

Citation metadata

Author: Elizabeth Archibald
Date: Mar. 1992
From: Modern Language Quarterly(Vol. 53, Issue 1)
Publisher: Duke University Press
Document Type: Article
Length: 9,633 words

Main content

Abstract :

The macaronic poetry of William Dunbar and John Skelton is analyzed. Macaronic poetry uses two or more languages in the work. Latin was commonly used in the Middle Ages as the second language. In the works of Dunbar, Latin was used to create a refrain while Skelton used Latin to create dramatic tension. The skill of both Dunbar and Skelton in this form of poetry is evident in their works and compared to other writers of their time, they are confident, technically skillful and original.

[Access from your library](#)

This is a preview. Get the full text through your school or public library.

Source Citation

Source Citation

Archibald, Elizabeth. "Tradition and innovation in the macaronic poetry of Dunbar and Skelton." *Modern Language Quarterly*, vol. 53, no. 1, 1992, p. 126+. Accessed 28 Nov. 2020.

Gale Document Number: GALE|A13938264

Explore

This is a preview. Get the full text through your school or public library.

[Access from your library](#)

Footer

- [About](#)
- [Contact Us](#)
- [Terms of Use](#)
- [Privacy Policy](#)
- [Accessibility](#)

Elizabeth Archibald discusses the origin and history of the term "macaronic" as specifically a verse tradition in "Tradition and Innovation in the Macaronic Poetry of Dunbar and Skelton," *Modern Language Quarterly* 53 (1992): 126–9. [CrossRef](#) [Google Scholar](#). see: William O. Wehrle, *The Macaronic Hymn Tradition in Medieval English Literature* (Washington: The Catholic University of America, 1933) [Google Scholar](#). see: Siegfried Wenzel, *Macaronic Sermons: Bilingualism and Preaching in Late-Medieval England* (Ann Arbor: University of Michigan Press, 1994) [Google Scholar](#). Alan J. Fletcher, "'Benedictus qui venit in nomine Domini': A Thirteenth-Century Sermon for Advent and the Macaronic Style in England," *Mediaeval Studies* 56 (1994): 217–45. [CrossRef](#) [Google Scholar](#). Marco Fantuzzi and Richard Hunter. *Tradition and Innovation in Hellenistic Poetry*. Cambridge: Cambridge University Press, 2005. Pp. x, 511, 9 (blank). \$134 .00 (hub) ISBN 0 521 83511 9. Revised from *Muse e Model: la poesia ellenistica da Alessandro Magno ad Augusto*. (Roma: Laterza, 2002), adds, e.g., the timely & illuminating "Posidippus and the ideology of fame (kleos), locating poem in tradition of epos, not without valuable cross reference to philosophy and rhetoric, discourses of power, yet scanting etiology as master plot and "cognitive process of cultural redefinition" (Stephens 257). (4) "Theocritus and the bucolic genre" (MF): sketches Th's bucolic world as coherent, yet skirts Th's grounding in epos – engagement with Homer and Hesiod, so ably illustrated elsewhere by RH. [Cambridge Core](#) - [Classical Literature](#) - [Tradition and Innovation in Hellenistic Poetry](#). "Wary of generalization that only simplify or obscure, Fantuzzi and

Hunter are right to have invested most of their energy in the scrutiny of details; it has enable them to produce the most formidable synthesis of Hellenistic poetic developments yet written.' Source: The Times Literary Supplement. Aa. MACARONICS, a species of burlesque poetry, in which words from a modern vernacular, with Latin endings, are introduced into Latin verse, so as to produce a ridiculous effect. Sometimes Greek is used instead of Latin. Tisi degli Odassi issued a Carmen macaronicum de Patavinis in 1490. The real founder of the practice, however, was Teofilo Folengo (1491-1544), whose mock-heroic Liber Macaronices appeared in 1517. Folengo (q.v.) was a Benedictine monk, who escaped from his monastery and wandered through