



THE HISTORICAL ARTHUR AND THE *GAWAIN* POET

STUDIES ON ARTHURIAN AND OTHER TRADITIONS

ANDREW BREEZE

Seeing The Gawain Poet

Robert Boenig, Kathleen Davis



Seeing The Gawain Poet:

Seeing the Gawain-Poet Sarah Stanbury, 2016-11-11 Offers the full length study of the descriptive art found in four medieval poems Sir Gawain and the Green Knight Pearl Purity and Patience The Medieval Poetics of the Reliquary S. Chaganti, 2008-09-29 Through interdisciplinary readings of medieval literature and devotional artifacts The Medieval Poetics of the Reliquary shows how reliquaries shaped ideas about poetry and poetics in late medieval England *Art of the Gawain-poet* W. A. Davenport, 2001-07-01 Starting from the assumption that Pearl Purity Patience and Sir Gawain and the Green knight are by one poet W A Davenport seeks to define the nature of his art He makes a close analysis of each poem considering the four not so much in their historical context as for their immediate poetic effect **The gift of narrative in medieval England** Nicholas Perkins, 2021-02-23 This invigorating study places medieval romance narrative in dialogue with theories and practices of gift and exchange opening new approaches to questions of storytelling agency gender and materiality in some of the most engaging literature from the Middle Ages It argues that the dynamics of the gift are powerfully at work in romances through exchanges of objects and people repeated patterns of love loyalty and revenge promises made or broken and the complex effects that time works on such objects exchanges and promises Ranging from the twelfth century to the fifteenth and including close discussions of poetry by Chaucer the Gawain Poet and romances in the Auchinleck Manuscript this book will prompt new ideas and debate amongst students and scholars of medieval literature as well as anyone curious about the pleasures that romance narratives bring Manuscript, Narrative, Lexicon Robert Boenig, Kathleen Davis, 2000 Each of these essays considers the convoluted nature of the transmission process in question and reconsiders the historical framework that has informed our own reception of it **BOOK JACKET The Signifying Power of Pearl** Jane Beal, 2016-12-08 This book enhances our understanding of the exquisitely beautiful fourteenth century Middle English dream vision poem Pearl Situating the study in the contexts of medieval literary criticism and contemporary genre theory Beal argues that the poet intended Pearl to be read at four levels of meaning and in four corresponding genres literally an elegy spiritually an allegory morally a consolation and anagogically a revelation The book addresses cruxes and scholarly debates about the poem's genre and meaning including key questions that have been unresolved in Pearl studies for over a century What is the nature of the relationship between the Dreamer and the Maiden What is the significance of allusions to Ovidian love stories and the use of liturgical time in the poem How does avian symbolism like that of the central symbol of the pearl develop transform and add meaning throughout the dream vision What is the nature of God portrayed in the poem and how does the portrayal of the Maiden's intimate relationship to God her spiritual marriage to the Lamb connect to the poet's purpose in writing Noting that the poem is open to many interpretations Beal also considers folktale genre patterns in Pearl including those drawn from parable fable and fairy tale The conclusion considers Pearl in the light of modern psychological theories of grieving and trauma This book makes a compelling case for re-reading Pearl and

recognizing the poem's signifying power. Given the ongoing possibility of new interpretations, it will appeal to those who specialize in Pearl as well as scholars of Middle English Medieval Literature, Genre Theory, and Literature and Religion. An Introduction to The Gawain-Poet Ad Putter, 2014-09-19. The late 14th century produced a crop of brilliant writers: Chaucer, Langland, and Gower. Their achievement was rivalled only by a series of four works generally agreed to have been written by a single northern author known as the Gawain Poet. This book introduces the reader to the Gawain poet's four surviving works: Sir Gawain and the Green Knight, Patience, Pearl, and Cleanness. The four poems are made accessible to the student by setting them in their relevant historical and cultural context and by developing some lines of critical argument. All studies are based on the author's own research and translations. Desiring Truth Jeremy Lowe, 2005-01-07. First published in 2005. Volumes in the Medieval History and Culture series include studies on individual works and authors of Latin and vernacular literatures, historical personalities and events, theological and philosophical issues, and new critical approaches to medieval literature and culture. Momentous changes have occurred in Medieval Studies in the past thirty years in teaching as well as in scholarship. The Medieval History and Culture series enhances research in the field by providing an outlet for monographs by scholars in the early stages of their careers on all topics related to the broad scope of Medieval Studies while at the same time pointing to and highlighting new directions that will shape and define scholarly discourse in the future. This volume explores a methodology for articulating this relationship: that fourteenth-century texts invite us to participate in the production of meaning, judgment, the willed act of moral engagement, and therefore the process of a living, evolving relationship, an open circuit between text and respondent. *The Oxford History of Poetry in English* Helen Cooper, Robert R. Edwards, 2023-05-09. The Oxford History of Poetry in English is designed to offer a fresh, multi-voiced and comprehensive analysis of poetry from Anglo-Saxon culture through contemporary British, Irish, American, and Global culture, including English, Scottish, and Welsh poetry, Anglo-American colonial and post-colonial poetry, and poetry in Canada, Australia, New Zealand, the Caribbean, India, Africa, Asia, and other international locales. The series both synthesizes existing scholarship and presents cutting-edge research, employing a global team of expert contributors for each of the fourteen volumes. This volume occupies both a foundational and a revolutionary place. Its opening date, 1100, marks the re-emergence of a vernacular poetic record in English after the political and cultural disruption of the Norman Conquest. By its end date, 1400, English poetry had become an established, if still evolving, literary tradition. The period between these dates sees major innovations and developments in language, topics, poetic forms, and means of expression. Middle English poetry reflects the influence of multiple contexts: history, social institutions, manuscript production, old and new models of versification, medieval poetic theory, and the other literary languages of England. It thus emphasizes the aesthetic, imaginative treatment of new and received materials by medieval writers and the formal craft required for their verse. Individual chapters treat the representation of national history and mythology, contemporary issues, and the shared doctrine and learning provided by sacred and secular

sources including the Bible Throughout the period lyric and romance figure prominently as genres and poetic modes while some works hover enticingly on the boundary of genre and discursive forms The volume ends with chapters on the major writers of the late fourteenth century Langland the Gawain poet Chaucer and Gower and with a look forward to the reception of something like a national literary tradition in fifteenth century literary culture *Waste and the Wasters* Eleanor Johnson,2023-11-27 A groundbreaking examination of ecological thought in medieval England While the scale of today's crisis is unprecedented environmental catastrophe is nothing new Waste and the Wasters studies the late Middle Ages when a convergence of land contraction soil depletion climate change pollution and plague subsumed Western Europe In a culture lacking formal scientific methods the task of explaining and coming to grips with what was happening fell to medieval poets The poems they wrote used the terms waste or wasters to anchor trenchant critiques of people's unsustainable relationships with the world around them and with each other In this book Eleanor Johnson shows how poetry helped medieval people understand and navigate the ecosystemic crises both material and spiritual of their time *The Romance of the Rose and the Making of Fourteenth-Century English Literature* Philip Knox,2022-02-17 The Romance of the Rose had a transformative effect on the multilingual literary culture of fourteenth century England leaving more material evidence for late medieval English speaking readers than any other vernacular literary work from mainland Europe This book examines its decisive effect on English literature of the fourteenth century and new literary experiments it provoked from writers such as Geoffrey Chaucer John Gower William Langland and the author of Sir Gawain and the Green Knight Linking the English afterlife of the Rose to a host of ongoing cultural developments in mainland Europe The Romance of the Rose and the Making of Fourteenth Century English Literature reveals the deep interconnectedness of English and European literary culture Examining courtly clerical and classicising orientations towards the text it presents new arguments for the place of the Rose at the centre of fourteenth century English literature and explores its rich manuscript history to reveal new evidence about the cultural significance of this love allegory from thirteenth century France The chapters avoid an author centred approach arranging readings of the Rose and its relation with English literature in constellations that reveal complex unfolding inter relation of the diverse readings of the Rose that took place in fourteenth century England *Odd Bodies and Visible Ends in Medieval Literature* S. Shimomura,2016-04-30 This study traces how medieval audiences judge bodies from Doomsday visions to beauty contests Employing cultural and formalist approaches this study breaks new ground on the historical obsession about ends and changes reflected in different genres spanning several hundred years *Readings in Medieval Textuality* Cristina Maria Cervone,D. Vance Smith,2016 III Subjectivity and the Self 6 Re reading Troilus in Response to Tony Spearing 7 The English Charles Subjectivity Texts and Culture IV Reading for Form 8 The Inescapability of Form 9 Destroyer of Forms Chaucer's Philomela 10 Gower's Confessio Amantis and Chaucer's Canterbury Tales as Dits 11 Poems without Form Maiden in the mor lay Revisited 12 I and We in Chaucer's Complaint unto Pity V Epilogue 13 Two Appreciations of A C Spearing 14

Announcing a Literary Find Apparently Related to the Gawain poet Works Cited Index **The Oxford History of Literary Translation in English** Roger Ellis, 2008-03-20 THE OXFORD HISTORY OF LITERARY TRANSLATION IN ENGLISH General Editors Peter France and Stuart Gillespie This groundbreaking five volume history runs from the Middle Ages to the year 2000 It is a critical history treating translations wherever appropriate as literary works in their own right and reveals the vital part played by translators and translation in shaping the literary culture of the English speaking world both for writers and readers It thus offers new and often challenging perspectives on the history of literature in English As well as examining the translations and their wider impact it explores the processes by which they came into being and were disseminated and provides extensive bibliographical and biographical reference material Volume 1 of The Oxford History of Literary Translation in English originates with what medievalists have long known that virtually everything written in the Middle Ages in English can be regarded one way or another as a translation and that medieval understandings of what constitutes literature were significantly more generous than many modern ones It uses modern as well as medieval understandings of translation to inform its discussions the two understandings have a great deal in common and it aims to situate medieval translation in English as fully as possible in its various cultural contexts this includes in particular the complicated inter relations of translation throughout the period into Latin and for the Middle English period of translation in French Since it also understands the Middle Ages of its title as including the first half of the sixteenth century it studies what has survived of nearly a thousand years of translation activity in England **Reading Literature Historically** Greg Walker, 2013-02-06 Pioneer of early modern literary historicism reads Medieval early Tudor drama poetry historically How far should we try to read medieval and early modern texts historically Does the attempt to uncover how such texts might have been received by their original readers and audiences uncover new hitherto unexpected contemporary resonances in them Or does it flatten works of art into mere secondary sources for historical analysis This book makes the case for the study of literature in context It demonstrates the value of historical and cultural analysis alongside traditional literary scholarship for enriching our understanding of plays and poems from the medieval and early Tudor past and of the cultures which produced and received them It equally accepts the risks involved in that kind of study **Airy Nothings: Imagining the Otherworld of Faerie from the Middle Ages to the Age of Reason**, 2013-11-07 Ever since the Middle Ages the Otherworld of Faerie has been the object of serious intellectual scrutiny What science in the end dismissed as airy nothings was given a local habitation and a name by art This book presents some of the main chapters from the history and tradition of otherworldly spirits and fairies in the folklore and literature of the British Isles and Northern Europe In eleven contributions different experts deal with some of the main problems posed by the scholarly and artistic confrontation with the Otherworld which not only fuelled the imagination but also led to the ultimate redundancy of learned perceptions of that Otherworld as it was finally obfuscated by the clarity of an enlightened age Contributors include Henk Dragstra John Flood Julian Goodare Tette

Hofstra Robert Maslen Richard North Karin E Olsen David J Parkinson Rudolf Suntrup Jan R Veenstra and Helen Wilcox

Tolkien's Art Jane Chance, 2001-10-26 This literary study examines the scholarly and mythological roots of the author's beloved stories including *The Hobbit* and *The Lord of the Rings*. J. R. R. Tolkien captured the imaginations of generations with his expansive fantasy worlds and tales of high adventure. But Tolkien was also an accomplished scholar whose deep knowledge of mythology and language provided a wellspring of inspiration for his fiction. In this enlightening study, Tolkien specialist Jane Chance uncovers the many sources the author used in composing his works. Inspired by works like *Beowulf* and *Gawain and the Green Knight*, Tolkien relied on both pagan epic and Christian legend to create a distinctly English mythology. Chance traces this project through his major works as well as his minor stories and critical essays. This revised and expanded edition also examines the paradigm of the critic as monster featured in many of Tolkien's writings. **A**

Manual of the Writings in Middle English, 1050-1400 John Edwin Wells, Connecticut Academy of Arts and Sciences, 1916

Tolkien, Self and Other Jane Chance, 2016-11-21 This book examines key points of J. R. R. Tolkien's life and writing career in relation to his views on humanism and feminism, particularly his sympathy for and toleration of those who are different, deemed unimportant or marginalized, namely the Other. Jane Chance argues such empathy derived from a variety of causes ranging from the loss of his parents during his early life to a consciousness of the injustice and violence in both World Wars. As a result of his obligation to research and publish in his field and propelled by his sense of abjection and diminution of self, Tolkien concealed aspects of the personal in relatively consistent ways in his medieval adaptations, lectures, essays, and translations, many only recently published. These scholarly writings blend with and relate to his fictional writings in various ways depending on the moment at which he began translating or editing a specific medieval work and simultaneously composing a specific poem, fantasy, or fairy story. What Tolkien read and studied from the time before and during his college days at Exeter and continued researching until he died opens a door into understanding how he uniquely interpreted and repurposed the medieval in constructing fantasy. *Medieval Allegory and the Building of the New Jerusalem* Ann Raftery Meyer, 2003 The chantry movement in late medieval England is situated in this context and leads to a demonstration of the movement's associations with the highly wrought poem *Pearl* and its companion poems; the book analyses *Pearl* as medieval architecture, offering fresh perspectives on its elaborate construction and historical context. **BOOK JACKET**

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