

# The Return of King Arthur

## The Legend through Victorian Eyes



*Debra N. Mancuff*



*Harry N. Abrams, Inc., Publishers*

# Return Of King Arthur The Legend Through Victorian Eyes

**Debra N. Mancoff**



## **Return Of King Arthur The Legend Through Victorian Eyes:**

*The Return of King Arthur* Debra N. Mancoff, 1995 Wrapped in the mists of Avalon since the Middle Ages the Once and Future King made his promised return in the nineteenth century *The Return of King Arthur The Legend through Victorian Eyes* celebrates the unprecedented revival of the Arthurian legend in the arts and popular culture of Victorian Britain 1837 1901 In a rich array of poetry painting children s stories and plays Arthur and his noble knights and ladies were reborn The legend was not simply revived the new generation reinvented the saga and its heroes in their own image creating metaphors for their notions of monarchy the roles of men and women in society and the proper path for children to follow In *The Return of King Arthur* Debra N Mancoff reveals why the legend resonated so deeply during Victoria s reign Retold in the poetry of Alfred Lord Tennyson William Morris and Sir Walter Scott and envisioned in the paintings of the Pre Raphaelite Brotherhood and in book illustrations by such artists as Arthur Rackham and Aubrey Beardsley the legend of King Arthur and his compatriots in chivalry became the code for every facet of Victorian culture Informative and entertaining and handsomely illustrated with more than 130 evocative and heroic works of art *The Return of King Arthur* captures the romance of this age old legend and shows us how the Victorian words and images have shaped our own great interest in it today **King**

**Arthur's Modern Return** Debra N. Mancoff, 2014-04-23 The Arthurian legend closes with a promise On a distant day when his country calls the king will return His lost realm will be regained and his shattered dream of an ideal world will at last be realized This collection of original essays explores the issue of return in the modern Arthurian legend With an Introduction by noted scholar Raymond H Thompson and 13 essays by authors from the fields of literature art history film history and folklore this collection reveals the flexibility of the legend Just as the modern legend takes the form current to its generation the myth of return generates a new legend with each telling As these authors show return can come in the form of a noble king or a Caribbean immigrant with the mystery of an art theft or a dying boy s dream [Adapting the Arthurian Legends for Children](#) Barbara Tapa Lupack, 2004-01-02 For centuries the Arthurian legends have fascinated and inspired countless writers artists and readers many of whom first became acquainted with the story as youngsters From the numerous retellings of Malory and versions of Tennyson for young people to the host of illustrated volumes to which the Arthurian Revival gave rise From the Arthurian youth groups for boys and eventually for girls run by schools and churches to the school operas theater pieces and other entertainment for younger audiences and from the Arthurian juvenile fiction sequences and series to the films and television shows featuring Arthurian characters children have learned about the world of King Arthur and his Knights of the Round Table **Defining and Perceiving Feelings in the Late Middle Ages** , 2025-04-24 In order to have a constructive discussion about feelings in the late Middle Ages it is beneficial to first evaluate how the feelings of individual men and women were defined As such the purpose of this book is to explore the words used by late medieval men and women to refer to their feelings and to examine their meanings By doing so we can better understand the efforts of late medieval

society to express use and transmit certain feelings especially as they related to manoeuvres of power or the articulation of social values Contributors are Mechthild Albert Jacqueline Cerquiglioni Toulet Frank Collard Paola Corti Badia Francesca Espa ol Isabel Grifoll Juan Francisco Jim nez Alc zar Jos Mart nez G zquez Alicia Mingu lez Matilde Juan Liza N Pina Rubio Gerardo Rodr guez Flocel Sabat Benedicte S re and Marta Serrano      *Media and Print Culture Consumption in Nineteenth-Century Britain* Paul Raphael Rooney, Anna Gasperini, 2016-10-27 This book explores Victorian readers consumption of a wide array of reading matter Established scholars and emerging researchers examine nineteenth century audience encounters with print culture material such as periodicals books in series cheap serials and broadside ballads Two key strands of enquiry run through the volume First these studies of historical readership during the Victorian period look to recover the motivations or desired returns that underpinned these audiences engagement with this reading matter Second contributors investigate how nineteenth century reading and consumption of print was framed and or shaped by contemporaneous engagement with content disseminated in other media like advertising the stage exhibitions and oral culture      *Printing the Middle Ages* Sian Echard, 2013-09-25 In *Printing the Middle Ages* Si n Echard looks to the postmedieval postmanuscript lives of medieval texts seeking to understand the lasting impact on both the popular and the scholarly imaginations of the physical objects that transmitted the Middle Ages to the English speaking world Beneath and behind the foundational works of recovery that established the canon of medieval literature she argues was a vast terrain of books scholarly or popular grubby or beautiful widely disseminated or privately printed By turning to these we are able to chart the differing reception histories of the literary texts of the British Middle Ages For Echard any reading of a medieval text whether past or present amateur or academic floats on the surface of a complex sea of expectations and desires made up of the books that mediate those readings Each chapter of *Printing the Middle Ages* focuses on a central textual object and tells its story in order to reveal the history of its reception and transmission Moving from the first age of print into the early twenty first century Echard examines the special fonts created in the Elizabethan period to reproduce Old English the hand drawn facsimiles of the nineteenth century and today s experiments with the digital reproduction of medieval objects she explores the illustrations in eighteenth century versions of *Guy of Warwick* and *Bevis of Hampton* she discusses nineteenth century children s versions of the *Canterbury Tales* and the aristocratic transmission history of John Gower s *Confessio Amantis* and she touches on fine press printings of Dante Froissart and Langland      **Reinventing King Arthur** Inga Bryden, 2016-12-05 In her systematic reassessment of the remaking of the Arthurian past in nineteenth century British fiction and non fiction Inga Bryden examines the Victorian Arthurian revival as a cultural phenomenon offering insights into the relationship between social cultural religious and ethnographic debates of the period and a wide range of texts Throughout she adopts an intertextual and historical perspective informed by poststructuralist thinking to reveal nineteenth century attitudes towards the past Starting with a review of the historical evidence available to Victorian writers and an examination

of how historians of the time represented Arthur the author connects Victorian accounts of Arthur's quest to contemporary scientific and historical searches for origins and knowledge and to his appropriation by competing religious movements. She shows how writers explored the dynamics of heroism by recruiting Arthur and his knights to define codes of chivalric service and to personify the psychological complexities of love. Finally, the legend of his death and transportation to Avalon is deconstructed and placed in the context of cultural attitudes towards commemorating the dead and theological debates about the afterlife. Inga Bryden engages not only with well-known Arthurian texts by Tennyson, Swinburne, Morris, and Rossetti but with lesser-known works by Bulwer-Lytton, Robert Stephen Hawker, Sebastian Evans, Diana Maria Mulock, Christiana Douglas, and Joseph Shorthouse.

**Knight Prisoner** T.J. Lustig, 2013-10-01 In 1934 these were the lines which made the Librarian of Winchester College realize that he had discovered a hitherto unknown version of Sir Thomas Malory's *Le Morte d'Arthur*, a work known to all previous readers only through Caxton's 1485 edition. For it was known that Thomas Malory of Newbold Revel had been imprisoned on numerous occasions.

**The United States of Medievalism** Tison Pugh, Susan Aronstein, 2021-08-31 The United States of Medievalism contemplates the desires, dreams, and contradictions inherent in experiencing the Middle Ages in a nation that is so temporally, spatially, and at times politically removed from them. The European Middle Ages have long influenced the national landscape of the United States through the medieval sites that permeate its self-announced republican landscapes and cities. Today American-built medievalisms continue to shape the nation's communities, collapsing the binaries between past and present, medieval and modern. European and American. The volume's chapters visit the nation's many medieval-inspired spaces from Sherwood Forest in Texas to California's San Andreas Fault. Stops are made in New York City's churches, Boston's gardens, Philadelphia's Bryn Athyn Cathedral, Orlando's Magic Kingdom, Appalachian highways, Minnesota's Viking Villages, New Orleans's Mardi Gras, and the Las Vegas Strip. As the editors and their fellow essayists take the reader on this cross-country trip across the United States, they ponder the cultural work done by the nation's medievalized spaces. In its exploration of a seemingly distant period, this collection challenges the underexamined legacy of medievalism on the western side of the Atlantic. Full of intriguing case studies and reflections, this book is informative reading for anyone interested in the contemporary vestiges of the Middle Ages.

**Christina Rossetti** Diane D'Amico, 1999-12 Since Arthur Symonds's declaration in 1895 in the *Saturday Review* that Christina Rossetti was among the great poets of the nineteenth century, Rossetti's image among critics has undergone permutations as divergent as Victorian culture is from postmodern. Now Diane D'Amico redeems Rossetti from the various one-dimensional castings assigned her across the generations: those of a saint writing poetry for God, of a sexually repressed neurotic woman of minor talent, and most recently of a subversive feminist questioning the patriarchy and rendering a fuller, more intricate understanding of the poet than any to date. With flawless logic, balance, and clarity, D'Amico seals her case that Rossetti's faith, her gender, and the times in which she lived should all be considered to appreciate her poetic voice. According to D'Amico, the

image of Rossetti that can best serve as a guide to her more than one thousand poems reflects the centrality of her faith not as evidence of sexual repression nor necessarily as absolute truth but as absolute truth for Rossetti It will then become apparent how Rossetti's commitment to her Christian faith her experience as a Victorian woman and her poetic vocation are inextricably interwoven *Neomedievalism, Popular Culture, and the Academy* KellyAnn Fitzpatrick, 2019 The medieval in the modern world is here explored in a variety of media from film and book to gaming **Haunted Texts** William Evan Fredeman, 2003-01-01 Begun by young rebels committed to revolutionizing the creative arts Pre Raphaelitism has moved from the margins of nineteenth century art and literature to the vanguard of interdisciplinary studies The term is now used to denote the Pre Raphaelite Aesthetic and Decadent movements in art culture and literature but it has remained as difficult to define as ever Haunted Texts attempts to meet the challenge of defining and illustrating the full spectrum of Pre Raphaelitism Working with a diverse range of Pre Raphaelite poetry painting decorative arts book illustration and political prose the ten contributors to Haunted Texts pursue the critical strategies of such leading figures as Christina Rossetti and Dante Rossetti William Morris and Oscar Wilde Walter Pater and Aubrey Beardsley The essays consider the bibliocritical issues of archival research concerning the personal letters and diaries of the Rossetti family the technological issues that challenge conventional methods of scholarship the gender issues concerning constructions of identity derived from the changing conceptions of love desire anxiety and brotherhood and the interdisciplinary cultural issues that transgress the borders of high art and popular culture Haunted Texts pays tribute to the scholarship of Professor William Fredeman who devoted much of his career since the 1950s to establishing a critical foundation that would enable future scholars to define their understanding of the complexity of Pre Raphaelitism **Beyond Arthurian Romances** J. Palmgren, L. Holloway, 2005-06-03 Leaving the traditional focus on Arthurian romance and Gothic tales the essays in this collection address how the Victorians looked back to the Middle Ages to create a sense of authority for their own ideas in areas such as art religion gender expectations and social services This book will interest specialists in the Victorian period from various fields and will also be a welcome addition to any library serving substantial humanities divisions Because of the interdisciplinary nature of the essays this collection would be useful in a wide range of humanities classes beyond the traditional literature class **Collecting the Pre-Raphaelites** Margaretta Frederick Watson, 2018-12-17 First published in 1997 and written by leading scholars of the day these fifteen essays examine aspects of the reception and collecting of Pre Raphaelite Art the social and cultural context in which the work was favoured and acquired Two major collections provide the focus for the investigation that of the Birmingham City Museums and Art Gallery in the United Kingdom and that of the American Samuel Bancroft Jr now part of the Delaware Art Museum The study of these two collections both formed in the late 1890 places Pre Raphaelite Art at nexus of contemporary cultural issues that touched the lives of both the city council intent on establishing a public gallery of national importance and a wealthy American businessman indulging a private

passion for the work of these artists The contributors approach the issue in a variety of ways These include the study of the ambitions and self perception of collectors of the period an analysis of the impact of John Ruskin s campaign to establish Pre Raphaelite painting as the Art of England and its impact on notions of civic and national identity the examination of individual painting in relation to such issues as the portrayal of women the nude and of religious subjects and the study of the Victorian preoccupation with Renaissance Italy and the attempt by Ruskin Charles Fairfax Murray advisor to the two collections and the Grosvenor Gallery to proclaim the Pre Raphaelite artists as the true inheritors of the genius of Renaissance Italian artists These essays were first presented at a symposium held at the Delaware Art Museum during the exhibition there of the paintings of Birmingham City Museums and Art Gallery *Myth and National Identity in Nineteenth-Century Britain* Stephanie Barczewski,2000-03-02 Scholars have become increasingly interested in how modern national consciousness comes into being through fictional narratives Literature is of particular importance to this process for it is responsible for tracing the nations evolution through glorious tales of its history In nineteenth century Britain the legends of King Arthur and Robin Hood played an important role in construction of contemporary national identity These two legends provide excellent windows through which to view British culture because they provide very different perspectives King Arthur and Robin Hood have traditionally been diametrically opposed in terms of their ideological orientation The former is a king a man at the pinnacle of the social and political hierarchy whereas the latter is an outlaw and is therefore completely outside conventional hierarchical structures The fact that two such different figures could simultaneously function as British national heroes suggests that nineteenth century British nationalism did not represent a single set of values and ideas but rather that it was forced to assimilate a variety of competing points of view **The Selected Letters of Caroline Norton** Ross Nelson,Marie Mulvey-Roberts,2021-02-25 As the first nineteenth century woman to successfully campaign for women s rights legislation Caroline Norton has been comparatively neglected and under researched There is however a current and growing interest in her life and work This is a new three volume collection of the correspondence of Caroline Norton The collection includes over 750 of her letters and also features an introduction by the editors contextualising and embedding Caroline s literary and political achievements within the narrative of her letters **Christina Rossetti: Faith, Gender and Time** Diane D'Amico,1999 [The Knights of Modernism](#) Branko Vraneš,2021-06-07 According to the customary literary historical and theoretical notion the fact that the first modern novel represents a parody or travesty of the chivalric ideal merits no particular attention Failing to become attuned to the real role of the chivalric ideal at the beginning of the era of the modern novel commentators missed the chance to adequately review the role of chivalry at the end of that period The modern novel did not only begin but also ended with a travesty of the chivalric ideal The deep need of a significant number of modernist writers to measure their own time according to the ideals of the high and late Middle Ages cannot therefore be explained by a set of literary historical spiritual historical or social circumstances The predilection of a range of twentieth century

novelists for a distant feudal past suggests that there exists a fundamental poetic connection between the modern or at least the modernist novel and the ideals of chivalry      *Amadis in English* Helen Moore, 2020-05-13 This is a book about readers readers reading and readers writing They are readers of all ages and from all ages young and old male and female from Europe and the Americas The book they are reading is the Spanish chivalric romance Amadís de Gaula known in English as Amadis de Gaule Famous throughout the sixteenth century as the pinnacle of its fictional genre the cultural functions of Amadis were further elaborated by the publication of Cervantes's Don Quixote in 1605 in which Amadis features as Quixote's favourite book Amadis thereby becomes as the philosopher Ortega y Gasset terms it enclosed within the modern novel and part of the imaginative landscape of British reader authors such as Mary Shelley Smollett Keats Southey Scott and Thackeray Amadis in English ranges from the sixteenth to the twentieth centuries demonstrating through this biography of a book the deep cultural intellectual and political connections of English French and Spanish literature across five centuries Simultaneously an ambitious work of transnational literary history and a new intervention in the history of reading this study argues that romance is historically located culturally responsive and uniquely flexible in the re-creative possibilities it offers readers By revealing this hitherto unexamined reading experience connecting readers of all backgrounds Amadis in English also offers many new insights into the politicisation of literary history the construction and misconstruction of literary relations between England France and Spain the practice and pleasures of reading fiction and the enduring power of imagination      *Tennyson and the Fabrication of Englishness* M. Sherwood, 2013-03-05 Through an examination of Tennyson's domestic poetry his portrayals of England and the English in their changing nineteenth century context this book demonstrates that many of his representations were fabrications more idealized than real which played a vital part in the country's developing identity and sense of its place in the world



## The Enigmatic Realm of **Return Of King Arthur The Legend Through Victorian Eyes**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Return Of King Arthur The Legend Through Victorian Eyes** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those that partake in its reading experience.

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