stop at nothing to lay claim on Hawksford--and he will destroy any who stand in his way."-- Unique in combining a comprehensive and comparative study of genre with a study of romance, this book constitutes a significant contribution to ongoing critical debates over the definition of romance and the genre and artistry of Malory's *Morte Darthur*. K.S. Whetter addresses the questions of how exactly romance might be defined and how such an awareness of genre impacts upon both the understanding and reception of the texts in

question. For deft plotting, riotous inventiveness, unforgettable characters, and language that brilliantly captures the lively rhythms of American speech, no American writer comes close to Mark Twain. This sparkling anthology covers the entire span of Twain's inimitable yarn-spinning, from his early broad comedy to the biting satire of his later years. Every one of his sixty stories is here: ranging from the frontier humor of "The Celebrated Jumping Frog of Calaveras County," to the bitter vision of humankind in "The Man That Corrupted Hadleyburg," to the delightful hilarity of "Is He Living or Is He Dead?" Surging with Twain's ebullient wit and penetrating insight into the follies of human nature, this volume is a vibrant summation of the career of--in the words of H. L. Mencken--"the father of our national literature." An arranged marriage between returned crusader and knight Quinn de Sayerne and the beautiful heiress Melissande d'Annossy threatens to be a stormy match, unless the pair can join forces to defeat villains on their borders and conceive a son, as their overlord commands. Studies of how the physical manifests itself in medieval romance - and medieval romances as objects themselves. *Empire of Magic* offers a genesis and genealogy for medieval romance and the King Arthur legend through the history of Europe's encounters with the East in crusades, travel, missionizing, and empire formation. It also produces definitions of "race"

and "nation" for the medieval period and posits that the Middle Ages and medieval fantasies of race and religion have recently returned. Drawing on feminist and gender theory, as well as cultural analyses of race, class, and colonialism, this provocative book revises our understanding of the beginnings of the nine hundred-year-old cultural genre we call romance, as well as the King Arthur legend. Geraldine Heng argues that romance arose in the twelfth century as a cultural response to the trauma and horror of taboo acts—in particular the cannibalism committed by crusaders on the bodies of Muslim enemies in Syria during the First Crusade. From such encounters with the East, Heng suggests, sprang the fantastical episodes featuring King Arthur in Geoffrey of Monmouth's chronicle *The History of the Kings of England*, a work where history and fantasy collide and merge, each into the other, inventing crucial new examples and models for romances to come. After locating the rise of romance and Arthurian legend in the contact zones of East and West, Heng demonstrates the adaptability of romance and its key role in the genesis of an English national identity. Discussing Jews, women, children, and sexuality in works like the romance of Richard Lionheart, stories of the saintly Constance, Arthurian chivalric literature, the legend of Prester John, and travel narratives, Heng shows how fantasy enabled audiences to work

through issues of communal identity, race, color, class and alternative sexualities in socially sanctioned and safe modes of cultural discussion in which pleasure, not anxiety, was paramount. Romance also engaged with the threat of modernity in the late medieval period, as economic, social, and technological transformations occurred and awareness grew of a vastly enlarged world beyond Europe, one encompassing India, China, and Africa. Finally, Heng posits, romance locates England and Europe within an empire of magic and knowledge that surveys the world and makes it intelligible—usable—for the future. *Empire of Magic* is expansive in scope, spanning the eleventh to the fifteenth centuries, and detailed in coverage, examining various types of romance—historical, national, popular, chivalric, family, and travel romances, among others—to see how cultural fantasy responds to changing crises, pressures, and demands in a number of different ways. Boldly controversial, theoretically sophisticated, and historically rooted, *Empire of Magic* is a dramatic restaging of the role romance played in the culture of a period and world in ways that suggest how cultural fantasy still functions for us today. Widely heard and read throughout the middle ages, romance literature has persisted for centuries and has lately re-emerged in the form of speculative fiction, inviting readers to step out of the actual world and experience

the intriguing pleasure of possibility. *Medieval Romance* is the first study to focus on the deep philosophical underpinnings of the genre's fictional worlds. James F. Knapp and Peggy A. Knapp uniquely utilize Leibniz's "possible worlds" theory, Kant's aesthetic reflections, and Gadamer's writings on the apprehension of language over time, to bring the romance genre into critical dialogue with fundamental questions of philosophical aesthetics, modal logic, and the hermeneutics of literary transmission. The authors' compelling and illuminating analysis of six instances of medieval secular writing, including that of Marie de France, the Gawain-poet, and Chaucer demonstrates how the extravagantly imagined worlds of romance invite reflection about the nature of the real. These stories, which have delighted readers for hundreds of years, do so because the impossible fictions of one era prefigure desired realities for later generations. Esmeraude of Ceinn-beithe knows that she alone can name the winner of her heart. To the knights gallant who ride from afar to do her bidding, she issues a challenge: a riddle that is both quest and test. And then she flees, daring her suitor to follow. Thus begins the *Bride Quest of Bayard of Villonne*, to compete for the hand of a woman he has never seen... Newly returned from the Crusades, Bayard has warned his family of a pending attack upon their estate. When they pay no heed to his message, he swears to protect the family

holding himself...even if its price is a marriage of convenience. It seems a simple matter to win the hand of a rural maid in a barbarian contest—until the chase begins. Esmeraude's challenge makes her far more intriguing than Bayard had dared to hope. But when he follows her across the waters and rescues a tattered, ravishing damsel in disguise, he knows he has found her. Recklessly, she offers herself to the handsome stranger. But not even a passion that touches both their souls can win her hand. For Esmeraude will settle for nothing less than total surrender of the crusader's worn and weary heart...a treasure Bayard is determined to keep shielded forever. scottish romance, medieval romance, bride quest, runaway bride, knight, disguise, fairy tale romance, scotland, crusader, arranged marriage She came to wed his brother and stole the Dragon's heart... To settle a feud, Dominique Beauchamp resigned to wed in order to heal their injured lands. Offered in marriage by her brother to the lord of Drakewich, she came to take the d'Lucy name ... but never counted on losing her heart to the brother of her betrothed--the Black Dragon. Blaec d'Lucy mistrusted her from the beginning, believing Dominique to be part of her brother's endless perfidy, but he was powerless to resist the fiery-haired vixen that rode so proudly into their midst. Their love was sealed ... once upon a kiss. Medieval romances with their magic fountains, brave

knight, and beautiful maidens have come to stand for the Middle Ages more generally. This close connection between the medieval and the romance has had consequences for popular conceptions of the Middle Ages, an idealized fantasy of chivalry and hierarchy, and also for our understanding of romances, as always already archaic, part of a half-forgotten past. And yet, romances were one of the most influential and long-lasting innovations of the medieval period. To emphasize their novelty is to see the resources medieval people had for thinking about their contemporary concern and controversies, whether social order, Jewish/ Christian relations, the Crusades, the connectivity of the Mediterranean, women's roles as mothers, and how to write a national past. This volume takes up the challenge to 'think romance', investigating the various ways that romances imagine, reflect, and describe the challenges of the medieval world. Nothing could be further from Amaury de Vries' expectations than joining his half-brother's company of mercenaries in the wilds of Scotland. A knight and a champion at the joust, he expected to inherit a holding—until the man he has known as his father revealed a terrible truth and disavowed him. Left with nothing, Amaury rides to Kilderrick, where he loses his heart to a beautiful noblewoman in the forest. A practical man, he knows he has no right to court the lady, but when she is abducted, Amaury

follows, determined to fulfill his knightly duty by aiding a damsel in distress. Elizabeth d'Acron has been a pawn and a prize, pursued for her father's wealthy holding, and wants only to be desired for herself. Seized again, she vows she will surrender to no man—even the handsome knight who comes to her rescue. And truly, there could be no one more vexing than this confident yet inscrutable man, so concerned with duty that he could be wrought of stone—but Elizabeth soon learns that she can trust Amaury to defend her at any cost. She does not expect the seductive fire awakened by his touch, much less his conquest of her wary heart—but has she fallen in love with a man whose affections are already claimed? Snared between duty and passion, Amaury finds himself beguiled by the lady who challenges his every expectation, but knows he has little to offer her. But when Elizabeth is threatened by a former suitor who will not be refused, Amaury risks his all in her defense, hoping it will be enough. But can he intervene in time? And will love alone convince Elizabeth to place her hand in his for all time? A wide-ranging collection on one of the most interesting features of medieval romance. Medieval romance frequently, and perhaps characteristically, capitalises on the dramatic and suggestive possibilities implicit in boundaries - not only the geographical, political and cultural frontiers that medieval romances imagine and imply, but also more metaphorical

demarcations. It is these boundaries, as they appear in insular romances circulating in English and French, which the essays in this volume address. They include the boundary between reality and fictionality; boundaries between different literary traditions, modes and cultures; and boundaries between different kinds of experience or perception, especially the altered states associated with sickness, magic, the supernatural, or the divine. CONTRIBUTORS: HELEN COOPER, ROSALIND

FIELD, MARIANNE AILES, PHILLIPA HARDMAN, ELIZABETH BERLINGS, SIMON MEECHAM-JONES, ELIZABETH WILLIAMS, ARLYN DIAMOND, ROBERT ROUSE, LAURA ASHE, JUDITH WEISS, IVANA DJORDJEVIC, CORINNE SAUNDERS This book interrogates our ideas about heterosexuality through examination of medieval romance narratives. Familiar configurations of romantic fiction such as male desire overwhelming feminine reluctance and the aloof

masculine hero undone by love derive from this period. This book tests current theories of language and desire through stylistic analysis, examining transitivity choices and speech acts in sexual encounters and conversations in medieval romances. In the context of current preoccupations with gender and sexuality, and consent in rape cases, this study is of interest to scholars investigating language and sexuality as well as those researching and teaching medieval literature and culture.