



Wolf and the Dove

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The Wolf

Noble Aislinn grieves as the Iron Wolf and his minions storm through her beloved Darkenwald. And she burns with malice for the handsome Norman savage who would enslave her. . .even as she aches to know the rapture of the conqueror's kiss

The Dove

For the first time ever, mighty Wulfgar has been vanquished--and by a bold and beautiful princess of Saxon blood. He must have the chaste, sensuous enchantress who is sworn to his destruction. And he will risk life itself to nurture with tender passion a glorious union born in the blistering heat of hatred and war.

Wolf and the Dove Details

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From Reader Review Wolf and the Dove for online ebook

Ivie ☆Born to Magic-Forced to Muggle☆ says

This has got to be the **WORST HISTORICAL ROMANCE I HAVE EVER ATTEMPTED TO READ!**

Argh! The conversation was so forced, it was like watching an old play, with, I shit you not a proper damsel in distress. And he is the classic mustache twisting villain.

The author has proven that she has the uncanny ability to overstate the obvious...

Example: "Join me and we shall dine, so we quench our hunger!"

Really, you're hungry? OH MY GOD!!!! I thought you want to eat for a completely different reason.....

She tries to imitate the old way of speech and fails miserably, making the the entire book grate on your brain...

And she's all like:

"Oh, nay i beg of you sir!!!" *swoons* "You will never have my heart, you fiend!" *blushes maidenly*

And I'm all like:

BARF!!!!!!!!!

I only got to about 20%, and could not for the life of me stomach more... I wanted to slap her silly...

The stuff that get's published.....jeez....

Ginnie Leiner says

One of the best bodice rippers I ever read as a young impressionable woman!

Kari says

This was my first Woodiwiss book. I had a lot of expectations since this is a classic 70's romance (which I think everyone has read at some point). It was very well-written, the dialogue was very "medieval" and you feel like you're right there in the middle of the story. At times I found it very long, like the author could've chopped off 150 pages and it wouldn't have made a difference. Wulfgar, the hero, is very "medievally" barbaric but I found him oddly attractive :). Aislinn was a bit of a wuss from a modern standpoint, but these were medieval times and the poor girl is getting her clothes ripped off half of the time so you feel for her, and I don't think there is anything she could've done differently considering the time period. The secondary characters were great (the evil ones were REALLY evil!). The ending was very nice, we get a few surprises and a HEA.

Kerrie says

I was told on Very Good Authority to simply throw in the towel and bail because this book is a big buttload of Nothing Happening. My valiant completist side was being sorely tested by pg. 136 when I quit. Aislinn was bipolar, giggling while tasting the rain right after being dour and bitchy. It was as though Woodiwiss had created a coy, disarming, precious character and then threw her into a plot that required conflict, hatred, and some STRENGTH. Aislinn had none. We only knew that Aislinn was (supposed to be) a "vengeful vixen" because Woodiwiss kept telling us so, yet Aislinn's actions said differently. There were no likeable characters - Aislinn's mother acted insane (maybe the lithium imbalance is hereditary) and Kerwick was a classic PITA. I probably would have liked Wulfgar - he was the least unlikeable character in this stagnating mess - but I have neither the patience nor the mad skimming skills to continue.

Ingela Hyatt says

She was the daughter of the lord of Darkenwald, proud, wise, and uncommonly beautiful, but now Aislinn is but a slave to the conquering Normans, a plaything for the man who killed her father. Sitting in the hall with rope tied about her neck and forced at the feet of her captor, she watches helplessly as the Normans ransack her home and abuse her mother. But she will have her revenge—no Norman will ever conquer her, nor will she ever give up the only home she has ever known.

Born as a bastard and scorned by his mother, Wulfgar has come to hate women. Though despised because of his birth, he is fair and just with all whom he meets. When he arrives at Darkenwald to discover the knight he sent, Ragnar, to secure the town has killed the old lord and most of his serfs, Wulfgar becomes furious and suspicious. But when he espies the courageous Aislinn struggling to bury her father—he wants her. Never has he met a more beautiful or bold wench with such a stout heart—and he will tame her by every gentle and seductive means necessary.

Aislinn shall never willingly submit to any Norman—her hatred for them knows no bounds—until she meets the handsome and formidable Wulfgar, who challenges her at every turn. Despite the fact he is a bastard and a Norman, he seems unusually honest and is more handsome than any man has a right to be. Why does his kiss make her insides quiver? Why does he prefer to chain her to the foot of the bed instead of raping her as Ragnar has done? He is kind and fair, but his justice is swift and terrible. How is she to resist this man who asks nothing of her, but seduces her into offering everything? Why is his heart so hard where women are concerned, yet his touch so gentle?

Wulfgar has always been able to love a woman and leave her without nary a thought to cloud his mind. Yet, when William the Conquer demands his presence in London for his coronation, it is Aislinn who haunts his every thought—the softness of her fiery hair, her womanly fragrance, the passion in her touch, the feel of her in his arms. The vixen must have bewitched him—it can be the only explanation, for Wulfgar must have her at his side, no matter the cost.

Shocked by Wulfgar's summons, Aislinn is only too eager to join her Norman knight in London. But how can she give herself to a man who will never wed her, who holds only pain and hatred for women in his heart? How can she ever turn his mind to the tenderness she would give, nay the love which has grown inside

her? He told her no woman had ever tarried in his mind, yet he called for her. He swore never to waist his hard earned monies on a female, yet he lavishes her with gifts. But he refuses to give her the one thing she so desperately yearns for—his love. Will she ever soften this hardened warrior's heart? Can she ever make him acknowledge the love burning within herself? Or will the enemies plotting against them succeed in ripping them apart and destroying them forever?

The Wolf and the Dove by Kathleen E. Woodiwiss is a classic epic tale of love, passion, and revenge. The historical detail beautifully enhances this sweeping story and pulls the reader into the turbulent time of the Norman Conquest. Aislinn and Wulfgar are such deep and complex you can't help but yearn for the gentle dove to tame the wild wolf and show him the power of love. This novel has been on my keeper shelf for many years now, and after re-reading it, I have to say it is no wonder Kathleen Woodiwiss inspired a genre which has taken the world by storm. With elegant prose, deeply emotional characters, and exciting settings, Ms. Woodiwiss was a master of her craft. Whether a novice to the genre or an old fan, I highly recommend you read (or re-read as the case may be) The Wolf and the Dove and be prepared to be swept away into a world long past...

KatLynne says

3/6/2013 - Re-read with my local book group

The Wolf and the Dove is Kathleen Woodiwiss's second novel written. It's a rather lengthy Viking Historical with over 500 pages, all of which I devoured as I enjoyed a re-read with my local book peeps. While I was happy to find it's still among my all time favorites, I realize this book may not work for others.

Woodiwiss is well known for taking the romance genre into the bedroom in 1972. Still you will not find explicit sex scenes. The Wolf and the Dove was first published in 1974, two years after ... *"The modern romance genre was born with Avon's publication of Kathleen Woodiwiss's, The Flame and the Flower.... the first romance novel "to [follow] the principals into the bedroom."*

The year is 1066 and Saxon England is being invaded by the Normans who have taken up the cause of the soon to be King William. Eighteen year old Aislinn of Darkenwald becomes an object of the spoils of war and now belongs to Wulfgar, the Iron Wolf of Normandy. While he's a fierce alpha warrior, he's also fair to those under his rule. And even though he may be the enemy, Aislinn is intrigued by this handsome stranger.

Woodiwiss completely captures my attention within the first few pages and I enjoyed every minute of the tempestuous journey of Wulfgar and his Aislinn, captor and slave. There's angst, jealousy, treachery, passion, and sizzling chemistry. There's a miraculous HEA ending where everything is wrapped up in a neat little bundle. It's totally unbelievable, but I loved it and it worked for me.

Also, you'll find things that aren't historically correct. Again, not a problem for me. When I read *romance*, I'm looking more for the relationship aspects rather than a high percentage of historical accurate detail.

What I did find on my re-read is one of the sexiest warriors I've read. Woodiwiss gives great insight into Wulfgar's feelings concerning love and marriage. I found Aislinn to be a heroine that I loved. She falls hard for this sexy warrior, and while he may be satisfied with their relationship as it is, she wants commitment.

Kathleen Woodiwiss was an amazingly talented author who has given me many hours of pleasure within the

pages she's penned. I'm delighted to find she still sits among my favorites after all these years.

Tutti Dolci says

This one had so much potential for greatness, but it dragged on for what seemed like FOREVER, going from one conflict to another and another. And in the end, the main/original conflict was resolved almost too easily and presented like a gift with a nice little bow which (after the long, drawn out story) felt unrealistic and hastily put together merely because the story had to end. The way I see it, the story was unnecessarily lengthy and a lot the word count could have been better used to create a more reasonable, natural, organic ending.

I also want to mention that the fade-to-black love scenes were snooze-worthy. There was one particular instance where I wasn't even sure that the H/h had even had sex! Reminded me a lot of the eyeroll-worthy fade-to-black love scene in that popular book where the Dawn would be Breaking. So, if you like a little more steam factor in your romance reads, you will be a bit disappointed with this one.

Karla says

Ever read a book where you wished you could rescue a character and give them the story that their awesomeness deserves? That was the case with Wulfgar in this meandering mess of a medieval.

Poor Wulfe...my poor, noble alpha Wulfe. Worse heroes like rape-ape Garth McClellan (Savage Surrender) got a rollicking joyride that never let up on the thrills and derring-do, and the cipher Giles St. Talvert (The Last Carnival) is in a romance so well-executed with nary a word wasted that it continues to blow my mind.

So WTF is the deal with Kathleen Woodiwiss? Apart from an addiction to word count and a fear of plot, that is. Granted, I've only read 2 1/2 (ish) of her books, but for the two that I've actually finished, I noticed a distinct pattern:

- 1) 100-150 pages of set-up and (relatively, YMMV) interesting goings-on;
- 2) 250-300 pages of repetitive wheel-spinning and nonsensical actions by either the hero or heroine (but usually the chick);
- 3) 50 pages of whiplash action;
- 4) 5-10 pages of wrapping up dangling threads in a bright, shiny day-glo package with flashing neon ribbon.

The book started out well and I was getting good vibes from it. But about halfway through, I had to admit to myself that I was only reading (er, well, skimming ~~a-bit here and there~~ at a gallop, if I'm being completely honest) because of Wulfgar. My commitment to continue sure wasn't for Aislinn, who is one of the more bipolar heroines I've come across. KEW obviously liked writing about Aislinn smiling and giggling and being all giddy and winsome because she would have the broad flipflop in her moods all the time.

Yeah, I know by now I should be used to the whole "daylight hatin' and moonlight matin'" schtick that passes for H/h relations in oh-so-many romances, but this one was even more schizo IMO. It peaked when (view spoiler) Made no sense and annoyed me mucho.

But Wulfie was worth the extra day or two it took me to skim through this one. If there had been less descriptive crap and stuck-in-neutral narrative, I might have been compelled to gobble up every scene he was in and read it more closely. But both faults dragged the whole book down, Wulfie included. The poor guy did the best he could with what he was given. Despite being yummily alpha, he was unable to reach in through the window and shift the car into gear because Woodiwiss the Puppet Master was all too happy to bounce in her seat and grin at the (unmoving) scenery.

Without the rather OK cast of supporting characters it'd be a 1 for the sheer and utter boredom of Nothing. Happening. At. All. So 2 stars. But Wulfie put up with a lot from both heroine and author, so I give him an extra star.

Inara says

Title in German:

Der Wolf und die Taube

This was the first book I ever read by Kathleen E. Woodiwiss and it's still my most loved one. The story between Aislinn the daughter of a Saxon baron and Wulfgar a Norman and how they came to love each other in a time of war, conquest and upheaval makes me still sighing happily and my eyes suspiciously bright. Wulgar is my epitome of a noble knight, kind and strong, tender and yet a great warrior and I almost fell instantly in love with him at the age of 17 when I read this novel for the first time. This book is in my opinion a "classic" in the medieval romance genre and a balm for my romantic heart.

Shari Kay says

3.5 ★

This was a reread. I haven't picked up this book in over a decade...probably closer to 2. My memories turned out to be a bit fonder than the second go around of today and I've knocked off half a star from the original. (too bad with GR system I can't really reflect that change without dropping it to a 3...which because of it's scope, I didn't think it deserved).

I got impatient with it at times. It was so bloody long! I read a lot of fantasy which can be 800 pages or more, so what's 500 and some? Apparently a lot when the focus is all romance.

The author stays "in character" throughout the entire book. Meaning the speech and prose keeps the *feel* of a historical. She's thinking like they'd think. Using words like 'portal' instead of 'door'. This never feels contemporary. I respect that amount of effort by a writer, but not everyone will appreciate it.

So the story starts off pretty brutally...as were the times. Our Saxon heroine's home has just been taken over by the Normans. Her father is dead, her mother beaten, her people killed, turned into slaves and some of the women raped. Her betrothed is now a slave and is chained with the dogs at one point in the book. Aislinn is to be kept by the new lord as a slave/mistress. The conquering warrior(protagonist) that killed her father intends to rape and keep her for himself, and when the Hero arrives, so does he. Aislinn is forced to choose whose whore she'll be and she chooses the lesser of two evils.

Wulf doesn't rape her immediately, but he does eventually take her against her will, and on more than one occasion. He does not feel guilt. He does not feel remorse. He laughs at her. The sex scenes are not what I'd call graphic...but you know what's happening.

If ever there was a book deserving the title of 'bodice ripper'...this is it. The poor girl couldn't keep her clothes intact. She is beautiful and **everybody** wants her. Her feelings for Wulfgar get muddled. She is attracted to him and she feels shamed by it. He is not unkind to her people, he seems to be a fair leader. Though he has an ulterior motive for every kindness he bestows, he is way better than the alternative. He still does very bad things or allows his men to, but usually it is to teach his new serfs a lesson.

Aislinn resists Wulf as much as she can...much more than in most of the books I read today. He has to work for any response he gets out of her even though she wants to love him, if he'd only love and respect her back. She pleads with him to marry her so she doesn't have to live as a harlot. She amuses him with her wit and fiery nature. He tells her quite seriously that he will never marry and he *will* move onto the next woman when he tires of her so she would do well not to fall in love with him. (view spoiler) He says very cold things to Aislinn, he thinks worse ones, but she can't give up as the alternatives for her are horrible. This is pretty much the entire book. Some subplots are going on, some of the history of battles and such thrown in...but mostly it's who is going to win the game of love...Aislinn or Wulfgar?

There are some strange reactions such as laughing or being happy at really odd times. Some sentences are so old English that I had to read them twice to figure out what the character was trying to say. Some of the Gwyneth aspect was hard to swallow.

Overall, I enjoyed the reread. It's considered a classic, and I can still see why.

Misfit says

Appalling! The worst medieval romance I have ever read. The Wolf and the Dove starts in 1066 as William has invaded England and the conquering Normans take control of the Saxons and their lands. I'd go into the plot in detail, but so many other reviewers have already done so I don't see the need to rehash it again. What I want to address are the many many things I found wrong with this book,

* I'm not a history major but I thought that after conquering England William inter-married the Norman and Saxon nobility to ensure a harmonious transition, but Lady Aislinn is turned into a slave to be used at Wulfgar's whim? Not only that, but when he brings his "slave/mistress" to London he takes her to court and presents her to William!???

* Aislinn is eighteen years old, that's right eighteen years old, beautiful, educated, intelligent and unmarried. Eighteen years old and unmarried when girls were married at fourteen and fifteen, and a spinster at 16. Righto.

* I know the heroine always has to be beautiful and all the guys desire her, but come on! By page 200 I've lost count of how many times her bodice has been ripped and she's been groped. Maybe this was where the term bodice ripper came from!

* Well bred women in medieval times kept their hair braided and covered, yet Aislinn's glorious tresses are always flowing free, for all to see and no one is shocked. Worse yet, not once, but twice she's so carried away to hurry to greet new arrivals that she forgets to put her shoes on!??? Hellooooooooo...

* While I don't expect historical accuracy in a romance, there was just one too many outright boners in this book that just had me rolling my eyes. Potatoes and Velvet in the 11C? I don't think so.

Worst of all, at least for this reader, was no chemistry at all between Aislinn and Wulfgar, a death knell for a romance novel. Aislinn was a spineless twit and Wulfgar was a pompous overbearing macho male chauvinist p.....well you know what. The book was long winded and I found myself skipping many pages on my way to the final and painful ending. I have read other books by Woodiwiss and while not high fiction I've found them a pleasant way to spend a rainy Sunday afternoon. However, this book is not one of them, and I strongly urge other potential readers to consider all the opinions carefully before making this your reading choice. For those looking for well written, historically accurate tales of England at the time of the Conquest, I would recommend Elizabeth Chadwick's *The Winter Mantle* or *THE CONQUEST*. As quoted on some of her book jackets, the next best thing to time travel.

Pamela(AllHoney) says

There was something about this one that keeps me coming back and rereading it over and over again. The story of a dove taming the big, bad wolf.

William, the Conqueror, has invaded England to claim his throne. A group of men are sent to Darkenwald to secure the land for Wulfgar. But instead of negotiating for a peaceful solution, Ragnor incites a battle. Aislinn's father and many others are killed and the rest taken prisoner as slaves.

I've just did a re-read of this book for a group challenge and I found that I still love this book after all these years. I know some people are critical of the style in which Ms Woodiwiss wrote, accusing it of being *purple prose*. But I personally enjoyed it. It had an almost poetic feel at times but it wasn't confusing to me at all. I will still recommend this book to Historical Romance lovers.

Chris says

I think there is a point in most women's lives where they have read trashy romance novels. For me, it was my junior and senior years in high school and my freshmen year of college. I had a friend in high school who actually had to hide such books in her underwear drawer. Her mother would've flipped out. We pretty much read them because of the trashy romance novel sex scenes. Except for the *Guardian Angel*. He read Harlequin Romances; I'm not sure why.

And then.

And then I read one too many where the heroine was raped by the "romantic" lead. Admittedly these were books published in the late 70s and early 80s (used bookstores sold them cheap). There was one called *The Pirate's Doxy* (or something like that). Poor Miss Virgin gets mistaken for a prostitute when she is really a seamstress, gets taken aboard a ship because the captain needs a hooker to get over his ex. He rapes Miss Virgin, believing that she was playacting. He's really sorry, and they fall in love. SAY WHAT?

It's amazing how that can just turn your stomach. You can no doubt see why I stopped reading trashy romance novels. The fact that I minored in history also undoubtedly had something to do with it. Who wants to read a trashy romance about Henry VIII and Katherine of Aragon (or Anne Boleyn) when you know how the relationship ends? Except, I didn't really stop reading them. I just call it urban fantasy, and the heroine can turn into werewolf (or a demon or whatever), so it has fantastic elements, though sometimes less sex

scenes. The women tend to kick butt, however. I also re-read *Outlander* this summer.

There has to be something about romance books that speak to women (and at least one male). Maybe it is the sex scenes, especially with the younger readers. Maybe it is the prefect guy, the romantic lead, though I doubt this last considering how many rapes seem to occur. I understand the whole "rape fantasy" psyche idea, but that is different than describing a real rape, isn't it? Even in UF you can see this rape fantasy being overplayed and never really examined, for instance, in the later Anita Blake novels, though who is the victim and who is the rapist is sometimes unclear. Maybe these types of rape-romance books are written by men for men. (This would also explain Lifetime, the channel of women in trouble needing rescuing).

Maybe women dig romance books because such books are our version of James Bond. This theory would also apply to soap operas. Think about it. Is James Bond really that realistic? Can he really drink and shot straight? Would all those women really want him (and remember he wasn't always played by Connery or Craig)? Would a bad guy really reveal his plan before trying to kill Bond, and walk out without making sure the super-spy is dead? All those women and no STDs or screaming babies?

Maybe romance books are a female version of Bond. Here is, the books say, a man who is tamed by the love of a good women. He becomes more understanding and sympathetic as the love story progresses. He's really good in bed. He pleases her, not the other way around. They are the perfect match, at first sexually and then mentally and emotionally. In romance books, at least in some, the woman does change the man; she does have some power to do this. Even in the Doxy book I cited above, the rapist became "nicer", more "emotional". She changes him by simply being who she is. Sovereignty, the Wife of Bath says, is what women want, maybe romance books offer a picture of that.

It's true that there are books that play with the standard cliches of romantic fiction. *Outlander*, for instance, inverts the standard virgin and experienced roles, as well the ages, which is why I still like it. While *The Wolf and the Dove* doesn't do this exactly, I still have my copy. I liked this book because there is no character rape. There is a near rape, and how this is not a rape is absolutely wonderfully explained. (It sounds weird, but if you read the book, you'll see). The would be rapist is not the romantic lead, but the villain. There really is romance in the book and not simply sex. I suppose to even call this book a trashy romance novel is doing it a slight injustice. It is a romance novel, a woman's story. And for whatever reason, something women like. If you are thinking of reading a romance book, this is a good one. It doesn't insult women and is charming told. The female character is also strong emotionally, as is her mother. Woodiwiss deals with the theme of the conquered and the conqueror very well. The book is something of an examination of these roles, and, therefore, not a typical romance.

Andrea (Catsos Person) is a Compulsive eBook Hoarder says

A reread of my very first historical romance...coming soon.

Myself says

4/5

#RitaWoodiwiss #RetoRita2

Pues también me ha gustado mucho como todos los de esta autora.

Es una historia muy previsible, la verdad, pero de la Woodiwiss lo compro todo.

También hay que pensar que se desarrolla sobre el 1.067 y no sacarlo de contexto temporal. Si lo haces posiblemente no te guste.

Lo que menos me ha gustado, No se si será la traducción, es el abuso de la palabra "zorra". Ya se hace cansino.
