

PIERS
PLOW-
MAN



The B Version
edited by George Kane
and E. Talbot Donaldson

Piers Plowman The B Version Wills Visions Of Piers Plowm

William Langland



Piers Plowman The B Version Wills Visions Of Piers Plowm:

Piers Plowman: The B Version William Langland,1975 **Piers Plowman** William Langland,1988 Piers Plowman--the Three Versions: B version: Will's visions of Piers Plowman, do-well, do-better, and do-best William Langland,1988 **Piers Plowman: The B version; Will's visions of Piers Plowman, Do-well, Do-better and Do-best, edited by G. Kane and E. T. Donaldson** William Langland,1960 **Piers Plowman** William Langland,2000 This new translation of the B text is provided with an Introduction and extensive Notes which place the work in its contemporary setting and offer a full interpretative commentary on the poem **Piers Plowman** Míceál F. Vaughan,2011-08-15 The fourteenth century Piers Plowman is one of the most influential poems from the Age of Chaucer Following the character Will on his quest for the true Christian life the three dream narratives that make up this work address a number of pressing political social moral and educational issues of the late Middle Ages Míceál F. Vaughan presents a fresh edition of the A version an earlier and shorter version of this great work Unlike the B and C versions there is no modern affordable edition of the A version available For the first time in decades students and scholars of medieval literature now have access to this important work Vaughan's clean uncluttered text is accompanied by ample glossing of difficult Middle English words An expansive introduction which includes a narrative summary of the poem textual notes detailed endnotes and a select bibliography frame the text making this edition ideal for classroom use This is the first classroom edition of the A version since Thomas A Knott and David C Fowler's celebrated 1952 publication Based on an early fifteenth century manuscript from the University of Oxford's Bodleian Library Vaughan's text offers a unique rendition of the poem and it is the first modern edition not to attribute the poem to William Langland By conservatively editing one important witness of Piers Plowman Vaughan takes a new generation of students to an early version of this great medieval poem *Piers Plowman: the B Version*,1975 The Book of the Incipit D. Vance Smith, Smith offers a theoretical understanding of beginning that departs from the structuralisms of Edward Said the traditional formalisms of A D Nuttall and most medievalist and modernist treatments of closure Instead he views a work's beginning as a figure of the beginning of the work itself and the inception of language as the problem of beginning to which we continually return BOOK JACKET **Medieval literary voices** Louise D'Arcens,Sif Ríkharðsdóttir,2022-07-05 Voice is a fleeting physical phenomenon that leaves behind traces of its existence Medieval literary voices offers a wide reaching approach to the concept of literary voices both the vanished authorial ones and the implicit textual ones Its impressive lineup deepens our understanding of how literary voices evoke the elusive voices lurking beyond the text capturing the absent authorial voice the traces of scribal voices and the soundscape of the uttered text It explores multiple dimensions of medieval voice and vocalisations and the interactions between literary voices and their authorial scribal and socio political settings It contends that through the theorizing of literary voices we can begin to understand the ways in which medieval voices mediate or proclaim an embodied selfhood or material presence how they

dictate or contest moral conventions and how they create and sustain narrative soundscapes **Reconstructing**

Alliterative Verse Ian Cornelius, 2017-07-20 The poetry we call alliterative is recorded in English from the seventh century until the sixteenth and includes Caedmon's Hymn Beowulf Sir Gawain and the Green Knight and Piers Plowman These are some of the most admired works of medieval English literature and also among the most enigmatic The formal practice of alliterative poets exceeded the conceptual grasp of medieval literary theory theorists are still playing catch up today This book explains the distinctive nature of alliterative meter explores its differences from subsequent accentual syllabic forms and advances a reformed understanding of medieval English literary history The startling formal variety of Piers Plowman and other Middle English alliterative poems comes into sharper focus when viewed in diachronic perspective the meter was in transition to understand it we need to know where it came from and where it was headed at the moment it died out

The Routledge Research Companion to Digital Medieval Literature Jennifer Boyle, Helen Burgess, 2017-11-22

Working across literature history theory and practice this volume offers insight into the specific digital tools and interfaces as well as the modalities theories and forms central to some of the most exciting new research and critical scholarly and artistic production in medieval and pre modern studies Addressing more general themes and topics such as digitization media studies digital humanities and big data the new essays in this companion also focus on more than twenty five keywords such as access code virtual interactivity and network A useful website hosts examples links and materials relevant to the book

English Medieval Narrative in the Thirteenth and Fourteenth Centuries Piero Boitani, 1986-07-31 In this detailed study of English narrative verse the author describes and analyses the undisputed masterpieces of narrative such as the works of the Gawain poet Langland Gower and Chaucer as well as anonymous romances and specimens of religious and comic narrative which form the background to more well known poems Poetics of the Incarnation Cristina Maria Cervone, 2013-02-11

The Gospel of John describes the Incarnation of Christ as the Word made flesh an intriguing phrase that uses the logic of metaphor but is not traditionally understood as merely symbolic Thus the conceptual puzzle of the Incarnation also draws attention to language and form what is the Word how is it related to language how can the Word become flesh Such theological questions haunt the material imagery engaged by medieval writers the structural forms that give their writing shape and even their ideas about language itself In Poetics of the Incarnation Cristina Maria Cervone examines the work of fourteenth century writers who rather than approaching the mystery of the Incarnation through affective identification with the Passion elected to ponder the intellectual implications of the Incarnation in poetical and rhetorical forms Cervone argues that a poetics of the Incarnation becomes the grounds for working through the philosophical and theological implications of language at a point in time when Middle English was emerging as a legitimate if contested medium for theological expression In brief lyrics and complex narratives late medieval English writers including William Langland Julian of Norwich Walter Hilton and the anonymous author of the Charters of Christ took the relationship between God and humanity as a jumping off

point for their meditations on the nature of language and thought the elision between the concrete and the abstract the complex relationship between acting and being the work done by poetry itself in and through time and the meaning latent within poetical forms Where Passion devoted writing would focus on the vulnerability and suffering of the fleshly body these texts took imaginative leaps such as when they depict the body of Christ as a lily or the written word Their Incarnational poetics repeatedly call attention to the fact that in theology as in poetics form matters

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

[A Companion to Medieval English Literature and Culture, c.1350 - c.1500](#) Peter Brown, 2009-10-26 A Companion to Medieval English Literature and Culture c 1350 c 1500 challenges readers to think beyond a narrowly defined canon and conventional disciplinary boundaries A ground breaking collection of newly commissioned essays on medieval literature and culture Encourages students to think beyond a narrowly defined canon and conventional disciplinary boundaries Reflects the erosion of the traditional rigid boundary between medieval and early modern literature Stresses the importance of constructing contexts for reading literature Explores the extent to which medieval literature is in dialogue with other cultural products including the literature of other countries manuscripts and religion Includes close readings of frequently studied texts including texts by Chaucer Langland the Gawain poet and Hoccleve Confronts some of the controversies that exercise students of medieval literature such as those connected with literary theory love and chivalry and war

Design and Distribution of Late Medieval Manuscripts in England Margaret Connolly, Linne R. Mooney, 2008 New essays on late medieval manuscripts highlight the complicated network of their production and dissemination One of the most important developments in medieval English literary studies since the 1980s has been the growth of manuscript studies Long regarded as mere textual repositories and treated superficially by editors manuscripts are now acknowledged as centrally important in the study of later medieval texts

The essays collected here discuss aspects of the design and distribution of manuscripts in late medieval England with a particular focus on vernacular manuscripts of the late fourteenth fifteenth and early sixteenth centuries Those in the first half consider material evidence for scribal decisions about design these range from analysis of individual codices to broader discussions of particular types of manuscripts both religious and secular Later essays look at the evidence for the production and distribution of manuscripts of specific English texts or types of text These include the major Middle English poems The Canterbury Tales and Piers Plowman as well as key religious works such as Love's Mirror Hilton's Scale of Perfection the Speculum Vitae and The Pricke of Conscience all of which survive in significant numbers of manuscripts The comparison of secular and devotional texts illuminates shared networks of production and dissemination and increases our knowledge of regional and metropolitan book production in the period before printing Contributors DANIEL W MOSSER JACOB THAISEN TAKAKO KATO SHERRY L REAMES AMELIA GROUNDS ALEXANDRA BARRATT JULIAN M LUXFORD LINNE R MOONEY MICHAEL G SARGENT JOHN J THOMPSON MARGARET CONNOLLY RALPH HANNA GEORGE R KEISER

Arts of Dying D. Vance Smith, 2020-04-03 People in the Middle Ages had chantry chapels mortuary rolls the daily observance of the Office of the Dead and even purgatory but they were still unable to talk about death Their inability wasn't due to religion but philosophy saying someone is dead is nonsense as the person no longer is The one thing that can talk about something that is not as D Vance Smith shows in this innovative provocative book is literature Covering the emergence of English literature from the Old English to the late medieval periods *Arts of Dying* argues that the problem of how to designate death produced a long tradition of literature about dying which continues in the work of Heidegger Blanchot and Gillian Rose Philosophy's attempt to designate death's impossibility is part of a literature that imagines a relationship with death a literature that intensively and self reflexively supposes that its very terms might solve the problem of the termination of life A lyrical and elegiac exploration that combines medieval work on the philosophy of language with contemporary theorizing on death and dying *Arts of Dying* is an important contribution to medieval studies literary criticism phenomenology and continental philosophy

Premodern Places David Wallace, 2008-04-15 This book recovers places appearing in the mental mapping of medieval and Renaissance writers from Chaucer to Aphra Behn A highly original work which recovers the places that figure powerfully in premodern imagining Recreates places that appear in the works of Langland Chaucer Dante Petrarch Spenser Shakespeare Aphra Behn and many others Begins with Calais peopled by the English from 1347 to 1558 and ends with Surinam traded for Manhattan by the English in 1667 Other particular locations discussed include Flanders Somerset Genoa and the Fortunate Islands Canary Islands Includes fascinating anecdotes such as the story of an English merchant learning love songs in Calais Provides insights into major historical narratives such as race and slavery in Renaissance Europe Crosses the traditional divide between the medieval and Renaissance periods

Piers Plowman, the B Version William Langland, George Kane, Ethelbert Talbot Donaldson, 1975

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