

FROM MEDIEVAL TO MEDIEVALISM



Edited by
John Simons

From Medieval To Medievalism

Joanne Parker, Corinna Wagner



From Medieval To Medievalism:

From Medieval to Medievalism John Simons, 1992-10-13 The book surveys medieval literature from both a critical and an historical standpoint Medieval literature is increasingly seen as an area of intense specialism which is to be treated differently from other areas of English Studies The essays collected here try to overturn this perception in two ways Firstly there is a demonstration of the ways in which modern critical approaches and perspectives work with the medieval text Secondly the idea of the medieval is shown historically to be a discourse which has been given different symbolic values and served different social purposes

Medievalism David Matthews, 2015 An accessibly written survey of the origins and growth of the discipline of medievalism studies The field known as medievalism studies concerns the life of the Middle Ages after the Middle Ages Originating some thirty years ago it examines reinventions and reworkings of the medieval from the Reformation to postmodernity from Bale and Leland to HBO's Game of Thrones But what exactly is it An offshoot of medieval studies A version of reception studies Or a new form of cultural studies Can such a diverse field claim coherence Should it be housed in departments of English or History or should it always be interdisciplinary In responding to such questions the author traces the history of medievalism from its earliest appearances in the sixteenth century to the present day across a range of examples drawn from the spheres of literature art architecture music and more He identifies two major modes the grotesque and the romantic and focuses on key phases of the development of medievalism in Europe the Reformation the late eighteenth century and above all the period between 1815 and 1850 which he argues represents the zenith of medievalist cultural production He also contends that the 1840s were medievalism's one moment of canonicity in several European cultures at once After that medievalism became a minority form rarely marked with cultural prestige though always pervasive and influential

Medievalism a Critical History scrutinises several key categories space time and selfhood and traces the impact of medievalism on each It will be the essential guide to a complex and still evolving field of inquiry David Matthews is Professor of Medieval and Medievalism Studies at the University of Manchester

The Oxford Handbook of Music and Medievalism Stephen C. Meyer, Kirsten Yri, 2020-03-02 The Oxford Handbook of Music and Medievalism provides a snapshot of the diverse ways in which medievalism the retrospective immersion in the images sounds narratives and ideologies of the European Middle Ages powerfully transforms many of the varied musical traditions of the last two centuries Thirty three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth century opera to medievalism in contemporary video game music thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography While some chapters focus on key medievalist works such as Orff's Carmina Burana or Peter Jackson's Lord of the Rings films others explore medievalism in the oeuvre of a single composer e.g. Richard Wagner or Arvo Pärt or musical group e.g. Led Zeppelin The topics of the individual chapters include both well known works such as John Boorman's film Excalibur and also less familiar examples such as Eduard Lalo's

Le Roi d'Ys The authors of the chapters approach their material from a wide array of disciplinary perspectives including historical musicology popular music studies music theory and film studies examining the intersections of medievalism with nationalism romanticism ideology nature feminism or spiritualism Taken together the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism

Medievalism and Reception Dr Ellie Crookes, Ika Willis, Ellie Crookes, 2024-12-03 The relationship between medievalism and reception explored via a rich variety of case studies At the intersection of the twin fields of medievalism and reception studies is the timely and fascinating question of how a contested past is deployed in the context of a conflicted and contradictory present Despite their shared roots and a fundamental orientation towards the entanglement of past and present the term reception is rarely taken up in medievalist scholarship and they have developed along parallel but divergent lines evolving their own emphases problematics sensibilities vocabularies and critical tools This book is the first to reunite these two fields Its introduction and first chapter clearly set out their tangled intellectual and disciplinary histories The ten essays that follow reflect upon the relationship between medievalism and reception in theory and in practice through thematically temporally and geographically expansive case studies engaging with theories of translation postcolonialism fan studies persona studies and Indigenous studies Individual topics examined include the cultural impact of Robin Hood the Tulsa race massacre the crusades in the nineteenth century later representations of Chaucer's works Victorian representations of Anne Boleyn and media such as Star Wars and Game of Thrones As a whole this collection models and demonstrates the value of a new and self-aware approach to medievalism enriched by a conscious and critical redeployment of reception theories and methodologies

Medievalism and the Quest for the "real" Middle Ages Clare A. Simmons, 2001 Medievalism the later reception of the Middle Ages has been used by many writers not just during the Victorian period but from the Renaissance to the present as a means of commenting on their own societies and systems of values Until recently this self-interest was used to distinguish between Medievalism a selective often romanticised view of the past and medieval studies with its quest for an authentic Middle Ages The essays in this collection suggest that the search for knowledge of a real Middle Ages has always been a problematic one and that the vitality of the vision of Medievalism is demonstrated by its constant adaption to current concerns

The Oxford Handbook of Victorian Medievalism Joanne Parker, Corinna Wagner, 2020-09-15 In 1859 the historian Lord John Acton asserted two great principles divide the world and contend for the mastery antiquity and the middle ages The influence on Victorian culture of the Middle Ages broadly understood then as the centuries between the Roman Empire and the Renaissance was both pervasive and multi-faceted This medievalism led for instance to the rituals and ornament of the Medieval Catholic church being reintroduced to Anglicanism It led to the Saxon Witan being celebrated as a prototypical representative parliament It resulted in Viking raiders being acclaimed as the forefathers of the British navy And it encouraged innumerable nineteenth

century men to cultivate the superlative beards we now think of as typically Victorian in an attempt to emulate their Anglo Saxon forefathers Different facets of medieval life and different periods before the Renaissance were utilized in nineteenth century Britain for divergent political and cultural agendas Medievalism also became a dominant mode in Victorian art and architecture with 75 per cent of churches in England built on a Gothic rather than a classical model And it was pervasive in a wide variety of literary forms from translated sagas to pseudo medieval devotional verse to triple decker novels Medievalism even transformed nineteenth century domesticity while only a minority added moats and portcullises to their homes the medieval style textiles produced by Morris and Co decorated many affluent drawing rooms The Oxford Handbook of Victorian Medievalism is the first work to examine in full the fascinating phenomenon of medievalism in Victorian Britain Covering art architecture religion literature politics music and social reform the Handbook also surveys earlier forms of antiquarianism that established the groundwork for Victorian movements In addition this collection addresses the international context by mapping the spread of medievalism across Europe South America and India amongst other places *From Medievalism to Early-Modernism* Marina Gerzic, Aidan Norrie, 2018-10-26 *From Medievalism to Early Modernism Adapting the English Past* is a collection of essays that both analyses the historical and cultural medieval and early modern past and engages with the medievalism and early modernism a new term introduced in this collection present in contemporary popular culture By focusing on often overlooked uses of the past in contemporary culture such as the allusions to John Webster's *The Duchess of Malfi* 1623 in J K Rowling's *Harry Potter* books and the impact of intertextual references and internet fandom on the BBC's *The Hollow Crown* *The Wars of the Roses* the contributors illustrate how cinematic televisual artistic and literary depictions of the historical and cultural past not only re-purpose the past in varying ways but also build on a history of adaptations that audiences have come to know and expect *From Medievalism to Early Modernism Adapting the English Past* analyses the way that the medieval and early modern periods are used in modern adaptations and how these adaptations both reflect contemporary concerns and engage with a history of intertextuality and intervisuality *Medievalism and Orientalism* J. Ganim, 2016-04-30 This unique study traces fundamental parallels between medieval European and Middle Eastern cultures By examining sources in cultural history literature and architecture this book reveals mutual influences evident in the development of the current conception of the Middle Ages **Medievalism and Nationalism in German Opera** Michael S. Richardson, 2020-11-29 Medievalism or the reception or interpretation of the Middle Ages was a prominent aesthetic for German opera composers in the first half of the nineteenth century A healthy competition to establish a Germanic operatic repertory arose at this time and fascination with medieval times served a critical role in shaping the desire for a unified national and cultural identity Using operas by Weber Schubert Marshner Wagner and Schumann as case studies Richardson investigates what historical information was available to German composers in their recreations of medieval music and whether or not such information had any demonstrable effect on their compositions The significant role that nationalism

played in the choice of medieval subject matter for opera is also examined along with how audiences and critics responded to the medieval milieu of these works In this book readers will gain a clear understanding of the rise of German opera in the early nineteenth century and the cultural and historical context in which this occurred This book will also provide insight on the reception of medieval history and medieval music in nineteenth century Germany and will demonstrate how medievalism and nationalism were mutually reinforcing phenomena at this time and place in history

Lacan's Medievalism Erin Felicia Labbie, One of the foundational premises of Jacques Lacan's psychoanalytical project was that the history of philosophy concealed the history of desire and one of the goals of his work was to show how desire is central to philosophical thinking In Lacan's *Medievalism* Erin Felicia Labbie demonstrates how Lacan's theory of desire is bound to his reading of medieval texts She not only alters the relationship between psychoanalysis and medieval studies but also illuminates the ways that premodern and postmodern epochs and ideologies share a concern with the subject the unconscious and language thus challenging notions of strict epistemological cuts Lacan's psychoanalytic work contributes to the medieval debate about universals by revealing how the unconscious relates to the category of the real By analyzing the systematic adherence to dialectics and the idealization of the hard sciences Lacan's *Medievalism* asserts that we must take into account the play of language and desire within the unconscious and literature in order to understand the way that we know things in the world and the manner in which order is determined Erin Felicia Labbie is assistant professor of English at Bowling Green State University

United States of Medievalism Tison Pugh, Susan Aronstein, 2021-08-20 This fascinating collection explores America's appropriations and fabrications of the Middle Ages revealing the nation's complicated love affair with a past it never had but has created from history and imagination

Neo-Victorianism and Medievalism, 2024-04-30 Bringing together neo Victorian and medievalism scholars in dialogue with each other for the first time this collection of essays foregrounds issues common to both fields The Victorians reimagined the medieval era and post Victorian medievalism repurposes received nineteenth century tropes as do neo Victorian texts For example aesthetic movements such as Arts and Crafts which looked for inspiration in the medieval era are echoed by steampunk in its return to Victorian dress and technology Issues of gender identity sexuality imperialism and nostalgia arise in both neo Victorianism and medievalism and analysis of such texts is enriched and expanded by the interconnections between the two fields represented in this groundbreaking collection

Medievalism and Metal Music Studies Ruth Barratt-Peacock, Ross Hagen, 2019-09-06 This edited collection investigates metal music's enduring fascination with the medieval period from a variety of critical perspectives exploring how metal musicians and fans use the medieval period as a fount for creativity and critique

Digital Gaming Re-imagines the Middle Ages Daniel T. Kline, 2013-09-11 Digital gaming's cultural significance is often minimized much in the same way that the Middle Ages are discounted as the backward and childish precursor to the modern period *Digital Gaming Reimagines the Middle Ages* challenges both perceptions by examining how the Middle Ages

have persisted into the contemporary world via digital games as well as analyzing how digital gaming translates adapts and remediates medieval stories themes characters and tropes in interactive electronic environments At the same time the Middle Ages are reinterpreted according to contemporary concerns and conflicts in all their complexity Rather than a distinct time in the past the Middle Ages form a space in which theory and narrative gaming and textuality identity and society are remediates and reimagined Together the essays demonstrate that while having its roots firmly in narrative traditions neomedieval gaming where neomedievalism no longer negotiates with any reality beyond itself and other medievalisms creates cultural palimpsests multiply layered trans temporal artifacts Digital Gaming Re imagines the Middle Ages demonstrates that the medieval is more than just a stockpile of historically static facts but is a living subversive presence in contemporary culture

Medievalisms Tison Pugh, Angela Weisl, 2012-11-12 From King Arthur and Robin Hood through to video games and jousting themed restaurants medieval culture continues to surround us and has retained a strong influence on literature and culture throughout the ages This fascinating and illuminating guide is written by two of the leading contemporary scholars of medieval literature and explores The influence of medieval cultural concepts on literature and film including key authors such as Shakespeare Tennyson and Mark Twain The continued appeal of medieval cultural figures such as Dante King Arthur and Robin Hood The influence of the medieval on such varied disciplines such as politics music children's literature and art Contemporary efforts to relive the Middle Ages Medievalisms Making the Past in the Present 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

The Year's Work in Medievalism, 2004 Gwendolyn Morgan, 2006-08-01 The Year's Work in Medievalism 2004 is based upon but not restricted to the 2004 proceedings of the annual International Conference on Medievalism organized by the Director of Conferences for Studies in Medievalism Gwendolyn Morgan and for 2004 Christa Canitz of the University of New Brunswick Fredericton The essays of the current volume center on the question of individual responsibility in humanizing one's society through the use of medievalism Gwendolyn A Morgan Medievalism and Individual Responsibility Karl Fugelso De ning Medievalism in Nineteenth Century Commedia Illustrations Renee Ward Remus Lupin and Community The Werewolf Tradition in J K Rowling's Harry Potter Series Nancy M Thompson Architectural Restoration and Stained Glass in 19th Century Siena The Place of Light in Giuseppe Partini's Purismo Barbara Gribling Nationalism and the Image of the Black Prince Clare A Simmons Small Scale Humor in the British Medieval Revival Brian C Johnsrud The Monsters Do Not Depart Re Unifying Norse Anglo Saxon and Christian in Tolkien's Lord of the Rings Jaimie Hensley J R R Tolkien and Walther von der Volgelweide Faerie and Reality Peter G Christensen From Waste Land to Grail and Back Again Naomi Mitchison's To the Chapel Perilous

Medievalism and the Academy Leslie J. Workman, Kathleen Verduin, David Metzger, David D. Metzger, 1999 The first of a two volume examination of medievalism and academic scholarship this collection is divided into four sections Canonizing Chaucer Antiquarian loomings Medievalism medieval

studies and Medieval studies at the millennium Medievalism the continuing process of creating the middle ages engenders formal medieval studies from a wide variety of popular interests in the middle ages This volume accordingly explores the common ground between artistic and popular constructions of the middle ages and the study of the middle ages within the academy Essays treat the genesis of medieval studies in early modern antiquarianism the erection of academic medievalism through persistent indeed perverse appeals to heroic medieval manliness and attenuated female spirituality the current jeopardy of the book a medieval invention in the face of technological assault Contributors DAVID O MATTHEWS STEVE ELLIS ANTONIA WARD GRAHAM PARRY MARGARET CLUNIES ROSS ANNA SMOL DAVID ALLAN MATILDE MATEO MARYA DEVOTO ULRIKE WIETHAUS STEPHEN STEELE JAMES KENNEDY WILLIAM CALIN JESSE D HURLBUT JOAN GRENIER WINTHER WILLIAM PADEN **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 **National Medievalism in the Twenty-first Century** Matthias D.

Berger, 2023 How ideas and ideals of an imagined protean national Middle Ages have once again become a convergence point for anxieties about politics history and cultural identity in our time and why After a period of abeyance the link forged in the nineteenth century between the Middle Ages and national identity is increasingly being reclaimed with numerous groups and individuals mining an imagined medieval past to present ideas and ideals of modern nationhood Today's national medievalism asserts itself at the interface of culture and politics in literature and television programming in journalism and heritage tourism and in the way political actors of various stripes use a deep past that supposedly proves the nation's steady exceptionalism in a hectic globalised world This book traces these ongoing developments in Switzerland and Britain two countries where the medieval past has recently been much invoked in negotiations of national identity independence and Euroscepticism Through comparative analysis it explores examples of reemerging stories of national exceptionalism stories that ironically echo those of other nations The author analyses depictions of Robert the Bruce and Wilhelm Tell medievalism in the discourse surrounding Brexit as well as at the Welsh Senedd novels like Paul Kingsnorth's *The Wake* community based art such as the Great Tapestry of Scotland and elaborate public commemorations of Swiss victories and defeats in battle

Basing his critical readings in current theories of cultural memory heritage and nationalism the author explores how the protean national Middle Ages have once again become a convergence point for anxieties about politics history and cultural identity in our time and why **Medievalism, Politics and Mass Media** Andrew B. R. Elliott, 2017 An exploration of how the Middle Ages are manipulated ideologically in today's communication

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