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Introduction

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Introduction

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As you've already noticed, *The Year's Work in Medievalism* reaches another milestone with this volume, our thirtieth. Through Richard Utz's technical expertise and with the help of our now experienced Associate Editors, Shiloh Carroll and Renée Ward, we have also fully established our presence online, thereby, we hope, increasing our readership and making the work of the scholars represented here more readily available to interested scholars and general readers.

The annual conference of the International Society for the Study of Medievalism continues to provide a venue for papers, some of which move on to print here in *YW* or elsewhere. We hope that interested persons will look into attending the conference, since the conference provides a wonderful opportunity to get feedback on projects and to meet and talk with other scholars, while others may feel equally welcome to submit papers to *YW* without attending. Thanks and kudos to Lauryn Mayer for hosting the 2015 conference in Pittsburgh, Pennsylvania; the next two conferences will have European venues: Bamberg, Germany, this year (2016) and Salzburg, Austria, in 2017.

For this year's volume, we attracted a number of papers on cinematic and television medievalism: a growing field of entertainment and scholarly inquiry. Ann Howey writes on the BBC *Merlin* (2008-2012) with a focus on the Arthur-Uther relationship and generational conflict: in this version of the Arthur story, the father survives to see the son grow up. Leah Haught treats the Starz *Outlander* series, with its feminist response to *Game of Thrones* and its participation in the "postmedieval invention of the Middle Ages." Elan Pavlinich examines the Disney movie *Maleficent* as a supplanter of *Sleeping Beauty*, and J. P. Telotte also takes up Disney's medievalism in an exploration of productive tensions between medieval and modern architecture in various films. Valerie Johnson turns our attention to the FX series *Sons of Anarchy* (2008-2014), connecting medieval chivalry to biker culture. Michael Evans takes a quite different and important direction in considering the exclusion of pre-Colombian indigenous American cultures from our views of the medieval world and medievalism. Finally, we close this volume with John Houghton's elegant "The Lay of Baldor," a poetic play with elements of Old Norse and Old English and more than a hint of Tolkienian influence—*YW* has on occasion published "creative" work, especially when it crosses over into the literary critical as well, and we are likely to do so again when we can get such an apt match of content and approach.

The editors hope you enjoy reading this volume and that it stimulates your thoughts, research, and writing as well.