

Best Medieval Historical Fiction

James Ross Kaye

Writing the Barbarian Past: Studies in Early Medieval Historical Narrative Shami Ghosh, 2015-10-27 Writing the Barbarian Past examines the presentation of the non-Roman, pre-Christian past in Latin and vernacular historical narratives composed between c.550 and c.1000: the Gothic histories of Jordanes and Isidore of Seville, the Fredegar chronicle, the Liber Historiae Francorum, Paul the Deacon's Historia Langobardorum, Waltharius, and Beowulf; it also examines the evidence for an oral vernacular tradition of historical narrative in this period. In this book, Shami Ghosh analyses the relative significance granted to the Roman and non-Roman inheritances in narratives of the distant past, and what the use of this past reveals about the historical consciousness of early medieval elites, and demonstrates that for them, cultural identity was conceived of in less binary terms than in most modern scholarship.

Authentically Medieval Debra E. Best, Elizabeth L. Rambo, Patricia H. Ward, 2024-10-16 This collection compiles essays by medievalist scholars that examine the variety of ways authors have fictionalized the medieval period while meeting the challenge of creating engaging literature. More significantly, this project seeks to explore the importance of authenticity in these works of medievalism. The works discussed represent a variety of genres, including historical, young adult, Arthurian detective fiction, paranormal romance and fantasy, as well as adaptations of Beowulf and Chaucer's Canterbury Tales. Opening the collection are three essays by author-scholars who share their processes of creating an authentic medieval world appealing to a wide audience. The remaining seven essays by medievalist scholars examine a variety of medievalist texts, addressing the extent to which their authors adhere to the facts of the period, while at times necessarily filling in historical gaps in the process of creating these works. Each of the essays addresses the concept of authenticity in fiction about the Middle Ages; together, they become a lively conversation about authenticity in narratives of various genres.

Historical Fiction Chronologically and Historically Related James Ross Kaye, 1920

Historical Fiction for Children Fiona M. Collins, Judith Graham, 2013-10-18 Historical fiction has a great deal to offer as its readers and devotees have always known. The time is ripe however for the historical novel and historical picture book to be promoted more emphatically so that many more are made aware of the delight and learning to be found in the genre. The editors of this book invited authors, academic writers and teachers to reflect on the nature, scope, range and richness of historical fiction for children. What is collected here provides an overview of the field, a consideration of significant writers of

historical fiction from the nineteenth century onwards, a sense of the various historical eras commonly explored (Stone Age to World War 2), a discussion of commonly raised issues, themes and topics such as child labor, slavery and migration, and a forum for writers to reveal their insights into the writing of historical fiction. Julian Atterton, Berlie Doherty, Michael Foreman and Philip Pullman have made contributions. It provides evidence of children and students engaging creatively with historical fiction.

American/Medieval Gillian R. Overing, Ulrike Wiethaus, 2016-10-10 This volume offers a dialogue with and through the medieval informed by cultural categories of performativity and simultaneity in on-line media, architecture, film, poetry, and social formations. The articles depart from Medievalism Studies and attempt to answer questions such as: How do medievalists, artists, writers, and entertainment industries communicate, replicate, and evoke medieval formations? How do national and transnational discursive fields relate to understandings of the medieval in its many unstable states? Where are the communal memory sites and what functions do they serve for those who are associated with them? Where are the medieval disjunctions and conjunctions of race, ethnicity and time in a settler society? And what do place, nature, and landscape have to do with it?

The Greatest Knight Elizabeth Chadwick, 2009-09-01 THE NEW YORK TIMES AND USA TODAY BESTSELLER! The best writer of medieval fiction currently around.—Historical Novels Review Royal protector. Loyal servant. Forgotten hero. 12th century, England: A penniless young knight with few prospects, William Marshal is plucked from obscurity when he saves the life of Henry II's formidable queen, Eleanor of Aquitaine. In gratitude, she appoints him tutor to the heir to the throne, the volatile and fickle Prince Henry. But being a royal favorite brings its share of danger and jealousy as well as fame and reward. A writer of uncommon historical integrity and accuracy, Elizabeth Chadwick resurrects the true story of one of England's greatest forgotten heroes in a captivating blend of fact and fiction. The Greatest Knight restores William Marshal to his rightful place at the pinnacle of the British Middle Ages, reflecting through him the triumphs, scandals, and power struggles that haven't changed in eight hundred years. Fans of Philippa Gregory, Susanna Kearsley, or Diana Gabaldon are sure to recognize The Greatest Knight as exceptional historical fiction, bringing medieval Britain to brilliant life. More Novels of Elizabeth Chadwick's William Marshal: The Greatest Knight The Scarlet Lion For the King's Favor Templar Silks To Defy a King

Contemporary Feminist Historical Crime Fiction R. Johnsen, 2006-08-19 By examining the feminist interventions of contemporary women writers working in this subgenre, Johnsen advances the existing critical discussion of women's crime fiction. The writers studied here bring research expertise to bear on their chosen historical settings, creating a powerful but widely accessible statement about women in history.

The Wild Hunt Elizabeth Chadwick, 2010-12-09 'An author who makes history come gloriously alive' The Times Elizabeth

Chadwick's bestselling, award-winning first novel, and the start of the beloved Wild Hunt series. In the wild, windswept Welsh marches a noble young lord rides homewards, embittered, angry and in danger. He is Guyon, lord of Ledworth, heir to threatened lands, husband-to-be of Judith of Ravenstow. Their union will save his territory - but they have yet to meet... For this is Wales at the turn of the twelfth century. Dynasties forge and fight, and behind the precarious throne of William Rufus, political intrigue is raging. Caught amidst the violence are Judith and Guyon, bound together yet poles apart. But when the full horror of war crashes over Guyon and Judith, they are forced to face insurmountable odds. Together... Winner of the Betty Trask Award * 'Picking up an Elizabeth Chadwick novel you know you are in for a sumptuous ride' Daily Telegraph 'Meticulous research and strong storytelling' Woman & Home

The Leopard Unleashed Elizabeth Chadwick, 2010-12-02 'Meticulous research and strong storytelling' Woman & Home The heart-pounding end to The Wild Hunt series: stunning historical detail, beguiling characters and superb storytelling. Renard, heir to Ravenstow, is a crusader far from the cold Welsh Marches of his birth. Summoned home to his ailing father, Renard brings Olwen with him, an exotic dancing girl. Yet, in a political match made by their families, Renard is already betrothed to the innocent Elene and he knows he is returning to the duty of marriage. Torn between Olwen and Elene, Renard's personal struggle is set against a background of increasing civil strife as Ranulf of Chester, his greedy neighbour, strives to snatch his lands. When Renard is taken prisoner at the Battle of Lincoln, his fate is placed in the hands of the two women - his former mistress, now in the bed of his deadliest enemy, and his determined yet inexperienced wife, protecting his lands against terrible odds . . . * Praise for Elizabeth Chadwick 'An author who makes history come gloriously alive' The Times 'Picking up an Elizabeth Chadwick novel you know you are in for a sumptuous ride' Daily Telegraph

For the King's Favor Elizabeth Chadwick, 2010-09-01 THE NEW YORK TIMES AND USA TODAY BESTSELLING AUTHOR! The best writer of medieval fiction currently around.—Historical Novels Review A bittersweet tale of obsession, love, and tragic choices. In England's Middle Ages, the Plantagenet courts are a dangerous place to fall in love. Roger Bigod arrives at King Henry II's court to settle a bitter inheritance dispute, but he quickly becomes enchanted with Ida de Tosney, young mistress to the powerful king. A victim of Henry's seduction and the mother of his son, Ida sees in Roger a chance to begin a new life. But Ida pays an agonizing price when she leaves the king, and as Roger's standing grows in the court, their marriage comes under increasing strain. Among some of the most notorious names of the Plantagenet Era, including Eleanor of Aquitaine and William Marshal, Roger and Ida must make choices that grow more heartbreaking by the day. Based on the true story of a royal mistress and the young lord she chose to marry, *For the King's Favor* is the perfect historical fiction for readers of *The Book of Eleanor* by Pamela Kaufman and *The Taming of the Queen* by Philippa Gregory. More Novels of Elizabeth Chadwick's William Marshal: *The Greatest Knight* *The Scarlet Lion* *For the King's Favor* *Templar Silks* *To Defy a King* Praise for Elizabeth Chadwick: An author who makes historical fiction come gloriously alive.—Times of London

Everyone who has raved about Elizabeth Chadwick as an author of historical novels is right.—Devourer of Books Blog I rank Elizabeth Chadwick with such historical novelist stars as Dorothy Dunnett and Anya Seton.—Sharon Kay Penman, New York Times bestselling author of Devil's Brood

The Running Vixen Elizabeth Chadwick, 2009-12-03 The beloved second book in The Wild Hunt series: stunning historical detail, beguiling characters and superb storytelling. A forbidden love takes England to the brink of war... 1126. Heulwen, daughter of Welsh Marcher baron Guyon FitzMiles, has grown up with her father's ward, Adam de Lacey. There has always been a spark between them, but when Heulwen marries elsewhere, a devastated Adam absents himself on a diplomatic mission for King Henry I. When her husband is killed in a skirmish, Heulwen's father considers a new marriage for her with his neighbour's son, Warrin de Mortimer. Adam, recently returned to England, is determined not to lose Heulwen a second time. But Heulwen is torn between her duty to her father and the pull of her heart. Adam is no longer the awkward boy she remembers, but a man who stirs every fibre of her being - which places them both in great danger, because Warrin de Mortimer is not a man to be crossed and the future of a country is at stake . . . * Praise for Elizabeth Chadwick 'An author who makes history come gloriously alive' The Times 'Picking up an Elizabeth Chadwick novel you know you are in for a sumptuous ride' Daily Telegraph 'Meticulous research and strong storytelling' Woman & Home

The Readers' Advisory Guide to Historical Fiction Jennifer S. Baker, 2014-10-17 Emphasizing an appreciation of historical fiction in its many forms and focusing on what fans enjoy, this guide provides a fresh take on a durable genre.

Novels, Histories, Novel Nations Linda Kaljundi, Eneken Laanes, Ilona Pikkanen, 2015-05-13 This volume addresses the prominent, and in many ways highly similar, role that historical fiction has played in the formation of the two neighbouring 'young nations', Finland and Estonia. It gives a multi-sided overview of the function of the historical novel during different periods of Finnish and Estonian history from the 1800s until the present day, and it provides detailed close-readings of selected authors and literary trends in their social, political and cultural contexts. This book addresses nineteenth-century 'fictional foundations', historical fiction of the new nation states in the interwar period as well as post-Second World War Soviet Estonian novels and modern historiographic metafiction.

The Middle Ages in Popular Culture: Medievalism and Genre Helen Young, 2015-07-08 This fascinating study places multiple genres in dialogue and considers both medievalism and genre to be frameworks from which meaning can be produced. It explores works from a wide range of genres-children's and young adult, historical, cyberpunk, fantasy, science fiction, romance, and crime-and across multiple media-fiction, film, television, video games, and music. The range of media types and genres enable comparison, and the identification of overarching trends, while also allowing comparison of contrasting phenomena. As the first volume to explore the nexus of medievalism and genre across such a wide range of texts, this collection illustrates the fractured ideologies of contemporary popular culture. The Middle Ages are more usually, and

often more prominently, aligned with conservative ideologies, for example around gender roles, but the Middle Ages can also be the site of resistance and progressive politics. Exploring the interplay of past and present, and the ways writers and readers work engage with them demonstrates the conscious processes of identity construction at work throughout Western popular culture. The collection also demonstrates that while scholars may have by-and-large abandoned the concept of accuracy when considering contemporary medievalisms, the Middle Ages are widely associated with authenticity, and the authenticity of identity, in the popular imagination; the idea of the real Middle Ages matters, even when historical realities do not. This book will be of interest to scholars of medievalism, popular culture, and genre.

Vera Lex Historiae? Catalin Taranu, Michael J. Kelly, 2022 Writing circa 731 CE, Bede professes in the introduction to his *Historia Ecclesiastica Gentis Anglorum* that he will write his account of the past of the English following only *vera lex historiae*. Whether explicitly or (most often) implicitly, historians narrate the past according to a conception of what constitutes historical truth that emerges in the use of narrative strategies, of certain formulae or textual forms, in establishing one's own ideological authority or that of one's informants, in faithfulness to a cultural, narrative, or poetic tradition. If we extend the scope of what we understand by history (especially in a pre-modern setting) to include not just the writings of historians legitimated by their belonging to the Latinate matrix of christianized classical history writing, but also collective narratives, practices, rituals, oral poetry, liturgy, artistic representations, and acts of identity - all re-enacting the past as, or as representation of, the present, we find a plethora of modes of constructions of historical truth, narrative authority, and reliability. *Vera Lex Historiae?* will be constituted by contributions that reveal the variety of eventual strategies by which historical truth was constructed in late antiquity and the earlier Middle Ages, and the range of procedures by which such narratives were established first as being historical and then as true histories. This is not only a matter of narrative strategies, but also *habitus*, ways of living and acting in the world that feed on and back into the commemoration and re-enactment of the past by communities and by individuals. In doing this, we hope to recover something of the plurality of modes of preserving and reenacting the past available in late antiquity and the earlier middle ages which we pass by because of preconceived notions of what constitutes history writing.

What Do I Read Next? Kristin Ramsdell, 1991-09-27 By identifying similarities in various books, this annual selection guide helps readers to independently choose titles of interest. Arranged by author within six genre sections, entries include such details as; publisher and publication date, description of main characters, and the series name.

e-Pedia: Game of Thrones (season 6) Wikipedia Contributors, 2017-02-22 This carefully crafted ebook is formatted for your eReader with a functional and detailed table of contents. The sixth season of the fantasy drama television series *Game of Thrones* premiered on HBO on April 24, 2016, and concluded on June 26, 2016. It consists of ten episodes, each of approximately 50–60 minutes, largely of original content not found in George R. R. Martin's *A Song of Ice and Fire* series.

Some material is adapted from the upcoming sixth novel *The Winds of Winter* and the fourth and fifth novels, *A Feast for Crows* and *A Dance with Dragons*. The series was adapted for television by David Benioff and D. B. Weiss. HBO ordered the season on April 8, 2014, together with the fifth season, which began filming in July 2015 primarily in Northern Ireland, Spain, Croatia, Iceland and Canada. Each episode cost over \$10 million. This book has been derived from Wikipedia: it contains the entire text of the title Wikipedia article + the entire text of all the 593 related (linked) Wikipedia articles to the title article. This book does not contain illustrations. e-Pedia (an imprint of e-artnow) charges for the convenience service of formatting these e-books for your eReader. We donate a part of our net income after taxes to the Wikimedia Foundation from the sales of all books based on Wikipedia content.

Revolution and the Historical Novel John McWilliams, 2017-12-15 John McWilliams has written the first, much needed account of the ways the promise and threat of political revolution have informed masterpieces of the historical novel. The jolting sense of historical change caused by the French Revolution led to an immense readership for a new kind of fiction, centered on revolution, counter-revolution and warfare, which soon came to be called “the historical novel.” During the turbulent wake of The Declaration of the Rights of Man, promptly followed by the phenomenon of Napoleon Bonaparte, the historical novel thus served as a literary hybrid in the most positive sense of that often-dismissive term. It enabled readers to project personal hopes and anxieties about revolutionary change back into national history. While immersed in the fictive lives of genteel, often privileged heroes, readers could measure their own political convictions against the wavering loyalties of their counterparts in a previous but still familiar time. McWilliams provides close readings of some twenty historical novels, from Scott and Cooper through Tolstoy, Zola and Hugo, to Pasternak and Lampedusa, and ultimately to Marquez and Hilary Mantel, but with continuing regard to historical contexts past and present. He traces the transformation of the literary conventions established by Scott’s *Waverley* novels, showing both the continuities and the changes needed to meet contemporary times and perspectives. Although the progressive hopes imbedded in Scott’s narrative form proved no longer adaptable to twentieth century carnage and the rise of totalitarianism, the meaning of any single novel emerges through comparison to the tradition of its predecessors. A foreword and epilogue explore the indebtedness of McWilliams’s perspective to the Marxist scholarly tradition of Georg Lukacs and Frederic Jameson, while defining his differences from them. This is a scholarly work of no small ambition and achievement.

Thinking Medieval M. Bull, 2005-09-27 This book is aimed at students coming to the study of western European medieval history for the first time, and also graduate students on interdisciplinary medieval studies programmes. It examines the place of the Middle Ages in modern popular culture, exploring the roots of the stereotypes that appear in films, on television and in the press, and asking why they remain so persistent. The book also asks whether 'medieval' is indeed a useful category in terms of historical periodization. It investigates some of the particular challenges posed by medieval

sources and the ways in which they have survived. And it concludes with an exploration of the relevance of medieval history in today's world.

The Encyclopedia of the Novel Peter Melville Logan, Olakunle George, Susan Hegeman, Efraín Kristal, 2014-02-11 Now available in a single volume paperback, this advanced reference resource for the novel and novel theory offers authoritative accounts of the history, terminology, and genre of the novel, in over 140 articles of 500-7,000 words. Entries explore the history and tradition of the novel in different areas of the world; formal elements of the novel (story, plot, character, narrator); technical aspects of the genre (such as realism, narrative structure and style); subgenres, including the bildungsroman and the graphic novel; theoretical problems, such as definitions of the novel; book history; and the novel's relationship to other arts and disciplines. The Encyclopedia is arranged in A-Z format and features entries from an international cast of over 140 scholars, overseen by an advisory board of 37 leading specialists in the field, making this the most authoritative reference resource available on the novel. This essential reference, now available in an easy-to-use, fully indexed single volume paperback, will be a vital addition to the libraries of literature students and scholars everywhere.

Uncover the mysteries within is enigmatic creation, **Best Medieval Historical Fiction**. This downloadable ebook, shrouded in suspense, is available in a PDF format (Download in PDF: *). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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the first letter of each line spells out a

word name or phrase when read

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lithium which is present in battery cells

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composition in which the first letter or

syllable or word of each new line or

paragraph or other recurring feature in

the text spells out a word message or

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cryptographic form in which the first

letter of each line spells out a word

often the subject of the poem or the

name of the person to whom the poem

is dedicated

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the lines of the acrostic poem follow

poetic form some of the lines of the

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acrostic is very well developed and

relates to the topic the acrostic relates

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