



*Political Allegory*  
IN  
*Late Medieval England*

ANN W. ASTELL

# Political Allegory In Late Medieval England

**Rita Copeland**



## **Political Allegory In Late Medieval England:**

Political Allegory in Late Medieval England Ann W. Astell, 2002-01-01 Ann W Astell here affords a radically new understanding of the rhetorical nature of allegorical poetry in the late Middle Ages She shows that major English writers of that era among them William Langland John Gower Geoffrey Chaucer and the Gawain poet offered in their works of fiction timely commentary on current events and public issues Poems previously regarded as only vaguely political in their subject matter are seen by Astell to be highly detailed and specific in their veiled historical references implied audiences and admonitions Astell begins by describing the Augustinian and Boethian rhetorical principles involved in the invention of allegory She then compares literary and historical treatments of key events in fourteenth and fifteenth century England finding an astonishing match of allusions and code words especially those deriving from puns titles heraldic devices and personal cognizances as well as repeated proverbs prophecies and exempla Among the works she discusses are John Ball's Letters and parts of Piers Plowman which she presents as two examples of allegorical literature associated with the Peasants' Revolution of 1381 Gower's allegorical representation of the Merciless Parliament of 1388 in *Confessio Amantis* and Chaucer's brilliant literary handling of key events in the reign of Richard II In addition Astell argues for a precise dating of Sir Gawain and the Green Knight between 1397 and 1399 and decodes the work as a political allegory

## **Theorizing Legal**

**Personhood in Late Medieval England**, 2015-06-24 *Theorizing Legal Personhood in Late Medieval England* is a collection of eleven essays that explore what might be distinctly medieval and particularly English about legal personhood vis vis the jurisdictional pluralism of late medieval England Spanning the mid thirteenth to the mid sixteenth centuries the essays in this volume draw on common law statute law canon law and natural law in order to investigate emerging and shifting definitions of personhood at the confluence of legal and literary imaginations These essays contribute new insights into the workings of specific literary texts and provide us with a better grasp of the cultural work of legal argument within the histories of ethics of the self and of Eurocentrism Contributors are Valerie Allen Candace Barrington Conrad van Dijk Toy Fung Tung Helen Hickey Andrew Hope Jana Mathews Anthony Musson Eve Salisbury Jamie Taylor and R F Yeager

## **Anglo-Saxon Saints**

**Lives as History Writing in Late Medieval England** Cynthia Turner Camp, 2015 A groundbreaking assessment of the use medieval English history writers made of saints' lives The past was ever present in later medieval England as secular and religious institutions worked to recover or create originary narratives that could guarantee they hoped their political and spiritual legitimacy Anglo-Saxon England in particular was imagined as a spiritual golden age and a rich source of precedent for kings and for the monasteries that housed early English saints remains This book examines the vernacular hagiography produced in a monastic context demonstrating how writers illuminators and policy makers used English saints including St Edmund to re-envision the bonds between ancient spiritual purity and contemporary conditions Treating history and ethical practice as inseparable poets such as Osbert Bokenham Henry Bradshaw and John Lydgate reconfigured England's history

through its saints engaging with contemporary concerns about institutional identity authority and ethics Cynthia Turner Camp is an Assistant Professor of English at the University of Georgia

**The Encyclopedia of Medieval Literature in Britain, 4 Volume Set** Sian Echard, Robert Rouse, 2017-08-07 The Encyclopedia of Medieval Literature in Britain vereint erstmals wissenschaftliche Erkenntnisse zu Multilingualität und Interkulturalität im mittelalterlichen Britannien und bietet mehr als 600 fundierte Einträge zu Schlüsselpersonen Zusammenhängen und Einflüssen in der Literatur vom 8. bis zum 16. Jahrhundert Einzigartiger multilingualer interkultureller Ansatz und die neuesten wissenschaftlichen Erkenntnisse Das gesamte Mittelalter und die Bandbreite literarischer Sprachen werden abgedeckt über 600 fundierte verständliche Einträge zu Schlüsselpersonen Texten kritischen Debatten Methoden kulturellen Zusammenhängen sowie verwandte Terminologie Repräsentiert die gesamte Literatur der Britischen Inseln einschließlich Alt- und Mittelenglisch das frühe Schottland die Anglonormannen Nordisch Latein und Französisch in Britannien die keltische Literatur in Wales Irland Schottland und Cornwall Beeindruckende chronologische Darstellung von der Invasion der Sachsen bis zum 5. Jahrhundert und weiter bis zum Übergang zur frühen Moderne im 16. Jahrhundert Beleuchtet die Überbleibsel mittelalterlicher britischer Literatur darunter auch Manuskripte und frühe Drucke literarische Stätten und Zusammenhänge in puncto Herstellung Leistung und Rezeption sowie erzählerische Transformation und intertextuelle Verbindungen in dieser Zeit

*The Livery Collar in Late Medieval England and Wales* Matthew Ward, 2016 5 Livery Collars in Wales and the Edgecote Connection

**Late-Medieval Prison Writing and the Politics of Autobiography** Joanna Summers, 2004-07-01 Boethius Consolation of Philosophy has long been taken as one of the seminal works of the Middle Ages yet despite the study of many aspects of the Consolation's influence the legacy of the figure of the writer in prison has not been explored A group of late medieval authors Thomas Usk James I of Scotland Charles d'Orléans George Ashby William Thorpe Richard Wyche and Sir Thomas Malory demonstrate the ways in which the imprisoned writer is presented both within and outside the Boethian tradition The presentation of an imprisoned autobiographical identity in each of these authors' texts and the political motives behind such self-presentation are examined in this study which also questions whether the texts should be considered to form a genre of early autobiographical prison literature

**The Language of Heresy in Late Medieval English Literature** Erin K. Wagner, 2024-04-22 Vernacular writers of late medieval England were engaged in global conversations about orthodoxy and heresy Entering these conversations with a developing vernacular required lexical innovation The Language of Heresy in Late Medieval English Literature examines the way in which these writers complemented seemingly straightforward terms like heretic with a range of synonyms that complicated the definitions of both those words and orthodoxy itself This text proposes four specific terms that become collated with heretic in the parlance of medieval English writers of the 14th and 15th centuries jangler Jew Saracen and witch These four labels are especially important insofar as they represent the way in which medieval Christianity appropriated and subverted marginalized or vulnerable identities to promote a false image of

unassailable authority      *An Introduction to Medieval English Literature* Anna Baldwin, 2015-11-15 This is a comprehensive guide to a literary period characterized by great variety and imagination and vividly alert to the social transformations overtaking society Spanning almost two centuries it introduces the reader to a diverse range of authors writing for a fast developing readership of both men and women Each chapter focuses on a group of genres primarily associated with a particular social class from the Drama and Saints Lives accessible to the illiterate to the sophisticated Romances of Love savoured by the aristocracy and the Court Lively historical narratives place each group of texts in their social political and cultural contexts Significant or typical texts are given more detailed analysis that includes critical issues and questions to guide the reader's own approach and each section is supported by a detailed bibliography of further reading      **The Arma Christi in Medieval and Early Modern Material Culture** Lisa H. Cooper, Andrea Denny-Brown, 2016-12-05 The Arma Christi the cluster of objects associated with Christ's Passion was one of the most familiar iconographic devices of European medieval and early modern culture From the weapons used to torment and sacrifice the body of Christ sprang a reliquary tradition that produced active and contemplative devotional practices complex literary narratives intense lyric poems striking visual images and innovative architectural ornament This collection displays the fascinating range of intellectual possibilities generated by representations of these medieval objects and through the interdisciplinary collaboration of its contributors produces a fresh view of the multiple intersections of the spiritual and the material in the Middle Ages and Renaissance It also includes a new and authoritative critical edition of the Middle English Arma Christi poem known as O Vernicle that takes account of all twenty surviving manuscripts The book opens with a substantial introduction that surveys previous scholarship and situates the Arma in their historical and aesthetic contexts The ten essays that follow explore representative examples of the instruments of the Passion across a broad swath of history from some of their earliest formulations in late antiquity to their reformulations in early modern Europe Together they offer the first large scale attempt to understand the arma Christi as a unique cultural phenomenon of its own one that resonated across centuries in multiple languages genres and media The collection directs particular attention to this array of implements as an example of the potency afforded material objects in medieval and early modern culture from the glittering nails of the Old English poem *Elene* to the coins of the Middle English poem *Sir Penny* from garments and dice on Irish tomb sculptures to lanterns and ladders in Hieronymus Bosch's panel painting of St Christopher and from the altar of the Sistine Chapel to the printed prayer books of the Reformation

**Konstruktion der Gegenwart und Zukunft** Rudolf Suntrup, Jan R. Veenstra, 2008 Papers presented at two conferences with the theme *Konstruktion von Gegenwart und Zukunft in der Frühen Neuzeit* in 2004      **Wisdom and Chivalry** Stephen Rigby, 2009-09-30 The Knight's Tale is one of the most controversial of all the Canterbury Tales Does Chaucer portray Theseus the duke of Athens whose actions dominate the tale as an ideal ruler one who is noble wise and chivalrous or does the duke's behaviour reveal him to be immoral self seeking and tyrannical This book now in a corrected second printing

assesses the duke's conduct and thought in terms of the ideals set out in medieval mirrors for princes particularly in Giles of Rome's *De Regimine Principum*. It argues that when judged by the standards of these works Theseus can be seen as a model prince in terms of his self-government, ethics, his rule of his household, economics, his governance of his realm, politics and his cosmography and philosophy. *Kingship and Love in Scottish Poetry, 1424-1540* Joanna Martin, 2016-04-22 Looking at late medieval Scottish poetic narratives which incorporate exploration of the amorousness of kings, this study places these poems in the context of Scotland's repeated experience of minority kings and a consequent instability in governance. The focus of this study is the presence of amatory discourses in poetry of a political or advisory nature written in Scotland between the early fifteenth and the mid sixteenth century. Joanna Martin offers new readings of the works of major figures in the Scottish literature of the period including Robert Henryson, William Dunbar and Sir David Lyndsay. At the same time she provides new perspectives on anonymous texts among them *The Thre Prestis of Peblis* and *King Hart* and on the works of less well-known writers such as John Bellenden and William Stewart which are crucial to our understanding of the literary culture north of the Border during the period under discussion. *Allegorical Bodies* Daisy Delogu, **The Oxford Handbook of Rhetorical Studies** Michael J. MacDonald, 2017-09-20 One of the most remarkable trends in the humanities and social sciences in recent decades has been the resurgence of interest in the history, theory and practice of rhetoric in an age of global media networks and viral communication. Rhetoric is once again contagious and communicable. Friedrich Nietzsche. Featuring sixty commissioned chapters by eminent scholars of rhetoric from twelve countries, *The Oxford Handbook of Rhetorical Studies* offers students and teachers an engaging and sophisticated introduction to the multidisciplinary field of rhetorical studies. The Handbook traces the history of Western rhetoric from ancient Greece and Rome to the present and surveys the role of rhetoric in more than thirty academic disciplines and fields of social practice. This combination of historical and topical approaches allows readers to chart the metamorphoses of rhetoric over the centuries while mapping the connections between rhetoric and law, politics, science, education, literature, feminism, poetry, composition, philosophy, drama, criticism, digital media, art, semiotics, architecture and other fields. Chapters provide the information expected of a handbook: discussion of key concepts, texts, authors, problems and critical debates while also posing challenging questions and advancing new arguments. In addition to offering an accessible and comprehensive introduction to rhetoric in the European and North American context, the Handbook includes a timeline of major works of rhetorical theory, translations of all Greek and Latin passages, extensive cross-referencing between chapters and a glossary of more than three hundred rhetorical terms. These features will make this volume a valuable scholarly resource for students and teachers in rhetoric, English classics, comparative literature, media studies, communication and adjacent fields. As a whole, the Handbook demonstrates that rhetoric is not merely a form of stylish communication but a pragmatic, inventive and critical art that operates in myriad social contexts and academic disciplines. *Knowledge and Pain*, 2012-01-01 Pain studies both in exact sciences and in the

humanities are a fast shifting field This volume condenses a spectrum of recent views of pain through the lens of humanistic studies Methodologically the volume is an interdisciplinary study of the questions pertaining to the accessibility of pain physical or emotional to understanding and of the possible influence of suffering on the enhancement of knowledge in private experience or public sphere Undeterred by the widespread belief that pain cannot be expressed in language and that it is intransmissible to others the authors of the essays in the collection show that the replicability of records and narratives of human experience provides a basis for the kind of empathetic attention dialogue and contact that can help us to register the pain of another and understand its conditions and contexts Needless to say the improvement of this understanding may also help map the ways for the ethics of response to and help for pain Whereas the authors of the volume tend to share the view of pain as a totally negative phenomenon the position taken in Elaine Scarry's *The Body in Pain* they hold this view applicable mainly to the attitudes to the pain of others and the imperative of minimise the causes of another's suffering They also consider this view to be culturally and temporally circumscribed The volume suggests that one's own personal experience of suffering along with the awareness of the seriality of such experience among fellow sufferers can be conducive to emotional and intellectual growth The reading of literature dealing with pain can lead to similar results through vicariously experienced suffering whose emotional corollaries and intellectual consequences may be conveyed through artistic rather than discursive means The distinctive features of the volume are that it processes these issues in a historicising way deploying the history of the ideas of pain from the Middle Ages to the present day and that it makes use of the methodology of different disciplines to do so arriving to similar conclusions through as it were different paths The disciplines include analytic philosophy historiography history of science oral history literary studies and political science *Shakespeare, Catholicism, and the Middle Ages* Alfred Thomas, 2018-06-18 Whereas traditional scholarship assumed that William Shakespeare used the medieval past as a negative foil to legitimate the present *Shakespeare Catholicism and the Middle Ages* offers a revisionist perspective arguing that the playwright valorizes the Middle Ages in order to critique the oppressive nature of the Tudor Stuart state In examining Shakespeare's *Richard II* *The Merchant of Venice* *Hamlet* *King Lear* *Macbeth* and *The Winter's Tale* the text explores how Shakespeare repossessed the medieval past to articulate political and religious dissent By comparing these and other plays by Shakespeare's contemporaries with their medieval analogues Alfred Thomas argues that Shakespeare was an ecumenical writer concerned with promoting tolerance in a highly intolerant and partisan age

Middle English Literature Roger Dalrymple, 2008-04-15 *Middle English* is a student guide to the most influential critical writing on Middle English literature A student guide to the most influential critical writing on Middle English literature Brings together extracts from some of the major authorities in the field Introduces readers to different critical approaches to key Middle English texts Treats a wide range of Middle English texts including *The Owl and the Nightingale* *The Canterbury Tales* and *Morte d'Arthur* Organized around key critical concerns such as authorship genre and textual form Each critical

concern can be used as the basis for one week's work in a semester-long course. Enables readers to forge new connections between different approaches

**Fictions of Witness in the Confessio Amantis** Joel Fredell, 2023-06-07 Fictions of Witness in the Confessio Amantis details the first years of the Confessio's material history and offers a major revision to a century's old narrative of political revision and conversion around the trauma of 1400. Joel Fredell argues for late stage revisions by Gower to his great poem in Middle English from the late 1390s up to Gower's death in 1408. This approach new to scholarship for Ricardian and Lancastrian literature demands profound re-evaluation of Gower's poetic persona and its entanglement in the opening and closing books of the Confessio. It offers a reassessment of the political and literary relationships between versions dedicated to Richard II and Henry IV. It repositions Gower's laureate status in a London world of deluxe book production that created a canon of Ricardian poets linked to their fifteenth-century inheritors. Finally, it identifies for the first time how late medieval authors designed their poetry as fictional artifacts that witness history from quasi-chronicles like Maidstone's Concordia or Richard the Redeless quasi-petitions like the Lollard Petition to the King and Parliament quasi-epistles that begin so many texts quasi-transcripts such as the Record and Process of the Deposition of Richard II and so on.

**Power Play** Jenny Adams, 2013-03-01 The game of chess reached western Europe by the year 1000 and within several generations it had become one of the most popular pastimes ever. Both men and women and even priests played the game despite the Catholic Church's repeated prohibitions. Characters in countless romances, chansons de geste and moral tales of the eleventh through twelfth centuries also played chess, which often symbolized romantic attraction or sexual consummation. In Power Play, Jenny Adams looks to medieval literary representations to ask what they can tell us both about the ways the game changed as it was naturalized in the West and about the society these changes reflected. In its Western form, chess featured a queen rather than a counselor, a judge or bishop rather than an elephant, a knight rather than a horse. In some manifestations, even the pawns were differentiated into artisans, farmers, and tradespeople with discrete identities. Power Play is the first book to ask why chess became so popular so quickly, why its pieces were altered, and what the consequences of these changes were. More than pleasure was at stake. Adams contends. As allegorists and political theorists connected the moves of the pieces to their real-life counterparts, chess took on important symbolic power. For these writers and others, the game provided a means to figure both human interactions and institutions, to envision a civic order not necessarily dominated by a king, and to imagine a society whose members acted in concert, bound together by contractual and economic ties. The pieces on the chessboard were more than subjects; they were individuals playing by the rules.

**Pedagogy, Intellectuals, and Dissent in the Later Middle Ages** Rita Copeland, 2001-07-26 This book is about the place of pedagogy and the role of intellectuals in medieval dissent. Focusing on the medieval English heresy known as Lollardy, Rita Copeland places heretical and orthodox attitudes to learning in a long historical perspective that reaches back to antiquity. She shows how educational ideologies of ancient lineage left their imprint on the most sharply politicized



categories of late medieval culture and how radical teachers transformed inherited ideas about classrooms and pedagogy as they brought their teaching to adult learners The pedagogical imperatives of Lollard dissent were also embodied in the work of certain public figures intellectuals whose dissident careers transformed the social category of the medieval intellectual Looking closely at the prison narratives of two Lollard preachers Copeland shows how their writings could serve as examples for their fellow dissidents and forge a new rapport between academic and non academic communities

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