

Lydgate's Troy Book Parts I- III

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Imaginations of Time in Lydgate and Hoccleve's Verse Karen Elaine Smyth, 2016-05-13 Using empirical research to explore medieval writers' imaginations of time, this study presents a new morphology by which to study narratives of time in fifteenth-century literary culture, focusing on poems of John Lydgate and Thomas Hoccleve. Karen Smyth begins with an overview of medieval time-keeping devices and considers collective and individual attitudes and perceptions of time. She then examines a range of Middle English authors' appropriations and innovations in relation to such perceptions, identifying competitions of tradition and innovation, allowing for an interrogation of commonly accepted medieval theories of time. An empirically based morphology emerges and is used to examine narratives of time in Lydgate and Hoccleve's work. Through a series of close readings of selected short poems and Lydgate's *Troy Book*, *Fall of Princes*, and *Siege of Thebes*, and of Hoccleve's *Regiments of Princes* and *Series*, Karen Smyth looks at expressions of time and examples of the authors' negotiation of time consciousness, illustrating how both poets manipulate a range of cultural narratives of time in order to create multiple and sometimes competing temporalities within a single poem. Smyth simultaneously draws attention to Lydgate's and Hoccleve's underestimated artistic skills and lays out a means to re-evaluate medieval cultural attitudes towards time. **Chaucerian**

Conflict Marion Turner, 2007 This book offers a completely new reading of Chaucer. While most critics have seen his work as essentially socially optimistic and congenial, Marion Turner argues that Chaucer was profoundly concerned with conflict and social antagonism. Chaucer's texts are examined alongside a wide variety of poetry and historical documents from the period.

Humanism, English Literature, and the Translation of Greek, 1430-1560 John Colley, 2025-05-15 Humanism, English Literature, and the Translation of Greek, 1430-1560 is the first study to trace the influence of the Quattrocento rebirth of Greek scholarship on fifteenth and sixteenth-century English literature. It begins with the first signs of humanist Greek in England, in and around Duke Humfrey's circle, at a time when no English writer could claim significant Greek literacy. It ends on the cusp of Elizabethan literary culture, when English writers much more frequently translated Ancient Greek into both Latin and the vernacular. This period witnessed a surge in the translation of Greek. It also witnessed changing beliefs about how and why Greek should be translated, at all, especially under the growing pressures of the Reformation. Building on scholarship in the fields of classical reception, translation studies, and intellectual history, the volume argues that attending to the period's ideas about Greek translation fundamentally alters our perception of Tudor humanism and the classical tradition more widely. In linking biblical and patristic translation with the translation of works by pagan authors, the book shows that Renaissance humanism was less secular and more wide-ranging in its goals and interest than the standard scholarly narrative has claimed. By showing continuities between late medieval and early modern literature, it further revises arguments for the novelty of the sixteenth-century humanists. The book ultimately argues that fifteenth and sixteenth-century English writers experienced a contradictory relationship to Greek: desire for the language and what it stood for, was

tempered by the realities of its mediated transmission Desire for Greek was also undercut by the sectarian divisions that the language came to reflect and magnify *Lydgate Matters* L. Cooper, A. Denny-Brown, 2007-12-25 This collection re-evaluates the work of fifteenth century poet John Lydgate in light of medieval material culture Top scholars in the field unite here with critical newcomers to offer fresh perspectives on the function of poetry on the cusp of the modern age and in particular on the way that poetry speaks to the heightened relevance of material goods and possessions to the formation of late medieval identity and literary taste Advancing in provocative ways the emerging fields of fifteenth century literary and cultural study the volume as a whole explores the role of the aesthetic not only in late medieval society but also in our own **The Oxford English Literary History: 1350-1547 : reform and cultural revolution** James Simpson, 2002 Ranging from the extraordinary burst of English literary writing under the reign of Richard II to the literature of the Reformation this title challenges traditional assumptions and argues that the stylistic diversity enjoyed by late medieval writers was curtailed by the authoritarian practice of the 16th century cultural revolution **Court Poetry in Late Medieval England and Scotland** Antony J. Hasler, 2011-03-10 This book explores the anxious and unstable relationship between court poetry and various forms of authority political and cultural in England and Scotland at the beginning of the sixteenth century Through poems by Skelton Dunbar Douglas Hawes Lyndsay and Barclay it examines the paths by which court poetry and its narrators seek multiple forms of legitimation from royal and institutional sources but also in the media of script and print The book is the first for some time to treat English and Scottish material of its period together and responds to European literary contexts the dialogue between vernacular and Latin matter and current critical theory In so doing it claims that public and occasional writing evokes a counter discourse in the secrets and subversions of medieval love fictions The result is a poetry that queries and at times cancels the very authority to speak that it so proudly promotes **Relics and Writing in Late Medieval England** Robyn Malo, 2013-12-06 Relics and Writing in Late Medieval England uncovers a wide ranging medieval discourse that had an expansive influence on English literary traditions Drawing from Latin and vernacular hagiography miracle stories relic lists and architectural history this study demonstrates that as the shrines of England's major saints underwent dramatic changes from c 1100 to c 1538 relic discourse became important not only in constructing the meaning of objects that were often hidden but also for canonical authors like Chaucer and Malory in exploring the function of metaphor and of dissembling language Robyn Malo argues that relic discourse was employed in order to critique mainstream religious practice explore the consequences of rhetorical dissimulation and consider the effect on the socially disadvantaged of lavish expenditure on shrines The work thus uses the literary study of relics to address issues of clerical and lay cultures orthodoxy and heterodoxy and writing and reform **The Sea and Medieval English Literature** Sebastian I. Sobecki, 2008 A fresh and invigorating survey of the sea as it appears in medieval English literature from romance to chronicle hagiography to autobiography As the first cultural history of the sea in medieval English literature this book traces premodern myths of

insularity from their Old English beginnings to Shakespeare's *Tempest*. Beginning with a discussion of biblical classical and pre-Conquest treatments of the sea, it investigates how such works as the Anglo-Norman *Voyage of St Brendan*, the *Tristan* romances, the chronicles of Matthew Paris, *King Horn*, *Patience*, *The Book of Margery Kempe*, and *The Libelle of Englyshe Polycye* shape insular ideologies of Englishness. Whether it is Britain's privileged place in the geography of salvation or the political fiction of the idyllic island fortress, medieval English writers' myths of the sea betray their anxieties about their own insular identity; their texts call on maritime motifs to define England geographically and culturally against the presence of the sea. New insights from a range of fields including jurisprudence, theology, the history of cartography, and anthropology are used to provide fresh readings of a wide range of both insular and continental writings. Middle English Paul Strohm, 2007-04-19. These original essays mean to provoke rather than reassure, to challenge rather than codify. Instead of summarizing existing knowledge after the fashion of the now ubiquitous literary companions, these essays aim at opening fresh discussion. Instead of emphasizing settled consensus, they direct their readers to areas of enlivened and unresolved debate. Although major authors such as Chaucer and Langland are richly represented, many little-known and neglected texts are considered as well. Analysis is devoted not only to self-sufficient works but to the general conditions of textual production and reception. Contributors to this collection include some recognized and admired names but also a good many newer faces, younger scholars whose groundbreaking research is just coming into full view and whose perspectives will influence the terms of literary discussion in the decades to come. Encouraged to speculate, they have addressed topics that unsettle previous categories of investigation. Each is oriented toward the emergent, the unfinalized, the yet to be done. Each essay stirs new questions and concludes with suggestions for further reading and investigation that will allow readers to extend their own research into the questions it has raised. *The Queen's Dumbshows* Claire Sponsler, 2014-04-18. No medieval writer reveals more about early English drama than John Lydgate. Claire Sponsler contends. Best known for his enormously long narrative poems *The Fall of Princes* and *The Troy Book*, Lydgate also wrote numerous verses related to theatrical performances and ceremonies. This rich yet understudied body of material includes mumming for London guildsmen and sheriffs, texts for wall hangings that combined pictures and poetry, a Corpus Christi procession and entertainments for the young Henry VI and his mother. In *The Queen's Dumbshows*, Sponsler reclaims these writings to reveal what they have to tell us about performance practices in the late Middle Ages. Placing theatricality at the hub of fifteenth-century British culture, she rethinks what constituted drama in the period and explores the relationship between private forms of entertainment such as household banquets and more overtly public forms of political theater such as royal entries and processions. She delineates the intersection of performance with other forms of representation such as feasts, pictorial displays, and tableaux, and parses the connections between the primarily visual and aural modes of performance and the reading of literary texts written on paper or parchment. In doing so, she has written a book of signal importance to scholars of medieval literature and culture.

theater history and visual studies The Oxford History of Classical Reception in English Literature David Hopkins, Charles Martindale, Norman Vance, Rita Copeland, Patrick Cheney, Philip R. Hardie, Jennifer Wallace, 2012 The present volume 3 is the first to appear of the five that will comprise The Oxford History of Classical Reception in English Literature henceforth OHCREL Each volume of OHCREL will have its own editor or team of editors Preface *The Oxford History of Classical Reception in English Literature* Rita Copeland, 2016-01-28 The Oxford History of Classical Reception in English Literature OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods the processes of canon formation and the relations between literary and non literary discourse It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts It explores in detail the ways in which English writers engagement with classical literature casts as much light on the classical originals as it does on the English writers own cultural context This first volume and fourth to appear in the series covers the years c 800 1558 and surveys the reception and transformation of classical literary culture in England from the Anglo Saxon period up to the Henrician era Chapters on the classics in the medieval curriculum the trivium and quadrivium medieval libraries and medieval mythography provide context for medieval reception The reception of specific classical authors and traditions is represented in chapters on Virgil Ovid Lucan Statius the matter of Troy Boethius moral philosophy historiography biblical epics English learning in the twelfth century and the role of antiquity in medieval alliterative poetry The medieval section includes coverage of Chaucer Gower and Lydgate while the part of the volume dedicated to the later period explores early English humanism humanist education and libraries in the Henrician era and includes chapters that focus on the classicism of Skelton Douglas Wyatt and Surrey *Old English and Middle English Poetry* Derek Pearsall, 2019-06-27 Originally published in 1977 *Old English and Middle English Poetry* provides a historical approach to English poetry The book examines the conditions out of which poetry grew and argues that the functions that it was assigned are historically integral to an informed understanding of the nature of poetry The book aims to relate poems to the intellectual and formal traditions by which they are shaped and given their being This book will be of interest to students and academics studying or working in the fields of literature and history alike , **The Oxford Chaucer** Christopher Cannon, James Simpson, 2025-10-02 This authoritative edition of the complete works of Geoffrey Chaucer presents Chaucer's works for a new generation of students and for a wide range of general readers It provides all that undergraduates and graduate students will need to understand and appreciate Chaucer in his original Middle English as well as an extensive

scholarly apparatus A detailed introduction situates Chaucer's works in his life and culture and offers a guide on how to read and enjoy his language and verse forms The edition contains all of Chaucer's surviving poetry and prose edited using a coherent editorial practice that is explained to the reader detailed glosses on each line to aid reading literary introductions to each text extensive explanatory notes designed both to help the beginner with the text and to guide the scholar and textual introductions and notes to every text providing a detailed rationale and all of the empirical evidence for the editing practice by which the texts have been presented *A Concise Companion to Middle English Literature* Marilyn Corrie, 2013-12-24

This concise companion examines contexts that are essential to understanding and interpreting writing in English produced in the period between approximately 1100 and 1500 The essays in the book explore ways in which Middle English literature is different from the literature of other periods The book includes discussion of such issues as the religious and historical background to Middle English literature the circumstances and milieu in which it was produced its linguistic features and the manuscripts in which it has been preserved Amongst the great range of writers and writings discussed the book considers the works of the most widely read Middle English author Chaucer against the background of the period that he both typifies and subverts An accessible resource that examines contexts essential to understanding and interpreting writing of the Middle English period Chapters explore the distinctiveness of Middle English literature Brings together discussion and analysis by an international team of Middle English specialists incorporating fresh material and new insights Includes analysis of Chaucer's writings and considers them in relation to the work of his Middle English predecessors contemporaries and successors Incorporates discussion of issues steering the perception of Middle English literature in the present day

Love, history and emotion in Chaucer and Shakespeare Andrew James Johnston, Russell West-Pavlov, Elisabeth Kempf, 2016-02-05 This collection of essays explores medieval and early modern Troilus texts from Chaucer to Shakespeare The contributions show how medieval and early modern fictions of Troy use love and other emotions as a means of approaching the problem of tradition As these texts reflect on their own traditionality they highlight both the affective nature of temporality and the role of affect in scrutinising tradition itself Focusing on a specific textual lineage that bridges the conventional period boundaries the collection participates in an exchange between medievalists and early modernists that seeks to generate a dialogic encounter between the periods with the aim of further dismantling the rigid notions of chronology and periodisation that have kept medieval and early modern scholarship apart **England and Bohemia in the Age of Chaucer** Peter Brown, Jan Čermák, 2023 New essays examining Bohemia as a key European context for understanding Chaucer's poetry Chaucer never went to Bohemia but Bohemia came to him when in 1382 King Richard II of England married Anne daughter of the Holy Roman Emperor Charles IV Charles's splendid court in Prague was renowned across Europe for its patronage of literature art and architecture and Anne and her entourage brought with them some of its glamour and allure their fashions extravagance and behaviour provoking comment from English chroniclers For Chaucer a

poet and diplomat affiliated to Richard's court Anne was more muse than patron her influence embedded in a range of his works including the Parliament of Fowls Troilus and Criseyde the Legend of Good Women and Canterbury Tales This volume shows Bohemia to be a key European context alongside France and Italy for understanding Chaucer's poetry providing a wide perspective on the nature of cultural exchange between England and Bohemia in the later fourteenth century The contributors consider such matters as court culture and politics the writings of Richard Rolle artistic style Troy stories historiographic writing and travel narrative they highlight the debt Chaucer owed to Bohemian culture and the affinities between English and Bohemian literary production whether in the use of Petrarch's tale of Griselda the iconography of the tapster figure or satires on the Passion of Christ

Wyatt Abroad William T. Rossiter, 2014 An examination of Wyatt's translations and adaptations of European poetry yields fresh insights into his work and poetic practice

Representing War and Violence Joanna Bellis, Laura Slater, 2016 An examination of written and other responses to conflict in a variety of forms and genres from the thirteenth to the seventeenth century War and violence took many forms in medieval and early modern Europe from political and territorial conflict to judicial and social spectacle from religious persecution and crusade to self mortification and martyrdom from comedic brutality to civil and domestic aggression Various cultural frameworks conditioned both the acceptance of these forms of violence and the protest that they met with the elusive concept of chivalry Christianity and just war theory political ambition and the machinery of propaganda literary genres and the expectations they generated and challenged The essays here from the disciplines of history art history and literature explore how violence and conflict were documented depicted narrated and debated during this period They consider manuals created for and addressed directly to kings and aristocratic patrons romances whose affective treatments of violence invited profoundly empathetic even troublingly pleasurable responses diaries and autobiographies compiled on the field and redacted for publication and self promotion The ethics and aesthetics of representation as much as the violence being represented emerge as a profound and constant theme for writers and artists grappling with this most fundamental and difficult topic of human experience

JOANNA BELLIS is the Fitzjames Research Fellow in Old and Middle English at Merton College Oxford LAURA SLATER holds a Postdoctoral Fellowship from The Paul Mellon Centre for Studies in British Art in London Contributors Anne Baden Daintree Anne Curry David Grummitt Richard W Kaeuper Andrew Lynch Christina Normore Laura Slater Sara V Torres Matthew Woodcock

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