



# Anglicising Romance: Tail-Rhyme and Genre in Medieval English Literature (Studies in Medieval Romance)

*Rhiannon Purdie*

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Tail-rhyme romance unites a French genre with a continental stanza form, so why was it developed only in Middle English literature? For English audiences, tail-rhyme becomes inextricably linked with the romance genre in a way that no other verse form does. The first examples are recorded near the beginning of the fourteenth century and by the end of it Chaucer's *Sir Thopas* can rely on it to work as a shorthand for the entire Middle English romance tradition. How and why this came to be is the question that *Anglicising Romance* sets out to answer. Its five chapters discuss the stanza's origins; the use of tail-rhyme in Anglo-Norman literature; questions of transmission and manuscript layout; the romances of the Auchinleck manuscript; and the geographic spread of tail-rhyme romance. The individual entries in the Appendix present newly reassessed evidence for the provenance and date of each of the thirty-six extant tail-rhyme romances.

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