

# Romantic Medievalism

History and the Romantic Literary Ideal



Elizabeth Fay



# Romantic Medievalism History And The Romantic Literary Ideal

**Joanne Parker, Corinna Wagner**



## **Romantic Medievalism History And The Romantic Literary Ideal:**

**Romantic Medievalism** E. Fay, 2001-12-17 Nineteenth century medievalism is usually associated with Scott's world of Ivanhoe but Romantic Medievalism argues that Scott's is a conservative use of the past and that radical poets such as the young Coleridge Keats and Shelley used the medieval to critique and change rather than validate the present These poets identified with the troubadour of courtly love a disempowered figure often politically at odds with the establishment figure of the knight

**Romantic Medievalism**, 2001 Nineteenth century medievalism is usually associated with Scott's world of Ivanhoe but Romantic Medievalism argues that Scott's is a conservative use of the past and that radical poets such as the young Coleridge Keats and Shelley used the medieval to critique and change rather than validate the present These poets identified with the troubadour of courtly love a disempowered figure often politically at odds with the establishment figure of the knight

*The Oxford Handbook of Victorian Medievalism* Joanne Parker, Corinna Wagner, 2020 The Oxford Handbook of Victorian Medievalism Covers all aspects of medievalism in Victorian Britain Contextualizes the phenomenon historically with chapters looking at earlier centuries Relates Victorian medievalism to medievalism in other countries Book jacket

*The Juggler of Notre Dame and the Medievalizing of Modernity*. Jan M. Ziolkowski, 2018-07-24 This ambitious and vivid study in six volumes explores the journey of a single electrifying story from its first incarnation in a medieval French poem through its prolific rebirth in the nineteenth and twentieth centuries The Juggler of Notre Dame tells how an entertainer abandons the world to join a monastery but is suspected of blasphemy after dancing his devotion before a statue of the Madonna in the crypt he is saved when the statue delighted by his skill miraculously comes to life Jan Ziolkowski tracks the poem from its medieval roots to its rediscovery in late nineteenth century Paris before its translation into English in Britain and the United States The visual influence of the tale on Gothic revivalism and vice versa in America is carefully documented with lavish and inventive illustrations and Ziolkowski concludes with an examination of the explosion of interest in The Juggler of Notre Dame in the twentieth century and its place in mass culture today Volume 2 Medieval Meets Medievalism deals with the influence of the tale in nineteenth and early twentieth century Europe and America and the development of literary medievalism at this time The Juggler of Notre Dame and the Medievalizing of Modernity is a rich case study for the reception of the Middle Ages in modernity Spanning centuries and continents the medieval period is understood through the lens of its post modern reception in Europe and America Profound connections between the verbal and the visual are illustrated by a rich trove of images including book illustrations stained glass postage stamps architecture and Christmas cards Presented with great clarity and simplicity Ziolkowski's work is accessible to the general reader while its many new discoveries will be valuable to academics in such fields and disciplines as medieval studies medievalism philology literary history art history folklore performance studies and reception studies

**Tennyson's Philological Medievalism** Sarah Weaver, 2024-12-17 Considers Tennyson's poems from the elegiac In Memoriam to the Arthurian Idylls of the King in the context of Victorian

interest in philology How do words come to mean what they mean and how can we hope to use them precisely when they are constantly changing The urge to find a word's meaning through its etymology is an old and enduring one gaining new momentum in the nineteenth century as advocates of the so called new philology argued that major revelations were to be found within the biographies of everyday expressions Developing hand in hand with a growing national interest in all things Anglo Saxon language study simultaneously seemed to offer a pathway to the roots of English culture and to illuminate human history on a grand scale Alfred Tennyson 1809-1892 came of age in the midst of this exploding popularity of both Anglo Saxonism and philology and he did so among men who were to be responsible for advancing both fields This study places this preeminent Victorian poet in the context of the period's preoccupation with the history of language It shows that the intellectual milieu that surrounded him encouraged him to revive archaic words and to reveal the literal metaphors lurking within his words Moreover his familiarity with past forms of English enabled him to arrange the connotations of his vocabulary for precise effect Surveying his techniques at every scale from individual vowels to narratives this book argues that Tennyson held a more optimistic view of language than scholars have generally supposed and shows the sophistication of his philological techniques

*The Cambridge Companion to Medievalism* Louise D'Arcens, 2016-03-02 Medievalism the creative interpretation or recreation of the European Middle Ages has had a major presence in the cultural memory of the modern West and has grown in scale to become a global phenomenon Countless examples across aesthetic material and political domains reveal that the medieval period has long provided a fund of images and ideas that have been vital to defining the modern Bringing together local national and global examples and tracing medievalism's unpredictable course from early modern poetry to contemporary digital culture this authoritative Companion offers a panoramic view of the historical aesthetic ideological and conceptual dimensions of this phenomenon It showcases a range of critical positions and approaches to discussing medievalism from more traditional historicist and close reading practices through to theoretically engaged methods It also acquaints readers with key terms and provides them with a sophisticated conceptual vocabulary for discussing the medieval afterlife in the modern

**Women, Epic, and Transition in British Romanticism** Elisa Beshero-Bondar, 2011-05-31 *Women Epic and Transition in British Romanticism* argues that early nineteenth century women poets contributed some of the most daring work in modernizing the epic genre The book examines several long poems to provide perspective on women poets working with and against men in related efforts contributing together to a Romantic movement of large scale genre revision Women poets challenged longstanding categorical approaches to gender and nation in the epic tradition and they raised politically charged questions about women's importance in moments of historical crisis

**Thomas Chatterton and Neglected Genius, 1760-1830** Daniel Cook, 2015-12-11 Long before Wordsworth etherealized him as the marvellous Boy The sleepless Soul that perished in its pride Thomas Chatterton was touted as the second Shakespeare by eighteenth century Shakespeareans ranked among the leading British poets by prominent literary

critics and likened to the fashionable modern prose stylists Macpherson Sterne and Smollett His pseudo medieval Rowley poems in particular engendered a renewed fascination with ancient English literature With Chatterton as its case study this book offers new insights into the formation and development of literary scholarship in the period from the periodical press to the public lecture from the review to the anthology from textual to biographical criticism Cook demonstrates that while major scholars found Chatterton to be a pertinent subject for multiple literary debates in the eighteenth century by the end of the Romantic period he had become and still remains an unsettling model of hubristic genius **Medievalisms** Tison

Pugh,Angela Jane Weisl,2012 Medievalisms surveys the critical field and sets the boundaries for future study providing an essential background for literary study from the Medieval period through to the twenty first century exploring The influence of medieval cultural concepts on key authors such as Shakespeare Dante Chaucer George Eliot and Mark Twain The continued appeal of medieval cultural figures such as King Arthur and Robin Hood The influence of the medieval on disciplines such as politics music film and art **Balaam's Ass: Vernacular Theology Before the English Reformation**

Nicholas Watson,2022-06-21 For over seven hundred years bodies of writing in vernacular languages served an indispensable role in the religious and intellectual culture of medieval Christian England yet the character and extent of their importance have been insufficiently recognized A longstanding identification of medieval western European Christianity with the Latin language and a lack of awareness about the sheer variety and quantity of vernacular religious writing from the English Middle Ages have hampered our understanding of the period exercising a tenacious hold on much scholarship Bringing together work across a range of disciplines including literary study Christian theology social history and the history of institutions Balaam s Ass attempts the first comprehensive overview of religious writing in early England s three most important vernacular languages Old English Insular French and Middle English between the ninth and sixteenth centuries Nicholas Watson argues not only that these texts comprise the oldest continuous tradition of European vernacular writing but that they are essential to our understanding of how Christianity shaped and informed the lives of individuals communities and polities in the Middle Ages This first of three volumes lays out the long post Reformation history of the false claim that the medieval Catholic Church was hostile to the vernacular It analyzes the complicated idea of the vernacular a medieval innovation instantiated in a huge body of surviving vernacular religious texts Finally it focuses on the first long generation of these writings in Old English and early Middle English **Women Writers and Nineteenth-Century Medievalism** Clare

Broome Saunders,2009-02-02 Saunders uniquely explores how women poets biographers historians and visual artists used medieval motifs forms and settings to enable them to comment more freely on controversial contemporary issues such as war and gender roles *Claiming Cambria* Shawna Lichtenwalner,2008 By investigating Romantic era negotiations of Welsh culture both by writers seeking to further the assimilation of the Welsh and by those seeking to protect and preserve a distinctive cultural identity for the Welsh this book traces the effects of differing historiographic approaches to identity

formation allowing for a better understanding of how cultural material can be productively reworked in order to gain a specific end

**BOOK JACKET**

**British Children's Literature and the First World War** David Budgen, 2018-05-17

Perceptions of the Great War have changed significantly since its outbreak and children's authors have continually attempted to engage with those changes explaining and interpreting the events of 1914-18 for young readers. *British Children's Literature and the First World War* examines the role novels, textbooks and story papers have played in shaping and reflecting understandings of the conflict throughout the 20th century. David Budgen focuses on representations of the conflict since its onset in 1914, ending with the centenary commemorations of 2014. From the works of Percy F. Westerman and Angela Brazil to more recent tales by Michael Morpurgo and Pat Mills, Budgen traces developments of understanding and raises important questions about the presentation of history to the young. He considers such issues as the motivations of children's authors and whether modern children's books about the past are necessarily more accurate than those written by their forebears. Why, for example, do modern writers tend to ignore the global aspects of the First World War? Did detailed narratives of battles written during the war really convey the truth of the conflict? Most importantly, he considers whether works aimed at children can ever achieve anything more than a partial and skewed response to such complex and tumultuous events.

**A Critical Companion to Jane Campion** Elsa Colombani, Eurydice Da Silva, 2024-11-25

*A Critical Companion to Jane Campion* offers a thorough and detailed study of the works of Jane Campion. This edited volume seeks a modern approach by blurring the frontiers between film and television, film, theater, releases and platforms, and treats the entirety of Campion's her body of work as a meaningful whole. The chapters explore recurring themes and connections across Campion's oeuvre, including her complex feminine characters, exploration of New Zealand landscapes, love for literature, constant dialogue between media, and the influence of the Gothic. Contributors draw on a variety of scholarly approaches, methodologies and perspectives to provide innovative readings of Campion's work that are sure to spark new discussions.

**The French Language and British Literature, 1756-1830** Marcus Tomalin, 2016-03-31

From the 1750s to the 1830s, numerous British intellectuals, novelists, essayists, poets, playwrights, translators, educationalists, politicians, businessmen, travel writers, and philosophers brooded about the merits and demerits of the French language. The decades under consideration encompass a particularly tumultuous period in Anglo-French relations that witnessed the Seven Years War (1756-1763), the American War of Independence (1775-1783), the Revolutionary and Napoleonic Wars (1792-1802 and 1803-1815), respectively, the Bourbon Restoration (1814-1830) and the July Revolution (1830), not to mention the gradual expansion of the British Empire and the complex cultural shifts that led from Neoclassicism to Romanticism. In this book, Marcus Tomalin reassesses the ways in which writers such as Tobias Smollett, Maria Edgeworth, William Wordsworth, John Keats, William Cobbett, and William Hazlitt acquired and deployed French. This intricate topic is examined from a range of critical perspectives which draw upon recent research into European Romanticism, linguistic historiography, comparative literature, social and cultural history.

education theory and translation studies This interdisciplinary approach helps to illuminate the deep ambivalences that characterised British appraisals of the French language in the literature of the Romantic period

**The Medieval Presence in the Modernist Aesthetic** Simone Celine Marshall, Carole M. Cusack, 2017-11-01 In *The Medieval Presence in the Modernist Aesthetic* Unattended Moments editors Simone Celine Marshall and Carole M Cusack have brought together essays on literary Modernism that uncover medieval themes and tropes that have previously been unattended that is neglected or ignored A historical span of a century is covered from musical modernist Richard Wagner's final opera *Parsifal* 1882 to Russell Hoban's speculative fiction *Riddley Walker* 1980 and themes of Arthurian literature scholastic philosophy Irish legends classical philology dream theory Orthodox theology and textual exegesis are brought into conversation with key Modernist writers including T S Eliot Ezra Pound Samuel Beckett Marcel Proust W B Yeats Evelyn Waugh and Eugene Ionesco These scholarly investigations are original illuminating and often delightful

**The Romanticism Handbook** Sue Chaplin, Joel Faflak, 2011-03-10 A one stop resource containing introductory material through to practical case studies in reading primary and secondary texts to introducing criticism and new directions in research

**England's First Family of Writers** Julie A. Carlson, 2007-07-01 A collective consideration of Wollstonecraft Godwin and Shelley with extended and sophisticated readings of many of their neglected works Choice Life and literature were inseparable for Mary Wollstonecraft William Godwin and Mary Shelley In *England's First Family of Writers* Julie A Carlson demonstrates how and why the works of these individuals can best be understood within the context of the family unit in which they were created The first to consider their writing collectively Carlson finds in the Wollstonecraft Godwin Shelley dynasty a family of writers whose works are in intimate dialogue with each other For them literature made love and produced children as well as mourned memorialized and reanimated the dead Construing the ways in which this family's works minimize the differences between books and persons writing and living Carlson offers a nonsentimental account of the extent to which books can live and inform life and death Carlson also examines the unorthodox clan's status as England's first family of writers She explores how over time their reception has evinced ongoing public resistance to those who critique family values

**Women, Love, and Commodity Culture in British Romanticism** Daniela Garofalo, 2016-02-17 Offering a new understanding of canonical Romanticism Daniela Garofalo suggests that representations of erotic love in the period have been largely misunderstood Commonly understood as a means for transcending political and economic realities love for several canonical Romantic writers offers instead a contestation of those realities Garofalo argues that Romantic writers show that the desire for transcendence through love mimics the desire for commodity consumption and depends on the same dynamic of delayed fulfillment that was advocated by thinkers such as Adam Smith As writers such as William Blake Lord Byron Sir Walter Scott John Keats and Emily Bront engaged with the period's concern with political economy and the nature of desire they challenged stereotypical representations of women either as self denying consumers or as intemperate participants in the

market economy. Instead, their works show the importance of women for understanding modern economics with women's desire conceived as a force that not only undermines the political economy's emphasis on productivity, growth, and perpetual consumption but also holds forth the possibility of alternatives to a system of capitalist exchange. *Empire of Magic*

Geraldine Heng, 2003. *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 that 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, controversially, 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.

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