

# Public Piers Plowman



MODERN SCHOLARSHIP  
AND LATE MEDIEVAL ENGLISH CULTURE

C. David Benson

# Public Piers Plowman Modern Scholarship And Late

**Emily Steiner**



## **Public Piers Plowman Modern Scholarship And Late:**

*Public Piers Plowman* C. David Benson, 2004-01 The fourteenth century alliterative poem *Piers Plowman* was widely popular in its own day The number of its surviving manuscripts ranks just below that of Chaucer's *Canterbury Tales* Although the poem has been the subject of some interesting recent critical scholarship it continues to be marginalized by medievalists and non medievalists alike According to C David Benson this is because the tendency of modern criticism has been to read *Piers* as an autobiography mired in the singular intellectual obsessions of its author or as a recondite exploration of theological and political issues In *Public Piers Plowman* Benson returns the poem to the center of late medieval English culture by treating it as a public rather than a personal or elite work In the process Benson makes this great poem more accessible exciting and necessary to modern readers

*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

**The Myth of Piers Plowman** Lawrence Warner, 2014-03-06 Addressing the history of the production and reception of the great medieval poem *Piers Plowman* Lawrence Warner reveals the many ways in which scholars editors and critics over the centuries created their own speculative narratives about the poem which gradually came to be regarded as factually true Warner begins by considering the possibility that Langland wrote a romance about a werewolf and bear suited lovers and he goes on to explore the methods of the poem's localization and medieval readers particular interest in its Latinity Warner shows that the Protestant *Piers* was a reaction against the poem's oral mode of transmission reveals the extensive eighteenth century textual scholarship on the poem and contextualizes its first modernization This lively account of *Piers Plowman* challenges the way the poem has traditionally been read and understood This title is available as Open Access on Cambridge Books Online and via Knowledge Unlatched

*Reading Piers Plowman* Emily Steiner, 2013-05-09 *Reading Piers Plowman* is an indispensable

scholarly guide to a magnificent and notoriously difficult medieval poem With *Piers Plowman* the fourteenth century poet William Langland proved that English verse could be at once spiritually electrifying and intellectually rigorous capable of imagining society in its totality while at the same time exploring heady ideas about language theology and culture In her study of *Piers Plowman* Emily Steiner explores how Langland's ambitious poetics emerged in dialogue with contemporary ideas for example about political counsel and gender the ethics of poverty Christian and pagan learning lordship and servitude and the long history of Christianity Lucid and comprehensive Steiner's study teaches us to stay alert to the poem's stunning effects while still making sense of its literary and historical contexts *The Cambridge Companion to Piers Plowman* Andrew Cole, Andrew Galloway, 2014-02-13 *Piers Plowman* has long been considered one of the greatest poems of medieval England Current scholarship on this alliterative masterpiece looks very different from that available even a decade ago New information about the manuscripts of the poem new historical discoveries and new investigations of its literary cultural and theoretical scope have fundamentally altered the very meaning of Langland's art This Companion thus critically surveys traditional scholarship with the aim of recuperating its best insights and it ventures forth into newer areas of inquiry attuned to questions of social setting institutional context intellectual and literary history theory and the revitalized fields of codicology and paleography By proceeding through chapters that offer cumulatively wider views as well as stand alone analyses of topics most crucial to understanding *Piers Plowman* this Companion gives serious students and seasoned scholars alike up to date knowledge of this intricate and beautiful poem **Piers Plowman and the Books of Nature** Rebecca Davis, 2016-09-08 *Piers Plowman and the Books of Nature* explores the relationship of divine creativity poetry and ethics in William Langland's fourteenth century dream vision These concerns converge in the poem's rich vocabulary of *kynde* the familiar Middle English word for nature broadly construed But in a remarkable coinage Langland also uses *kynde* to name nature's creator who appears as a character in *Piers Plowman* The stakes of this representation could not be greater by depicting God as *Kynde* that is under the guise of creation itself Langland explores the capacity of nature and of language to bear the plenitude of the divine In doing so he advances a daring claim for the spiritual value of literary art including his own searching form of theological poetry This claim challenges recent critical attention to the poem's discourses of disability and failure and reveals the poem's place in a long and diverse tradition of medieval humanism that originates in the twelfth century and indeed points forward to celebrations of nature and natural capacity in later periods By contextualizing Langland's poetics of *kynde* within contemporary literary philosophical legal and theological discourses Rebecca Davis offers a new literary history for *Piers Plowman* that opens up many of the poem's most perplexing interpretative problems **Piers Plowman and Its Manuscript Tradition** Sarah Wood, 2022 The first full survey of crucial witnesses to the reception of *Piers Plowman* The fifty plus surviving manuscripts of William Langland's *Piers Plowman* cast important light on the early public life of this central Middle English work but they have been relatively neglected by scholarship This first full study of

the subject examines the textual variants marginal rubrics and companion texts in the manuscripts It illuminates a reception quite distinct from the reformist poems written by Langland's imitators in the Piers Plowman tradition It reveals how the earliest scribes devised various traditional forms of presentation that proved remarkably durable in the poem's subsequent reception even surviving into the age of print Exploring Piers Plowman's appearances in the manuscripts paired unexpectedly with such genres as romance hagiography and travel literature the book demonstrates the surprisingly affective responses of medieval readers to the represented lives of the narrator Will and the title figure Piers the Plowman At the same time it shows that the evidence for individual scribal agendas in particular copies is more ambiguous than often assumed with each book reflecting the activities of an unknown number of hands and an uncertain mixture of design and accident By drawing on evidence from textual scholarship as well as codicological and literary approaches the author offers fresh insight into Piers Plowman's place in literary history and proposes new ways of understanding the late medieval manuscript as a multi-layered collaborative product Sarah Wood is Associate Professor of Medieval English Literature at the University of Warwick Piers the Plowman At the same time it shows that the evidence for individual scribal agendas in particular copies is more ambiguous than often assumed with each book reflecting the activities of an unknown number of hands and an uncertain mixture of design and accident By drawing on evidence from textual scholarship as well as codicological and literary approaches the author offers fresh insight into Piers Plowman's place in literary history and proposes new ways of understanding the late medieval manuscript as a multi-layered collaborative product Sarah Wood is Associate Professor of Medieval English Literature at the University of Warwick Piers the Plowman At the same time it shows that the evidence for individual scribal agendas in particular copies is more ambiguous than often assumed with each book reflecting the activities of an unknown number of hands and an uncertain mixture of design and accident By drawing on evidence from textual scholarship as well as codicological and literary approaches the author offers fresh insight into Piers Plowman's place in literary history and proposes new ways of understanding the late medieval manuscript as a multi-layered collaborative product Sarah Wood is Associate Professor of Medieval English Literature at the University of Warwick Piers the Plowman At the same time it shows that the evidence for individual scribal agendas in particular copies is more ambiguous than often assumed with each book reflecting the activities of an unknown number of hands and an uncertain mixture of design and accident By drawing on evidence from textual scholarship as well as codicological and literary approaches the author offers fresh insight into Piers Plowman's place in literary history and proposes new ways of understanding the late medieval manuscript as a multi-layered collaborative product Sarah Wood is Associate Professor of Medieval English Literature at the University of Warwick

**Approaches to**

**Teaching Langland's Piers Plowman** Thomas A. Goodmann, 2018-12-01 Offers pedagogical techniques for teaching William Langland's Piers Plowman in college classrooms including consideration of versification, popular culture, language, translation, dramatic adaptations, the A, B, and C texts, and historical contexts. Includes information on reference works, online resources, and clerical orders. Gives syllabus suggestions for undergraduate and graduate courses. [The Penn Commentary on Piers Plowman, Volume 1, C Prologue-Passus 4 ; B Prologue-Passus 4 ; A Prologue-Passus 4](#)

Andrew Galloway, 2006 Inaugurating the first full commentary of Piers Plowman, Galloway's volume treats the poem's first vision from the Prologue through Passus 4 in all three versions, accepting the C text as the poet's final world but excavating downward through the earlier B and A texts. [The Visual Object of Desire in Late Medieval England](#)

Sarah Stanbury, 2015-07-10 Little remains of the rich visual culture of late medieval English piety. The century and a half leading up to the Reformation had seen an unparalleled growth of devotional arts as chapels, parish churches, and cathedrals came to be filled with images in stone, wood, alabaster, glass, embroidery, and paint of newly personalized saints, angels, and the Holy Family. But much of this fell victim to the Royal Injunctions of September 1538 when parish officials were ordered to remove images from their churches. In this highly insightful book, Sarah Stanbury explores the lost traffic in images in late medieval England and its impact on contemporary authors and artists. For Chaucer, Nicholas Love, and Margery Kempe, the image debate provides an urgent language for exploring the demands of a material devotional culture, though these writers by no means agree on the ethics of those demands. The chronicler Henry Knighton invoked a statue of St. Katherine to illustrate a lurid story about image-breaking Lollards. Later, John Capgrave wrote a long Katherine legend that comments through the drama of a saint in action on the powers and uses of religious images. As Stanbury contends, England in the late Middle Ages was keenly attuned to and troubled by its culture of the spectacle, whether this spectacle took the form of a newly made queen in Chaucer's Clerk's Tale or of the animate Christ in Norwich Cathedral's Despensers Retable. In picturing images and icons, these texts were responding to reformist controversies as well as to the social and economic demands of things themselves, the provocative objects that made up the fabric of ritual life. [Translations of Authority in Medieval English Literature](#)

Alastair Minnis, 2009-03-19 Minnis presents the fruits of a long-term engagement with the ways in which crucial ideological issues were deployed in vernacular texts. He addresses the crisis for vernacular translation precipitated by the Lollard heresy, Langland's views on indulgences, Chaucer's tales of suspicious saints and risible relics, and more. [Rural Space in the Middle Ages and Early Modern Age](#)

Albrecht Classen, 2012-05-29 Older research on the premodern world limited its focus on the Church, the court, and more recently on urban space. The present volume invites readers to consider the meaning of rural space both in light of ecocritical readings and social-historical approaches. While previous scholars examined the figure of the peasant in the premodern world, the current volume combines a large number of specialized studies that investigate how the natural environment and the appearance of members of the rural population interacted with the world of the court and of the

city The experience in rural space was important already for writers and artists in the premodern era as the large variety of scholarly approaches indicates The present volume signals how much the surprisingly close interaction between members of the aristocratic and of the peasant class determined many literary and art historical works In a surprisingly large number of cases we can even discover elements of utopia hidden in rural space We also observe how much the rural world was a significant element already in early medieval mentality Moreover as many authors point out the impact of natural forces on premodern society was tremendous if not catastrophic

**The Making and Meaning of a Medieval Manuscript** Thomas C. Sawyer, 2025-06-03 Develops a method for placing book historical evidence in dialogue with literary meaning through a detailed investigation of a MS Bodley 851 How do you read a medieval book And what is the relationship between the study of manuscripts as material artifacts and the study of their textual contents This book develops a method for placing book historical evidence in dialogue with literary meaning Medieval manuscripts do not simply witness the texts they contain through the process of their making they preserve and generate knowledge about literature itself Central to the expression of method in this study is a detailed investigation of an immensely complex composite manuscript Oxford Bodleian Library MS Bodley 851 This manuscript survives as an important representative of textual cultures popular in late medieval England it attests the work of at least eight scribal agents and contains an infamous scribal version of Piers Plowman Z text the sole surviving copy of Walter Map's De nugis curialium and an array of satirical Anglo Latin poetry including the Apocalypsis goliae episcopi the Speculum stultorum and the Bridlington Prophecy Close attention to the production of Bodley 851 underpins critical examinations of fragmentary misogamy the construction of literary sequences and the extent of pseudonymous authorship in the manuscript record an array of satirical Anglo Latin poetry including the Apocalypsis goliae episcopi the Speculum stultorum and the Bridlington Prophecy Close attention to the production of Bodley 851 underpins critical examinations of fragmentary misogamy the construction of literary sequences and the extent of pseudonymous authorship in the manuscript record an array of satirical Anglo Latin poetry including the Apocalypsis goliae episcopi the Speculum stultorum and the Bridlington Prophecy Close attention to the production of Bodley 851 underpins critical examinations of fragmentary misogamy the construction of literary sequences and the extent of pseudonymous authorship in the manuscript record an array of satirical Anglo Latin poetry including the Apocalypsis goliae episcopi the Speculum stultorum and the Bridlington Prophecy Close attention to the production of Bodley 851 underpins critical examinations of fragmentary misogamy the construction of literary sequences and the extent of pseudonymous authorship in the manuscript record

A History of Food in Literature Charlotte Boyce, Joan Fitzpatrick, 2017-05-18 When novels plays and poems refer to food they are often doing much more than we might think Recent critical thinking suggests that depictions of food in literary works can help to explain the complex relationship between the body subjectivity and social structures A History of Food in Literature provides a clear and comprehensive overview of significant episodes of food and its consumption in major

canonical literary works from the medieval period to the twenty first century This volume contextualises these works with reference to pertinent historical and cultural materials such as cookery books diaries and guides to good health in order to engage with the critical debate on food and literature and how ideas of food have developed over the centuries Organised chronologically and examining certain key writers from every period including Chaucer Shakespeare Austen and Dickens this book s enlightening critical analysis makes it relevant for anyone interested in the study of food and literature **Medieval**

**Allegory as Epistemology** Marco Nievergelt,2023 This volume shows how late medieval dream poetry explored problems arising from the reception of Aristotle s philosophical work concerning human knowledge Marco Nievergelt explores how the work of three medieval poets in the genre of allegorical fiction addressed these problems in distinctive non academic terms

**Indecent Exposure** Nicole Nolan Sidhu,2016-03-08 Men and women struggling for control of marriage and sexuality narratives that focus on trickery theft and adultery descriptions of sexual activities and body parts the mention of which is prohibited in polite society such are the elements that constitute what Nicole Nolan Sidhu calls a medieval discourse of obscene comedy in which a particular way of thinking about men women and household organization crosses genres forms and languages Inviting its audiences to laugh at violations of what is good decent and seemly obscene comedy manifests a semiotic instability that at once supports established hierarchies and delights in overturning them In Indecent Exposure Sidhu explores the varied functions of obscene comedy in the literary and visual culture of fourteenth and fifteenth century England In chapters that examine Chaucer s Reeve s Tale and Legend of Good Women Langland s Piers Plowman Lydgate s Mumming at Hertford Troy Book and Fall of Princes the Book of Margery Kempe the Wakefield Second Shepherds Play the Towneley Noah and other works of drama Sidhu proposes that Middle English writers use obscene comedy in predictable and unpredictable contexts to grapple with the disturbances that English society experienced in the century and a half following the Black Death For Sidhu obscene comedy emerges as a discourse through which writers could address not only issues of gender sexuality and marriage but also concerns as varied as the conflicts between Christian doctrine and lived experience the exercise of free will the social consequences of violence and the nature of good government **Doubtful Readers** Erin

A. McCarthy,2020-02-07 When poetry was printed poets and their publishers could no longer take for granted that readers would have the necessary knowledge and skill to read it well By making poems available to anyone who either had the means to a buy a book or knew someone who did print publication radically expanded the early modern reading public These new readers publishers feared might not buy or like the books Worse their misreadings could put the authors the publishers or the readers themselves at risk Doubtful Readers Print Poetry and the Reading Public in Early Modern England focuses on early modern publishers efforts to identify and accommodate new readers of verse that had previously been restricted to particular social networks in manuscript Focusing on the period between the maturing of the market for printed English literature in the 1590s and the emergence of the professional poet following the Restoration this study shows that poetry was

shaped by and itself shaped strong print publication traditions By reading printed editions of poems by William Shakespeare Aemilia Lanyer John Donne and others this book shows how publishers negotiated genre gender social access reputation literary knowledge and the value of English literature itself It uses literary historical bibliographical and quantitative evidence to show how publishers strategies changed over time Ultimately Doubtful Readers argues that although or perhaps because publishers interpretive and editorial efforts are often elided in studies of early modern poetry their interventions have had an enduring impact on our canons texts and literary histories *The Penn Commentary on Piers Plowman, Volume 1* Andrew Galloway,2011-06-07 No detailed description available for The Penn Commentary on Piers Plowman Volume 1

*Winner and Waster and Its Contexts* W. Mark Ormrod,2021 First recent full length analysis of a major medieval poem

**The Oxford Handbook of Chaucer** Suzanne Conklin Akbari,James Simpson,2020-05-07 As the father of the English literary canon one of a very few writers to appear in every great books syllabus Chaucer is seen as an author whose works are fundamentally timeless an author who like Shakespeare exemplifies the almost magical power of poetry to appeal to each generation of readers Every age remakes its own Chaucer developing new understandings of how his poetry intersects with contemporary ways of seeing the world and the place of the subject who lives in it This Handbook comprises a series of essays by established scholars and emerging voices that address Chaucer s poetry in the context of several disciplines including late medieval philosophy and science Mediterranean Studies comparative literature vernacular theology and popular devotion The volume paints the field in broad strokes and sections include Biography and Circumstances of Daily Life Chaucer in the European Frame Philosophy and Science in the Universities Christian Doctrine and Religious Heterodoxy and the Chaucerian Afterlife Taken as a whole The Oxford Handbook of Chaucer offers a snapshot of the current state of the field and a bold suggestion of the trajectories along which Chaucer studies are likely to develop in the future

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