



### From the Editor

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With this 2012 issue of *The Year's Work in Medievalism*, Volume 27, we're undertaking a revolution. Moving from print to electronic publication represents not only our joining a wave in academic culture, but most importantly our attempt to increase our visibility and readership.

I wish to begin by thanking Richard Utz and the staff at the Georgia Institute of Technology library for making this transition possible. I may be, of all persons living in our time, the most unastute technologically; I could not have made this move without their taking on the tasks of adjusting the manuscript essays from private to public documents. I hope that in subsequent issues, while remaining a fully vetted professional journal, *YWiM* will be able to streamline its editorial process and make work available to readers more expeditiously; we hope also to make the journal more attractive to contributors and more readily citable for scholars.

This current volume includes essays by Nick Haydock on *Beowulf* in film, Alison Ganze Langdon on Maria Edgeworth's "The Modern Griselda," Nick Utzig's on The Cloisters, William Sayers' on James Joyce, Helen Young on race in video games, Karl Fugelso's Seymour Chast's graphic-novel version of the *Commedia*, Matt Schwager's on *Amnesia: The Dark Descent*, Nanette Thrush's on Victorian miniatures, and Kathryn Wymer's race in Arthurian film. Individually each essay contributes to the study of medievalism either through its breadth or depth, by moving into some new "texts" or pursuing traditional texts in new ways. Together the essays cover a variety of media, issues, and concerns: one of the goals of this journal in the past and in its future. My thanks go to the contributors for their patience and continued attentiveness as we moved this collection toward publication; my thanks to also to those of you who will read and use the essays and who will at some point contribute to future volumes.

In its early days *YWiM* had elements of the old-style review journal (commenting on the previous year's scholarly output) and of a conference proceedings; it has seldom if ever been exactly either. It has become largely a collection of briefer, recent essays aimed at sharing what scholars are currently pursuing in the ever-expanding realm of the recapitulation of things medieval in literature, art, music, games, popular culture—wherever writers have found medieval elements emerging from the work of later times. I expect that *YWiM* will continue to grow in its range of interests and to evolve in its presentation right along with its contributors and its time. Please read it, enjoy it, share it, and, if you wish, contribute to it also. The annual conference of the

International Society for the Study of Medievalism provides a means to test work before an audience; I encourage those who wish and can to attend, probably mostly because I still prefer face-to-face rather electronic exchange of ideas. For both for those who attend and those who can't, *YW* remains open to discussions that show how the Middle Ages remain powerful, stimulating, and renewable in our thought and culture.