

## Romantic Rediscoveries: Bibliography

### General & 'Celticism'

For a fuller annotated bibliography of the Literature of the Bardic Revival, please see **Oxford Bibliographies Online**: this is available through the UWTSD Lampeter Library Catalogue: click on the top line 'Databases by Subject'; scroll down to "English Literature"; scroll down again to "Oxford Bibliographies Online"; choose "British and Irish Literature" and type in Bardic Revival. You will need to log in. (Much though not all of what follows is extracted from that online bibliography). For the Breton 'bardic' revival see bibliography in Lecture 6.

**Arnold, Matthew, *On the Study of Celtic Literature* (Lectures 1865-66) (London: Smith, Elder & Co, 1867)**

A key essay for the development of the notion of 'Celticity'. Available at:  
<https://archive.org/details/onstudycelticli03arnogoog/page/n7>

**Colley, Linda, *Britons: Forging the Nation, 1707-1837* (Yale, 1992)**

Influential book looking at what made Britons feel 'British' in the long C18th; critiqued for lack of attention to Celtic-speaking countries but well worth reading.

**Leerssen, Joep. "Celticism." In *Celticism*. Edited by Terence Brown, 1–20. *Studia Imagologica* 8. Amsterdam: Rodopi, 1996.**

Authoritative account of the concept usefully derived (but with important differences) from Edward Said's *Orientalism* (London: Routledge & Kegan Paul, 1978).

**Patrick Sims-Williams (1986) 'The Visionary Celt: The Construction of an Ethnic Preconception', *Cambridge [now Cambrian] Medieval Celtic Studies* 11: 71-96.**

— (1996) 'The Invention of Celtic Nature Poetry', in *Celticism*, ed. Terence Brown, Amsterdam: Rodopi, pp. 97-124.

----"Celtomania and Celtoscepticism", *Cambrian Medieval Celtic Studies* 36 (Winter, 1998): 1–36.

Three key articles exploring the issues arising from the notion of 'Celticity'. Includes discussion of Matthew Arnold.

**Pittock, Murray G. H. *Celtic Identity and the British Image*. Manchester, UK: Manchester University Press, 1999.**

Interesting analysis including a discussion of how Primitivism gave rise to an "antiquarian colonization of the British periphery," which, Pittock argues, rendered the Celtic cultures anodyne and unthreatening to the newly formed British state (p. 36).

**Frank, Roberta. "The Search for the Anglo-Saxon Oral Poet." In *Textual and Material Culture in Anglo-Saxon England: Thomas Northcote Toller and the Toller Memorial Lectures*. Edited by Donald G. Scragg, 137–160. *Publications of the Manchester Centre for Anglo-Saxon Studies* 1. Cambridge, UK: Brewer, 2003.**

A lively guided tour through an 18th-century “bardic theme park” in search of the elusive Anglo-Saxon *scop*, this article is packed with information and insight into the period, taking in Celtic and Gothic models alike.

**Smiles, Sam. *The Image of Antiquity: Ancient Britain and the Romantic Imagination*. New Haven, CT: Yale University Press, 1994.**

Groundbreaking and lavishly illustrated work looking at depictions of the “Ancient Britons” in art and literature in the romantic period. Chapter 4, “The Bards of Britain,” discusses some of the iconic images of the bard that developed in direct response to the works of Gray and Macpherson, including Thomas Jones’s *The Bard* (1774) and Philippe Jacques de Loutherbourg’s *The Bard* (1784).

**Snyder, Edward Douglas. *The Celtic Revival in English Literature, 1760–1800*. Cambridge, MA: Harvard University Press, 1923.**

The first three chapters discuss the work of Lewis Morris, Evan Evans, Thomas Gray, and James Macpherson in reviving texts and concepts from the Celtic-speaking medieval past. Chapters 4, 5, and 6 are a very useful annotated bibliography of works in English dealing with bardic themes.

## **Ossian**

Again see the full annotated bibliography by Dafydd Moore on **Oxford Bibliographies Online** (British and Irish Literature). (Extracts used here: annotations by Dafydd Moore)

**Stafford, Fiona. “Romantic Macpherson.” In *The Edinburgh Companion to Scottish Romanticism*. Edited by Murray Pittock, 27–38. Edinburgh: Edinburgh University Press, 2011.**

Title belies the broad sweep of this introduction to Macpherson, his reception history, and the range of cultural and aesthetic contexts from the Scottish Enlightenment to postmodernism and contemporary art practice. An up-to-date and readily accessible starting point for anyone interested in Ossian (including the general reader).

**Gaskill, Howard, ed. *Ossian Revisited*. Edinburgh: Edinburgh University Press, 1991.**

Ten essays (including the introduction) from many of those responsible for placing Macpherson back on the critical stage, including Stafford, deGategno, and Sher. Essays cover aspects of Macpherson’s reception and, particularly, various Scottish Enlightenment contexts. An important starting point for generalists and specialists alike.

**Gaskill, Howard, ed. *The Reception of Ossian in Europe*. London: Continuum, 2004.**

Twenty essays on Macpherson’s impact in fifteen different parts of Europe, as well as his influence in music, art, and literary criticism. Also contains a valuable introduction and comprehensive timeline of European reception of Macpherson divided into translations, criticism, and other responses (e.g., musical, exhibitions).

**Pittock, Murray. *Scottish and Irish Romanticism*. Oxford: Oxford University Press, 2008.**

Seminal study of Scottish Romanticism that finds the space to consider Macpherson’s literary, cultural, and political heritage; his relation to Scottish and British identity building; and his influence on Romantic and later literature in a usefully condensed form (chapter 3, especially

pp. 71–80). It is also aware of the tensions and potential contradictions of Macpherson's powerful and influential national elegy.

## **Iolo Morganwg and the Welsh Cultural revival(s)**

<http://www.iolomorganwg.wales.ac.uk/>

A website devoted to the life and works of Edward Williams (b. 1747–d. 1823), the stonemason from Glamorgan who, under his bardic name “Iolo Morganwg,” became one of the prime movers in the Welsh literary revival at the end of the 18th century. A great resource for anyone interested in the period in general, it covers many aspects of Iolo's life: his poetry in Welsh and English, his radical politics, his voluminous correspondence, his work as a stonemason, his bardic ceremonies and invented alphabet, and his family and fellow poets.

**Jenkins, Geraint H., ed. *A Rattleskull Genius: The Many Faces of Iolo Morganwg*. Cardiff: University of Wales Press, 2005.**

A rich, multi-authored compendium of essays exploring the multifaceted life and interests of the Welsh bard and literary forger Edward Williams (b. 1747–d. 1826). Includes contributions on his Welsh and English poetry, his time in London, his career as a stonemason, his Unitarianism, and his interest in dialects and traditional music.

**Constantine, Mary-Ann. *The Truth Against the World: Iolo Morganwg and Romantic Forgery*. Cardiff: University of Wales Press, 2007.**

Discusses the elaborate bardic system of the Welsh stonemason and self-styled “last bard” Edward Williams (Iolo Morganwg) in relation to the Macpherson and Chatterton controversies. Argues that the issues raised in those debates about the authenticity of the source (written and oral) shaped his own extraordinarily successful strategies as a forger of pasts. Also discusses his subsequent influence on Hersart de La Villemarqué's *Barzaz Breiz*.

**Morgan, Prys. “From a Death to a View: The Hunt for the Welsh Past in the Romantic Period.” In *The Invention of Tradition*. Edited by Eric Hobsbawm and Terence Ranger, 43–100. Cambridge, UK: Cambridge University Press, 1983.**

Lively account by leading Welsh historian of the impulses and factors behind the cultural revival centered on the retrieval/reinvention of various aspects of the Welsh past, from manuscript to music, costume, and the perception of landscape.

**Prescott, Sarah. *Eighteenth-Century Writing from Wales: Bards and Britons*. Cardiff: University of Wales Press, 2008.**

Perceptive analyses of a range of 18th-century Welsh writers and their negotiations of Welshness and Britishness. Chapter 3, on Evan Evans and Thomas Gray, is an especially important contribution to discussions of Gray's *The Bard*.

## **Ireland**

**Gibbons, Luke. “From Ossian to O'Carolan: The Bard as Separatist Symbol.” In *From Gaelic to Romantic: Ossianic Translations*. Edited by Fiona Stafford and Howard Gaskill, 226–251. Amsterdam: Rodopi 1998.**

Detailed exploration of the reception and “packaging” of the Gaelic bard O’Carolan that reveals how, in the very different political context of Ireland, the nostalgic defeatism of Ossian was transmuted into a more strident and forward-looking nationalism.

**Leerssen, Joep. *Mere Irish & Fíor-Ghael: Studies in the Idea of Irish Nationality, Its Development and Literary Expression Prior to the Nineteenth Century*. Amsterdam: John Benjamins, 1986.**

Groundbreaking, book-length discussion of notions and representations of Irish “national” identity across time based on sources in both languages. Includes a very useful discussion of how medieval bardic poetry has been read retrospectively for national character, as well as sections on Irish antiquarianism and the impact of Ossian.

**O’Halloran, Clare. “Irish Re-creations of the Gaelic Past: The Challenge of Macpherson’s Ossian.” *Past and Present* 124.1 (1989): 69–95.**

Excellent discussion of the notoriously negative reaction of Irish scholars to the Ossian poems. Setting their response in the wider European context, O’Halloran argues that the sentimental and primitivist world depicted in Macpherson’s poetry was completely at odds with their nationalist project of revealing Ireland’s complex and sophisticated native cultural inheritance.

**Ní Mhunghaile, Lesa. “Joseph Cooper Walker’s Historical Memoirs of the Irish Bards (1786): Significance and Impact.” *Proceedings of the Harvard Celtic Colloquium* 23 (2003):232–248.**

Thoughtful discussion of this key work in the Irish revival, the first major English-language attempt to discuss the history of Gaelic music and poetry. It ensured the reputation of the bard and harpist Turlough O’Carolan, and influenced Charlotte Brooke’s *Reliques of Irish Poetry* (1789) and Sydney Owenson’s *The Wild Irish Girl* (1806).