Love hurts, love scars
Love wounds, and marks
Any heart, not tough
Or strong enough
To take a lot of pain,
Take a lot of pain,
Love is like a cloud,
Holds a lot of rain
Love hurts,
ooh, ooh, love hurts
Courtly Love
Courtly Love
Love Hurts
Courtly Love
Eleanor of Aquitaine, 1122 - 1204
in the church of Fontevraud Abbey
Loire Valley, France
Eleanor of Aquitaine

By the Wrath of God, Queen of England

Alison Weir

'A marvellous intermingling of fact with legend... fascinating'

Literary Review

Eleanor of Aquitaine and the Four Kings

Amy Kelly
Charles Martel and the Carolingians Stop Muslims at Poitiers 732
Eleanor of Aquitaine
Born 1122
William IX
(Occitan: Guilhèm de Peitieus; French: Guillaume de Poitiers)
(1071 – 1126), called the Troubador, Duke of Aquitaine and Gascony and Count of Poitou (as William VII)
He was the earliest troubadour whose work survives. Eleven of his songs survive.
William IX
(Occitan: Guilhèm de Peitieus; French: Guillaume de Poitiers) (1071 – 1126), called the Troubadour, Duke of Aquitaine and Gascony and Count of Poitou (as William VII)
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Les gens de la ville ont le droit de la prêter au roi lors de ses visites.
Courtly Love
1. When:
Great age of Courtly Love is 12th Century.
Politics: Eleanor b. 1122
Court at Poitiers
Crusades 1099, 1147, 1190
Religious Reform:
Cluny
Cistercians c. 1100,
Francis of Assisi 1182.
Cathar Heresy.
Philosophy: Abelard
Eleanor marries Henry 1152
K & Q of England 1154
carry Courtly Love to Eng
2. Where:
A product of Provencal (South France) & southwest French culture and an EXTENSION of the southern French culture as it was married to England in marriage of Eleanor of Aquitaine to Henry II. thus the courtly love ethic that Eleanor encourage gets married to the "Matter of Britain" ie the myths surrounding King Arthur through her marriage (1152)
3. Who:
It centers on the court of Duke William of Aquitaine, and his son William X and his granddaughter Duchess Eleanor of Aquitaine, later Queen of France (1137), and later still, Queen of England (1152), later Queen Mother of King Richard the Lionhearted (1189) and King John (1199).
4. Feudalism:

Courtly Love ethic all part of the feudal-chivalric world with lots of unoccupied knights sitting around. Crusaders home and out of work temporarily. (ie. so you have female dominated Courtly Love culture with knight "serving" his lady. His lady in charge at home.)

Nature of Courtly Love influenced by nature of aristocratic 12th feudal marriage which was merely a contract of alliance between families/marriage without love.

Any idealization of Love in a society of arranged marriages is necessarily an idealization of adulterous love.
mance and the war-horn to the lute. The mystique of the noble lady became the center of the chivalric code. It may be futile to seek far afield the reasons why a class that enjoyed increasing leisure should choose ladies as the center of the cult, the attachment of gentlemen to ladies not requiring elaborate explanation. But the peculiar romantic nature of the attachment rather than simple libertinism may be explained in terms of Christian influence. The Church had failed, except in unusual cases like that of the Templars, to make knighthood into a religious institution, but knighthood in a Christian society could not help but share deeply in Christian attitudes. Chivalry and courtly love are unimaginable removed from the Christian background. The straightforward pagan attitude toward sex produced no conflict, though it might occasionally produce exhaustion, but Christianity, with its ambivalence toward the world, its uncertainty whether the flesh were good or evil, brought with it an inherent tension. That tension in turn made passion—passion in its root sense of suffering—in love possible, and it was this suffering for love that the troubadours found so sweet. The moral obstacles that Christianity put in the path of sexual fulfillment also helped to create tension. Romantic love cannot flourish where sexual fulfillment is easily obtainable, but only where obstructions are placed in its way. Beyond this, the elevation of women, the physically weaker of the sexes (at least so it used to be thought) in the esteem of men, may itself stem in part from the Christian glorification of the meek.
SO IF COURTLY LOVE IS ROOTED IN CHRISTIANITY 
HOW CAN IT BE 
ANTI CHURCH ANTI CLERICAL?
5. Courtly Love and the Church:
Courtly Love poets extremely anti-clerical. write wild attacks on church and priests. Courtly Love cherished many poets who were atheistic in everything except open admission. (atheism not out of the closet in 12-13thC Europe)
There is a heavy tone of heresy hanging around the ethic of Courtly Love. It is tangled up with the Cathar heresy of 12thC and with the Albigensian crusade against that heresy.
It is hated by the Roman Catholic church which correctly judges it to be undermining all the more conventional values of marriage.
Bernard of Clairvaux is an implacable foe of all that Courtly Love espouses and he hates Eleanor for her involvement which he deems heretical.
The origins of courtly love will continue to be debated, and it is clear that its roots tap many soils. Wechssler’s position is probably overstated: courtly love is not simply a distorted image of Christianity. Yet it is clear that the particular form it took was possible only within the context of Christian society. In this sense it was, as a perversion of Christian ideas, a form of religious dissidence. It cannot be dismissed as an idle pastime, for the commitment of the courtly lovers to their ideas was more than that. If ultimate concern is the mark of a religious attitude, as Tillich maintains, then the courtly lovers were religious, and their religion was not Christianity, even though many of them may have attended Mass. Tillich would call their concern an idolatrous faith in that it elevated the finite quality of human love to the level of the infinite.
6. The Ethic of Love:
At the center of Courtly Love is the ethic of Love itself which requires the man to serve his lady slavishly.....he is never her husband....he is usually a poet who praises and idealizes his lady the way Dante did. Whether he sleeps with his lady or not is part of the vast variety of CL imagery. But all the imagery is very erotic and if he does not sleep with her -and usually he did not- he talks about it all the time and is driven wild by the fact that he can’t.
The Love in Courtly Love requires suffering. It is nothing if there is no suffering. Therefore meeting someone in Stanford dorm ("Hooking Up") and jumping into bed with that person is totally antithetical to Courtly Love. The essence of Courtly Love is DENIAL of the physical gratification. The whole ethic is one of denial, of barriers to consummation, of suffering for desire unrequited.
All the poetry and all the literature of Courtly Love stresses the barriers.

Thus the ethic is one in which one pines for one's love, suffers for one's love, misses her, is eternally away from her,

can't see her cause her husband would kill you if you did. Now you can see how the story of Arthur/Guinevere/Lancelot would be the perfect story.
TRANSFORMATIVE POWER OF LOVE

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Thus the ethic is one in which one pines for one's love,
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AND IN THIS SUFFERING YOU ARE TRANSFORMED
MADE BETTER, MADE GREATER
The unique creation of Courtly Love was the evocation of this image of Love as Suffering. It led to and created all our Western images of love. IT ALL STARTS HERE.

We could make a very long list of the western tradition of love poetry and love literature and you would see that it all contains this Courtly Love core. This is why we can say that 12thC "invented" the idea of "Love" put it in quotes so that you know that it is specific cultural phenomenon not just love=sex. Everyone has always known love=sex but everyone has not known the Western version of love=suffering.
Eleanor of Aquitaine and Bernard de Ventadour

1122-1202

1135-1194
Eleanor of Aquitaine and Bernard de Ventadour

Bernard was known for being able to portray his woman as a divine agent in one moment and then, in a sudden twist, as Eve – the cause of man's initial sin.
When I see the skylark winging
When I see the skylark winging
(“Can vei la lauzeta mover”)
Joyfully toward the sun, how
Her heart filled with tender feelings
She freely, easily glides
Ah! I overflow with envy
For all those who are joyous!
How I marvel that my heart
Does not just burst with longing.

Alas! I who thought I knew love
Barely do I know love at all!
For I cannot keep from loving
One whose gifts I'll never share;
She has stolen from me my self
My heart, and my world;
When she struck me thus she left
But my longing and desire.

No longer was I my own master
Nor from that time ever free
Since she granted me a glance
From her eyes that mirrored joy.
Glass, since I saw my reflection
My heart's deep sighs left me dying,
For I have lost myself as once
Fair Narcissus in the fountain.

Women bring me to despair
Nevermore will I trust them,
As much as I used to adore them,
Nor will I abhor them,
For no one will ever save me
From her who confounds me and slays me;
All fill me with doubt and with fear,
For well I know that thus they are.

In this my lady proves to be
True woman, so I tell this tale;
She does not wish what she should want
And does what is forbidden her.
I have fallen into disfavor,
Behaved like a fool on a bridge,
And know not why this befell me.
Perhaps the prize was too lofty.
When I see the skylark winging

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When I see the skylark winging
Eleanor of Aquitaine, Queen of England, 1154-1190
THE MATTER OF BRITAIN
Geoffrey of Monmouth (1100-1155) is the most important source for all later books about Arthur. There are hundreds of books after the 12th century and all of these go back to him. From 500-1500 in that long evolution of the story of Arthur, Geoffrey Monmouth is key factor in having the source of the story. Sir Thomas Malory sums it all up in the 15th century. In the history of the Arthur legend, Malory is critical. In the 15th century, he is close enough to these stories. He could find out what we can’t find out anymore. If you know nothing about Malory, you are skipping a lot.
THOMAS MALLORY
1415-1471
His book has immense influence in 15th C. England. Tudors name their prince “Arthur”
Marie de France, 1145-1198
Daughter of King Louis VII and Eleanor of Aquitaine
Countess of Champagne, Her Court at Troyes
Marie and her Courtly Poet Chretien de Troyes (c. 1150-1200) and stories of Britain: Lancelot and Arthur
KING RICHARD THE LIONHEARTED VISITS THE NEWLY DISCOVERED GRAVE OF ARTHUR
SITE OF KING ARTHUR'S TOMB.

IN THE YEAR 1191 THE BODIES OF KING ARTHUR AND HIS QUEEN WERE SAID TO HAVE BEEN FOUND ON THE SOUTH SIDE OF THE LADY CHAPEL.

ON 19TH APRIL 1278 THEIR REMAINS WERE REMOVED IN THE PRESENCE OF KING EDWARD I AND QUEEN ELEANOR TO A BLACK MARBLE TOMB ON THIS SITE.

THIS TOMB SURVIVED UNTIL THE DISSOLUTION OF THE ABBEY IN 1539.
Casablanca
Gone with the Wind
Titanic
Dr Zhivago
Romeo and Juliet
West Side Story
The Way We Were
Il Postino
Annie Hall
Camelot
Out of Africa
Roman Holiday
Splendor in the Grass
Brief Encounter
Now, Voyager
Wuthering Heights
Love is a Many Splendored
Thorn Birds (TV)
Like Water for Chocolate
Possession (Novel and movie)
Bridges of Madison County