

The background of the cover is a medieval manuscript illustration. In the upper left, the Virgin Mary stands in a niche, wearing a red and gold robe with a blue mantle, holding a book. Below her, a jongleur in a blue and red outfit kneels on the floor, reaching out towards her. To the right, a table is covered with a white cloth, holding several golden vessels. The scene is set in a room with blue and gold architectural details.

Le Jongleur de Notre-Dame

**The Juggler of Notre Dame
and the Medievalizing of Modernity**
**VOLUME 4: PICTURE THAT - MAKING A
SHOW OF THE JONGLEUR**

JAN M. ZIOLKOWSKI

The Juggler Of Notre Dame

Anatole France



The Juggler Of Notre Dame:

The Juggler of Notre Dame Anatole France, 2018 Writers illustrators and musicians from the Middle Ages to the present have loved this simple medieval tale In 1890 Anatole France adapted the original poem as the short story *Le jongleur de Notre Dame* paired here with a translation by Jan M Ziolkowski and Art Deco illustrations by Maurice Lalau **The Juggler of Notre Dame and the Medievalizing of Modernity.** Jan M. Ziolkowski, 2018 This ambitious and vivid study in six volumes explores the journey of a single electrifying story from its first incarnation in a medieval French poem through its prolific rebirth in the nineteenth and twentieth centuries The Juggler of Notre Dame tells how an entertainer abandons the world to join a monastery but is suspected of blasphemy after dancing his devotion before a statue of the Madonna in the crypt he is saved when the statue delighted by his skill miraculously comes to life Jan Ziolkowski tracks the poem from its medieval roots to its rediscovery in late nineteenth century Paris before its translation into English in Britain and the United States The visual influence of the tale on Gothic revivalism and vice versa in America is carefully documented with lavish and inventive illustrations and Ziolkowski concludes with an examination of the explosion of interest in The Juggler of Notre Dame in the twentieth century and its place in mass culture today Volume 4 examines the famous *Le jongleur de Notre Dame* by the French composer Jules Massenet which took Europe by storm after premiering in 1902 and then crossed the Atlantic to the impresario Oscar Hammerstein and the diva Mary Garden who gave the opera new legs as a female juggler Presented with great clarity and simplicity Ziolkowski's work is accessible to the general reader while its many new discoveries will be valuable to academics in such fields and disciplines as medieval studies medievalism philology literary history art history folklore performance studies and reception studies **JUGGLER OF NOTRE DAME**, 1954 *Le Jongleur de Notre Dame* Jules Massenet, 1907 **The Juggler of Notre Dame and the Medievalizing of Modernity** Jan M. Ziolkowski, 2018-12-12 This ambitious and vivid study in six volumes explores the journey of a single electrifying story from its first incarnation in a medieval French poem through its prolific rebirth in the nineteenth and twentieth centuries The Juggler of Notre Dame tells how an entertainer abandons the world to join a monastery but is suspected of blasphemy after dancing his devotion before a statue of the Madonna in the crypt he is saved when the statue delighted by his skill miraculously comes to life Jan Ziolkowski tracks the poem from its medieval roots to its rediscovery in late nineteenth century Paris before its translation into English in Britain and the United States The visual influence of the tale on Gothic revivalism and vice versa in America is carefully documented with lavish and inventive illustrations and Ziolkowski concludes with an examination of the explosion of interest in The Juggler of Notre Dame in the twentieth century and its place in mass culture today In this concluding volume Ziolkowski explores the popularity of The Juggler of Notre Dame from the 1930s through the Second World War especially in the Allied Resistance Its popularity in the United States was subsequently maintained by figures as diverse as Tony Curtis and W H Auden and although recently the story and medievalism have lost ground the future of both holds promise

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