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Style and Consciousness in Middle English Narrative



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Style And Consciousness In Middle English Narrative:

Style and Consciousness in Middle English Narrative John M. Ganim, 2014-07-14 John M Ganim presents a revised theory of late medieval literary history based on the relationship of the poet to the reader His work shows how the increasingly compromised exemplary intent of later medieval poets led them to dramatize the reader as a character in the text and to develop complex forms of narrative characterized by discontinuity distortion and disorientation Originally published in 1983 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Middle English Romance and the Craft of Memory Jamie McKinstry, 2015 An examination of the depiction and function of memory in a variety of romances including *Troilus and Criseyde* and *Sir Gawain and the Green Knight*

Counsel and Strategy in Middle English Romance Geraldine Barnes, 1993 Barnes contends that rule by counsel is central to the ethos of Middle English romance By examining the development of Middle English romance against its background of 13th and 14th century royal baronial conflict this book assumes a new historical perspective Friction between Plantagenet kings and dissident barons contributed to the development of the problem of counsel both as an actuality and as a topos in the literature of the period Rule by counsel an ideal which informs medieval English government at every level is the author argues central to the ethos of Middle English romance The procedural formula of counsel and strategy is tested against a number of romances *Ywain and Gawain* *Havelok Gamelyn* *Athelston* a selection of nine romances from the *Auchinleck* manuscript and *Sir Gawain and the Green Knight* By selecting these narratives Geraldine Barnes is able to approach the question of counsel from a number of different angles This is a book which will stimulate considerable interest among scholars of medieval literature

GERALDINE BARNES is Senior Lecturer in English Language and Early English Literature at the University of Sydney

Oral Poetics in Middle English Poetry Mark C. Amodio, 2019-06-26 Originally published in 1994 *Oral Tradition in Middle English* is an edited collection providing a multidisciplinary look at the importance and nature of oral tradition in Middle English literature The book offers a discussion of the gradual problemization of orality and literacy in works of verbal art from this period It shows how early typographies proved too exclusive to explain the heterogeneity of relevant texts bringing to bear the new and potentially productive concepts of vocality and developing literacy This book establishes a new interpretive paradigm for Middle English poetry

The Performance of Middle English Culture James J. Paxson, Lawrence M. Clopper, Sylvia Tomasch, 1998 First detailed examination of theatricality in Chaucer and in Middle English literature and culture as a whole Theatricality as a cultural process is vitally important in the middle ages it encompasses not only the thematic importation of dramatic images

into the Canterbury Tales but also the social and ideological performativities of the mystery and morality plays metadramatic investments and the ludic energies of Chaucerian discourses in general The twelve essays collected here address for the first time this intersection using contemporary theory and historical scholarship to treat a number of important critical problems including the anthropology of theatrical performance gender allegory Chaucerian metapoetics intertextual play and jouissance social mediation and rhetoric genre and the institutionality of medieval studies JAMES J PAXSON is Associate Professor of English at the University of Florida LAWRENCE M CLOPPER is Professor of English at Indiana University SYLVIA TOMASCH is Associate Professor of English at Hunter College City University of New York Contributors KATHLEEN ASHLEY MARLENE CLARK RICHARD DANIELS ALFRED DAVID RICHARD K EMMERSON JOHN GANIM WARREN GINSBERG ROBERT W HANNING SHARON KRAUS SETH LERER WILLIAM MCLELLAN PAMELA SHEINGORN PETER W TRAVIS

Later Middle English Literature, Materiality, and Culture Brian Gastle, Erick Kelemen, 2018-04-12 The essays in this volume consider the ways in which material and intellectual culture both shaped and were shaped by the literature of late medieval England The first section Textual Material reflects on cultural and social issues generally referred to as the History of Ideas and how those ideas manifest in later medieval English texts Essays address for example affect in The Book of Margery Kempe rhetoric in Sir Gawain and the Green Knight anarchy in late medieval political texts and temporality in Gower's Confessio Amantis The essays in the second section Material Texts examine physical objects from pilgrim badges to manuscripts to money to early printed editions and the cultural behaviors associated with them interpreting these objects and exploring their connections to the important literary and political texts of the age such as Piers Plowman Lydgate's Troy Book and Chaucer's Canterbury Tales All of the essays in this collection emerge from the relationships and connections between the issues that characterize Jim Dean's work the cultural material and aesthetic aspects of later medieval English literature So too do they reflect a movement in medieval literary studies presaged by Dean's career of scholarship and teaching that critical approaches to literary texts are best undertaken with an understanding of the complex cultural and historical milieu that defines both the production of those texts and the production of our own work on those texts

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

Routledge Revivals: Medieval England (1998) Paul E. Szarmach, M. Teresa Tavormina, Joel T. Rosenthal, 2017-07-05 First published in 1998 this valuable reference work offers concise expert

answers to questions on all aspects of life and culture in Medieval England including art architecture law literature kings women music commerce technology warfare and religion This wide ranging text encompasses English social cultural and political life from the Anglo Saxon invasions in the fifth century to the turn of the sixteenth century as well as its ties to the Celtic world of Wales Scotland and Ireland the French and Anglo Norman world of the Continent and the Viking and Scandinavian world of the North Sea A range of topics are discussed from Sedulius to Skelton from Wulfstan of York to Reginald Pecock from Pictish art to Gothic sculpture and from the Vikings to the Black Death A subject and name index makes it easy to locate information and bibliographies direct users to essential primary and secondary sources as well as key scholarship With more than 700 entries by over 300 international scholars this work provides a detailed portrait of the English Middle Ages and will be of great value to students and scholars studying Medieval history in England and Europe as well as non specialist readers

Ethics and Eventfulness in Middle English Literature J. Mitchell, 2009-04-27 Medieval writers were fascinated by fortune and misfortune yet the critical problems raised by such explorations have not been adequately theorized Allan Mitchell invites us to consider these contingencies in relation to an ethics of the event His book examines how Middle English writers including Chaucer Gower Lydgate and Malory treat unpredictable events such as sexual attraction political disaster social competition traumatic accidents and the textual condition itself locating in fortune the very potentiality of ethical life While earlier scholarship has detailed the iconography of Lady Fortune this book alters and advances the conversation so that we see fortune less as a negative exemplum than as a positive sign of radical phenomena

Imaginings of Time in Lydgate and Hoccleve's Verse Karen Elaine Smyth, 2016-05-13 Using empirical research to explore medieval writers imaginings 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

Empire of Magic Geraldine Heng, 2003 Empire of Magic offers a genesis and genealogy for medieval romance and the King Arthur legend through the history of Europe's encounters with the East in crusades travel missionizing

and empire formation It also produces definitions of race and nation for the medieval period and posits that the Middle Ages and medieval fantasies of race and religion have recently returned Drawing on feminist and gender theory as well as cultural analyses of race class and colonialism this provocative book revises our understanding of the beginnings of the nine hundred year old cultural genre we call romance as well as the King Arthur legend Geraldine Heng argues that romance arose in the twelfth century as a cultural response to the trauma and horror of taboo acts in particular the cannibalism committed by crusaders on the bodies of Muslim enemies in Syria during the First Crusade From such encounters with the East Heng suggests sprang the fantastical episodes featuring King Arthur in Geoffrey of Monmouth's chronicle *The History of the Kings of England* a work where history and fantasy collide and merge each into the other inventing crucial new examples and models for romances to come After locating the rise of romance and Arthurian legend in the contact zones of East and West Heng demonstrates the adaptability of romance and its key role in the genesis of an English national identity Discussing Jews women children and sexuality in works like the romance of Richard Lionheart stories of the saintly Constance Arthurian chivalric literature the legend of Prester John and travel narratives Heng shows how fantasy enabled audiences to work through issues of communal identity race color class and alternative sexualities in socially sanctioned and safe modes of cultural discussion in which pleasure not anxiety was paramount Romance also engaged with the threat of modernity in the late medieval period as economic social and technological transformations occurred and awareness grew of a vastly enlarged world beyond Europe one encompassing India China and Africa Finally Heng posits romance locates England and Europe within an empire of magic and knowledge that surveys the world and makes it intelligible usable for the future Empire of Magic is expansive in scope spanning the eleventh to the fifteenth centuries and detailed in coverage examining various types of romance historical national popular chivalric family and travel romances among others to see how cultural fantasy responds to changing crises pressures and demands in a number of different ways Boldly controversial theoretically sophisticated and historically rooted Empire of Magic is a dramatic restaging of the role romance played in the culture of a period and world in ways that suggest how cultural fantasy still functions for us today *Uncertain Refuge* Elizabeth Allen, 2021-10-22 An examination of sanctuary seeking in the literature of medieval England between the twelfth and the seventeenth centuries **Bulletin Bibliographique de la Société Internationale Arthurienne** International Arthurian Society, 1984 **Chaucerian Tragedy** Henry Ansgar Kelly, 1997 A study of Chaucer's definition of tragedy with special reference to *Troilus* and its lasting influence on English dramatists This book is concerned with the medieval idea of what constituted tragedy it suggests that it was not a common term and that those few who used the term did not always intend the same thing by it Kelly believes that it was Chaucer's work which shaped notions of the genre and places his achievement in critical and historical context He begins by contrasting modern with medieval theoretical approaches to genres then discusses Boccaccio's concept of tragedy before turning to Chaucer himself exploring the ideas of tragedy prevalent in

medieval England and their influence on Chaucer and showing how Chaucer interpreted the term Troilus and Criseyde is analysed specifically as a tragedy with an account of its reception in modern times for comparison there is an analysis of how John Lydgate and Robert Henryson two of Chaucer's imitators understood and practiced tragedy Professor HENRY ANSGAR KELLY teaches at UCLA

New Medieval Literatures Wendy Scase, Rita Copeland, David Lawton, 2001-06-14 New Medieval Literatures is an annual containing the best new interdisciplinary work in medieval textual cultures

The Legend of Guy of Warwick Velma Bourgeois Richmond, 2021-11-18 First published in 1996 This lavishly illustrated study is a comprehensive literary and social history which offers a record of changing genres manuscript book production and cultural political and religious emphases by examining one of the most long lived popular legends in England Guy of Warwick became part of history when he was named in chronicles and heraldic rolls The power of the Earls of Warwick especially Richard de Beauchamp inspired the spread of the legend but Guy's highest fame came in the Renaissance as one of the Nine Worthies Widely praised in texts and allusions Guy's feats were sung in ballads and celebrated on the stage in England and France The first Anglo Norman romance of Gui de Warewic a Saxon hero of the tenth century was written in the early 13th century the latest retellings of the legend are contemporary Examples of Guy's legend can be found in two English translations that survived the Middle Ages a new French prose romance a didactic tale in the Gesta Romanorum and late medieval versions in Celtic German and Catalan as well as English Guy remained a favorite Edwardian children's story and was featured in the Warwick Pageant an historical extravaganza of 1906 The patriotism of World War II sparked a resurgence of interest that produced several new versions mostly folkloric

Absent Narratives, Manuscript Textuality, and Literary Structure in Late Medieval England E. Scala, 2002-08-16 Absent Narratives is a book about the defining difference between medieval and modern stories In chapters devoted to the major writers of the late medieval period Chaucer Gower the Gawain poet and Malory it presents and then analyzes a set of unique and unnoticed phenomena in medieval narrative namely the persistent appearance of missing stories stories implied alluded to or fragmented by a larger narrative Far from being trivial digressions or passing curiosities these absent narratives prove central to the way these medieval works function and to why they have affected readers in particular ways Traditionally unseen ignored or explained away by critics absent narratives offer a valuable new strategy for reading medieval texts and the historically specific textual culture in which they were written

Middle English Literature Charles W. Dunn, Edward T. Byrnes, 2013-11-26 For the first time available in paperback this classic anthology provides readers with important literary works composed during the Middle English period 1100 1500 in England Scotland and Ireland The editors provide glosses for all unfamiliar words and obscure phrases and every selection refers to at least one definitive edition where details of recent scholarship can be found Modern punctuation and capitalization are used throughout and variant spellings are kept to a minimum to avoid unnecessary confusion The introduction discusses important literary and linguistic questions the headnotes and bibliography offer extensive guidance to

secondary sources and the appendixes clarify pronunciation verb use and dialect variations

Medieval Romance James F. Knapp, Peggy A. Knapp, 2017-11-29 Widely heard and read throughout the middle ages romance literature has persisted for centuries and has lately re emerged in the form of speculative fiction inviting readers to step out of the actual world and experience the intriguing pleasure of possibility Medieval Romance is the first study to focus on the deep philosophical underpinnings of the genre s fictional worlds James F Knapp and Peggy A Knapp uniquely utilize Leibniz s possible worlds theory Kant s aesthetic reflections and Gadamer s writings on the apprehension of language over time to bring the romance genre into critical dialogue with fundamental questions of philosophical aesthetics modal logic and the hermeneutics of literary transmission The authors compelling and illuminating analysis of six instances of medieval secular writing including that of Marie de France the Gawain poet and Chaucer demonstrates how the extravagantly imagined worlds of romance invite reflection about the nature of the real These stories which have delighted readers for hundreds of years do so because the impossible fictions of one era prefigure desired realities for later generations

Sovereign Fantasies Patricia Clare Ingham, 2015-04-07 During and after the Hundred Years War English rulers struggled with a host of dynastic difficulties including problems of royal succession volatile relations with their French cousins and the consolidation of their colonial ambitions toward the areas of Wales and Scotland Patricia Ingham brings these precarious historical positions to bear on readings of Arthurian literature in *Sovereign Fantasies* a provocative work deeply engaged with postcolonial and gender theory Ingham argues that late medieval English Arthurian romance has broad cultural ambitions offering a fantasy of insular union as an imagined community of British sovereignty The Arthurian legends offer a means to explore England s historical indebtedness to and intimacies with Celtic culture allowing nobles to repudiate their dynastic ties to France and claim themselves heirs to an insular heritage Yet these traditions also provided a means to critique English conquest elaborating the problems of centralized sovereignty and the suffering produced by chivalric culture Texts such as *Sir Gawain and the Green Knight* the Alliterative *Morte Arthure* and Caxton s edition of Malory s *Morte Darthur* provide what she terms a sovereign fantasy for Britain That is Arthurian romance offers a cultural means to explore broad political contestations over British identity and heritage while also detailing the poignant complications and losses that belonging to such a community poses to particular regions and subjects These contestations and complications emerge in exactly those aspects of the tales usually read as fantasy for example in the narratives of Arthur s losses in the prophecies of his return and in tales that dwell on death exotic strangeness uncanny magic gender and sexuality Ingham s study suggests the nuances of the insular identity that is emphasized in this body of literature *Sovereign Fantasies* shows the significance rather than the irrelevance of medieval dynastic motifs to projects of national unification arguing that medieval studies can contribute to our understanding of national formations in part by marking the losses produced by union

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