



Knights of the Industrial Revolution: Art and Social Change in the Medievalist Imagination of Carlyle, Ruskin, Morris and Other Victorian Thinkers

Muhammed Al Da'mi

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This volume is by no means out of place for a reader in the twenty first century as resemblances between the age of the machine and our own digital age are surprisingly numerous, particularly with reference to the patterns of intellectual response to unprecedented stimuli. The worrisome parallelisms and analogues are purposefully kept off stage for the imaginative audience to complement the plot of the real drama of the Industrial Revolution as it was witnessed by such imaginative medievalist 'knights' as Carlyle, Cobbett, Southey, Pugin, Ruskin and Morris, intelligent thinkers who performed the universal 'type' rather than the subjective or egocentric in so far as their intellectual responses to the discrepancy between two dissimilar epochs was concerned. The reader is, therefore, expected to be engaged with the arguments of the 'neo-feudal', the 'moral-aesthetic' and the utopian 'social-aesthetic' arguments at the core of the book both imaginatively and intellectually. On the first level, he is requested to shuttle between two centuries separated by the length of a different century. On the second, however, he is expected not only to appreciate the artistically excellent literary works of prominent belletrists, but also to examine the clever polemics they developed as methods of treatment and persuasion aiming at a solution of the social and psychological problems that arose from the incongruity between the present and the past, with specific references to such significant concepts as those of time, history, progress and authority which are examined against the superheated touchstones of democratization, liberty, laissez-faire ethics, mechanization, poverty and social protest in the industrial city.

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