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# THE GROWTH OF A PERSONAL VOICE

*Piers Plowman*  
and  
*The Faerie Queene*

Judith H. Anderson

# The Growth Of A Personal Voice Piers Plowman And The Faerie Queene

**Paul J. Hecht, J. B. Lethbridge**



## **The Growth Of A Personal Voice Piers Plowman And The Faerie Queene:**

*The Growth of a Personal Voice* Judith H. Anderson, 1976      Reading the Allegorical Intertext Judith H.

Anderson, 2010-12-01 Judith H Anderson conceives the intertext as a relation between or among texts that encompasses both Kristevan intertextuality and traditional relationships of influence imitation allusion and citation Like the Internet the intertext is a state or place of potential expressed in ways ranging from deliberate emulation to linguistic free play Relatedly the intertext is also a convenient fiction that enables examination of individual agency and sociocultural determinism Anderson's intertext is allegorical because Spenser's Faerie Queene is pivotal to her study and because allegory understood as continued or moving metaphor encapsulates even as it magnifies the process of signification Her title signals the variousness of an intertext extending from Chaucer through Shakespeare to Milton and the breadth of allegory itself Literary allegory in Anderson's view is at once a mimetic form and a psychic one a process thinking that combines mind with matter emblem with narrative abstraction with history Anderson's first section focuses on relations between Chaucer's Canterbury Tales and Spenser's The Faerie Queene including the role of the narrator the nature of the textual source the dynamics of influence and the bearing of allegorical narrative on lyric vision The second centers on agency and cultural influence in a variety of Spenserian and medieval texts Allegorical form a recurrent concern throughout becomes the pressing issue of section three This section treats plays and poems of Shakespeare and Milton and includes two intertextually relevant essays on Spenser How Paradise Lost or Shakespeare's plays participate in allegorical form is controversial Spenser's experiments with allegory revise its form and this intervention is largely what Shakespeare and Milton find in his poetry and develop Anderson's book the result of decades of teaching and writing about allegory especially Spenserian allegory will reorient thinking about fundamental critical issues and the landmark texts in which they play themselves out      **Reading Piers**

**Plowman and The Pilgrim's Progress** Barbara A. Johnson, 1992 Centering her discussion on two historical ways of reading Which she calls the Protestant and the lettered Barbara A Johnson traces the development of a Protestant readership as it is reflected in the reception of Langland's Piers Plowman and Bunyan's Pilgrim's Progress Informed by reader response and reception theory and literacy and cultural studies Johnson's ambitious examination of these two ostensibly literary texts charts the cultural roles they played in the centuries following their composition roles far more important than their modern critical reputations can explain The reception of these two works revealing as it does changing ideas concerning the nature and status of books as well as the stature of authors documents the means by which a culture shapes and is shaped by texts Johnson argues that much more evidence exists about how earlier readers read than has hitherto been acknowledged The reception of Piers Plowman for example can be inferred from references to the work the apparatus its Renaissance printer inserted in his editions the marginal comments readers inscribed both in printed editions and in manuscripts and the apocryphal plowman texts that constitute interpretations of Langland's poem Conditioned more by religious historical and

economic forces than literary concerns Langland's poem became a part of the reformist tradition that culminated in Bunyan's Pilgrim's Progress By understanding this tradition Bunyan's place in it and the way the reception of The Pilgrim's Progress illustrates the beginning of a new more realistic fictional tradition Johnson concludes we can begin to delineate a more accurate history of the ways literature and society intersect a history of readers reading The Pilgrim and the Book Julia Bolton Holloway,1992 Julia Bolton Holloway's The Pilgrim and the Book A Study of Dante Langland and Chaucer investigates major fourteenth century texts the Commedia Piers Plowman and The Canterbury Tales in the light of the medieval theory and practice of pilgrimage especially concentrating on Emmaus and Exodus paradigms Holloway's analysis draws extensively on iconography musicology typology and anthropology The concluding chapter explains why each poet places himself within his poem in his own image as a pilgrim *The art of The Faerie Queene* Richard Danson Brown,2021-01-19 The Art of The Faerie Queene is the first book centrally focused on the forms and poetic techniques employed by Spenser It offers a sharp new perspective on Spenser by rereading The Faerie Queene as poetry which is at once absorbing demanding and experimental Instead of the traditional conservative model of Spenser as poet this book presents the poem as radical edgy and unconventional thus proposing new ways of understanding the Elizabethan poetic Renaissance The book moves from the individual words of the poem to metre rhyme and stanza form onto its larger structures of canto and book It will be of particular relevance to undergraduates studying Elizabethan poetry graduate students and scholars of Renaissance poetry for whom the formal aspect of the poetry has been a topic of growing relevance in recent years *Spenser's Narrative Figuration of Women in The Faerie Queene* Judith H Anderson,2018-03-31 Concentrating on major figures of women in The Faerie Queene together with the figures constellated around them Anderson's Narrative Figuration explores the contribution of Spenser's epic romance to an appreciation of women's plights and possibilities in the age of Elizabeth Taken together their stories have a meaningful tale to tell about the function of narrative which proves central to figuration in the still moving metamorphic poem that Spenser created The Faerie Queene (Routledge Revivals) Humphrey Tonkin,2014-08-01 Edmund Spenser's The Faerie Queene is among the most important literary products of the Elizabethan age and the vast sweep of its moral political and social concerns tells us more about the age than any other work This volume first published in 1989 offers detailed readings of each of the poem's seven books along with introductory chapters on Spenser's career and the roots of the poem in the English and continental traditions Humphrey Tonkin pays particular attention to the work's political and cultural role and its contribution to the development of Elizabethan ideology A comprehensive analysis this reissue will be of particular value to literature students and academics alike **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 hunger 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      **Mapping The Faerie Queene** Wayne

Erickson, 2013-10-28 This book analyzes the Faerie Queene's setting examining Spenser's quest structures and his ideas about epic romance and history. Critics almost invariably treat Spenser's Faeryland as coextensive with the world of the poem but this is not the case rather Faeryland is part of an epic cosmos reaching from heaven and the abode of the classical deities to demonic underground realms. Spenser situates Faeryland within a specific spatial and temporal terrestrial geography in which locations outside Faeryland represent various heroic settings in political history. The politico-historical world built around Faeryland is ripe for analysis by contemporary historicist critics. Spenser uses political geography in conjunction with the time-inclusive medium of Faeryland to coordinate several transhistorical quests that create a pattern of temporal mediations among sixth-century British, 16th-century English and biblical and prophetic versions of history. He juxtaposes chronicle history, empirical historiography and cultural myth while manipulating genre to create a world capable of accommodating his grand romantic epic design. In mapping the world of *The Faerie Queene* the book provides a widened context for Spenser's quest structures, a significant contribution to the study of the poem's relation to history and a new perspective from which to view Spenser's debts to classical epic, Italian romantic epic and his native medieval inheritance.

**Index Bibliography      Spenser's Irish Work** Thomas Herron, 2016-12-05 Exploring Edmund Spenser's writings within the historical and aesthetic context of colonial agricultural reform in Ireland, his adopted home, this study demonstrates how Irish events and influences operate in far more of Spenser's work than previously suspected. Thomas Herron explores Spenser's relation to contemporary English poets and polemicists in Munster such as Sir Walter Raleigh, Ralph Birkenshaw and Parr Lane as well as heretofore neglected Irish material in Elizabethan pageantry in the 1590s such as the famously elaborate state performances at Elvetham and Rycote. New light is shed here on the Irish significance of both the earlier and later Books of *The Faerie Queene*. Herron examines in depth Spenser's adaptation of the paradigm of the laboring artist for empire found in Virgil's *Georgics* which Herron weaves explicitly with Spenser's experience as an administrator, property owner and planter in Ireland. Taking in history, religion, geography, classics and colonial studies as well as early modern literature and Irish studies, this book constitutes a valuable addition to Spenser scholarship.      *An Empire Nowhere* Jeffrey

Knapp, 2023-04-28 What caused England's literary renaissance? One answer has been such unprecedented developments as the European discovery of America. Yet England in the sixteenth century was far from an expanding nation. Not only did the Tudors lose England's sole remaining possessions on the Continent and, thanks to the Reformation, grow spiritually divided from the Continent as well, but every one of their attempts to colonize the New World actually failed. Jeffrey Knapp accounts for this strange combination of literary expansion and national isolation by showing how the English made a virtue of their increasing insularity. Ranging across a wide array of literary and extraliterary sources, Knapp argues that English poets rejected the worldly acquisitiveness of an empire like Spain's and took pride in England's material limitations as a sign of its

spiritual strength In the imaginary worlds of such fictions as *Utopia* *The Faerie Queene* and *The Tempest* they sought a grander empire founded on the otherworldly virtues of both England and poetry itself This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1992     **The Raven and the Lark** Barbara L. Estrin, 1985 The lost child plot which appears in the work of virtually every major author of the English Renaissance is examined in this study of a wide variety of the literature of that period     *The Sacred Marriage* Benjamin G. Lockerd, 1987 This study is based on an application of Jungian psychology to the love theme in the central books of *The Faerie Queene* It elucidates the connection that Spenser makes between spiritual unfolding and the complementary interaction of the masculine and feminine throughout the poem     *The Spenser Encyclopedia* A.C. Hamilton, 2020-07-01 This masterly work ought to be *The Elizabethan Encyclopedia* and no less *Cahiers Elizabethains* Edmund Spenser remains one of Britain's most famous poets With nearly 700 entries this Encyclopedia provides a comprehensive one stop reference tool for appreciating Spenser's poetry in the context of his age and our own understanding the language themes and characters of the poems easy to find entries arranged by subject     **Words That Matter** Judith H. Anderson, 1996 The grammar and rhetoric of Tudor and Stuart England prioritized words and word like figures rather than sentences a prioritizing that had significant consequences for linguistic representation Examining a wide range of historical sources treatises grammars poems plays rhetorics logics dictionaries and sermons the author investigates how words matter as currency or memento graphic symbol or template icon or topos     **Spenser in the Moment** Paul J. Hecht, J. B. Lethbridge, 2015-11-05 Spenser in the Moment collects specially commissioned essays critical of established readings each of which in surveying the state of the art attempts radically to unsettle our conception of the poetry of Edmund Spenser 1552-1599 The editors were drawn together by a shared restlessness with the canonical Spenser and a sense that attention especially to Spenser's musical qualities and the distinctiveness of his poetic style compared with that of his contemporaries could display exciting new paths forward Scholars from three continents contribute bracing reviews of Spenser's relationship with his classical sources with religious history and the history of the book Two essays consider Spenser and music both music in Spenser's works and Spenser's works in the music of his time Two working poets inaugurate the final group of essays on Spenser's poetry with original irreverent poetry reflecting and riffing on Spenser The essays argue for various versions of revolution one mixing aesthetics and sex another diagnosing widespread fallacies expressivist and dramatistic made in reading Spenser and the last arguing for a Spenser not of enormous interlocking networks but of the moment that the primary Spenserian structure is that of a moment of stillness in motion With so much change behind us already in this young century another series of changes emerges from recent work and a sense of expectation as of held breath seems to pervade the discipline that is the moment

that this volume attempts to capture and nourish

**Spenser: The Faerie Queene** A. C. Hamilton, 2014-06-11 The Faerie Queene is a scholarly masterpiece that has influenced inspired and challenged generations of writers readers and scholars since its completion in 1596 Hamilton s edition is itself a masterpiece of scholarship and close reading It is now the standard edition for all readers of Spenser The entire work is revised and the text of The Faerie Queene itself has been freshly edited the first such edition since the 1930s This volume also contains additional original material including a letter to Raleigh commendatory verses and dedicatory sonnets chronology of Spenser s life and works and provides a compilation of list of characters and their appearances in The Faerie Queene

**Shakespeare and Donne** Judith H. Anderson, Jennifer C. Vaught, 2013-03 For more than fifty years the proximity of Donne s work to Shakespeare s including the range of their writings has received scant attention Centering on cross fertilization between the writings of Shakespeare and Donne the essays in this volume examine relationships that are broadly cultural theoretical and imaginative

**Uncircumscribed Mind** Charles W. Durham, Kristin A. Pruitt, 2008 Includes sixteen essays that represent how challenging stimulating and far ranging are the efforts to read Milton critically and deeply This collection deals with the issue of evil world of Milton s masque and the many worlds of his epic Paradise Lost

Architectural Rhetoric in Shakespeare and Spenser Jennifer C. Vaught, 2019-09-23 Jennifer C Vaught illustrates how architectural rhetoric in Shakespeare and Spenser provides a bridge between the human body and mind and the nonhuman world of stone and timber The recurring figure of the body as a besieged castle in Shakespeare s drama and Spenser s allegory reveals that their works are mutually based on medieval architectural allegories exemplified by the morality play The Castle of Perseverance Intertextual and analogous connections between the generically hybrid works of Shakespeare and Spenser demonstrate how they conceived of individuals not in isolation from the physical environment but in profound relation to it This book approaches the interlacing of identity and place in terms of ecocriticism posthumanism cognitive theory and Cicero s art of memory Architectural Rhetoric in Shakespeare and Spenser examines figures of the permeable body as a fortified yet vulnerable structure in Shakespeare s comedies histories tragedies romances and Sonnets and in Spenser s Faerie Queene and Complaints

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