



LITERARY STRUCTURES *Edited by John Gardner*

THE CONSTRUCTION
OF CHRISTIAN POETRY
IN OLD ENGLISH

by John Gardner



The Construction Of Christian Poetry In Old English

Jianjun Gao



The Construction Of Christian Poetry In Old English:

The Construction of Christian Poetry in Old English John Gardner, 1975 Focusing on the works of Cynewulf the Caedmonian school and the great Beowulf poet John Gardner traces the development of Anglo Saxon Christian poetic style This latest contribution to a distinguished new series is a scholar novelist poet's analysis of allegorical modes in a few major poems from England's great age of allegory the seventh century to roughly the eleventh What John Gardner is out to understand and describe is not so much the meaning of particular poems though his study inevitably deals to some extent with meaning and offers critical interpretations but how the various kinds of Anglo Saxon allegory work what happens when several completely different kinds of allegory are brought together in one poem as in Beowulf and what it is that makes the different kinds of allegory not just intellectually but emotionally effective Gardner asks the right questions from both the scholar's and the novelist's points of view which turn out to be important for an understanding of the whole Anglo Saxon poetic tradition Anglo-Saxon England: Volume 29 Michael Lapidge, Malcolm Godden, Simon Keynes, 2001-02-08 The editorial policy of Anglo Saxon England has been to encourage an interdisciplinary approach to the study of all aspects of Anglo Saxon culture This approach is pursued in exemplary fashion by many of the essays in this volume Fresh light is thrown on the dating and form of Cynewulf's poem The Fates of the Apostles through a comprehensive study of the historical martyrologies of the Carolingian period on which Cynewulf is presumed to have drawn The literary form of Ælfric's Preface to his translation of Genesis is illustrated through a wide ranging study of the rhetorical genre of preface writing in the early Middle Ages the genre which subsequently was known as the *ars dictaminis* and the problems which Ælfric faced and solved in composing a Life of St Ethelthryth are illustrated through detailed comparison of the sources which he utilized The usual comprehensive bibliography of the previous year's publications in all branches of Anglo Saxon studies rounds off the book

Biblical Epics in Late Antiquity and Anglo-Saxon England Patrick McBrine, 2017-01-01 Biblical Epics in Late Antiquity and Anglo Saxon England provides an accessible introduction to biblical epic poetry **The Christian Tradition in Anglo-Saxon England** Paul Cavill, 2004 Essays exploring a wide array of sources that show the importance of Christian ideas and influences in Anglo Saxon England A unique and important contribution to both teaching and scholarship Professor Elaine Treharne Stanford University This is a collection of essays exploring a wide array of sources that show the importance of Christian ideas and influences in Anglo Saxon England The range of treatment is exceptionally diverse Some of the essays develop new approaches to familiar texts such as Beowulf The Wanderer and The Seafarer others deal with less familiar texts and genres to illustrate the role of Christian ideas in a variety of contexts from preaching to remembrance of the dead and from the court of King Cnut to the monastic library Some of the essays are informative providing essential background material for understanding the nature of the Bible or the distinction between monastic and cleric in Anglo Saxon England others provide concise surveys of material evidence or genres others still show how themes can be used in constructing and

evaluating courses teaching the tradition Contributors GRAHAM CAIE PAUL CAVILL CATHERINE CUBITT JUDITH JESCH RICHARD MARSDEN ELISABETH OKASHA BARBARA C RAW PHILIPPA SEMPER DABNEY BANKERT SANTHA BHATTACHARJI HUGH MAGENNIS MARY SWAN JONATHAN M WOODING

Grendel Recast in John Gardner's Novel and Beowulf Sandra Hiortdahl, 2022-07-12 This book brings John Gardner's bestselling *Grendel* to life in the most comprehensive study of the novel to date Using as a guide Gardner's discussions on art his extensive scholarship on Anglo Saxon poetry and his love of stories this chapter by chapter analysis shows *Grendel* to be much more than an ironic twist on *Beowulf* It reveals three distinct fights that mirror the poem which solves mysteries that have stymied readers for decades Anyone studying or teaching the novel will find useful analyses of *Beowulf* a discussion of the novel within Gardner's views on morality and art and an assessment of *Grendel* as a modern tragic hero and anti hero The monster wants to be human with every ounce of his being even at his death This issue of identity particularly for those who are outcast from society culture and community finds resonance in nearly all of Gardner's works It does so in *Grendel* as well and importantly so as this work reveals

A Beowulf Handbook Robert E. Bjork, John D. Niles, 1997-01-01 The most revered work composed in Old English *Beowulf* is one of the landmarks of European literature This handbook supplies a wealth of insights into all major aspects of this wondrous poem and its scholarly tradition Each chapter provides a history of the scholarly interest in a particular topic a synthesis of present knowledge and opinion and an analysis of scholarly work that remains to be done Written to accommodate the needs of a broad audience *A Beowulf Handbook* will be of value to nonspecialists who wish simply to read and enjoy *Beowulf* and to scholars at work on their own research In its clear and comprehensive treatment of the poem and its scholarship this book will prove an indispensable guide to readers and specialists for many years to come

The Art of John Gardner Per Winther, 1992-10-14 125 drawings exhibited by the Dusseldorf Museum in 1988 The collection and accompanying narrative essays tell the story of Julo Levin artist and teacher and the survival of the drawings Finely reproduced color and bandw photos of Levin's work that of his circle of friends and of course that of the children A translation from the German 1988 Dusseldorf Claassen An analysis of the work of American writer Gardner 1933 82 emphasizing his compositional method as manifested in *Grendel* *The King's Indian* *The Sunlight Dialogues* and *Jason and Medea* Revised from a 1985 doctoral dissertation at Oslo University Paper edition unseen 12 95 Annotation copyrighted by Book News Inc Portland OR

Conversations with John Gardner John Gardner, 1990 This collection selected from more than 140 interviews Gardner granted presents a wealth of information on the life and art of one of America's foremost novelists These interviews show him as a novelist a charismatic teacher of creative writing and a widely published scholar who has vast knowledge and who generated much literary information in his lectures and interviews After the publication of such popular and critical successes as *Grendel* 1971 and *The Sunlight Dialogues* 1972 this philosophical writer with an enviable talent for storytelling was regarded as a major contemporary writer After Gardner had demonstrated that he was one of

America's most prolific versatile and imaginative authors he became one of its most controversial when he attacked the literary establishment in his book *On Moral Fiction* and in his interviews. These candid conversations reveal a man of contrasts and contradictions a writer who as one of his interviewers remarks brought to everything he did a passion that at times bordered on madness.

Library of Congress Subject Headings Library of Congress. Cataloging Policy and Support Office, 2009

Library of Congress Subject Headings Library of Congress, Library of Congress. Subject Cataloging Division, Library of Congress. Office for Subject Cataloging Policy, 2013

Literary Symbiosis David Cowart, 2012-01-15

It is only the unimaginative who ever invents. Oscar Wilde once remarked: "The true artist is known by the use he makes of what he annexes and he annexes everything." Conveying a similar awareness, James Joyce observes in *Finnegans Wake* that storytelling is in reality stolen telling; that art always involves some sort of theft or borrowing. Usually literary borrowings are so integrated into the new work as to be disguised; however, according to David Cowart, recent decades have seen an increasing number of texts that attach themselves to their sources in seemingly parasitic but more accurately symbiotic dependence. It is this kind of mutuality that Cowart examines in his wide-ranging and richly provocative study *Literary Symbiosis*. Cowart considers for instance what happens when Tom Stoppard in *Rosencrantz and Guildenstern Are Dead* rewrites *Hamlet* from the point of view of its two most insignificant characters or when Jean Rhys in *Wide Sargasso Sea* imagines the early life of Bertha Rochester, the mad woman in the attic in *Jane Eyre*. In such works of literary symbiosis, Cowart notes, intertextuality surrenders its usual veil of near invisibility to become concrete and explicit, a phenomenon that Cowart sees as part of the postmodern tendency toward self-consciousness and self-reflexivity. He recognizes that literary symbiosis has some close cousins and so limits his compass to works that are genuine reinterpretations, writings that cast a new light on earlier works through some tangible measure of formal or thematic evolution, whether on the part of the guest alone or the host and guest together. Proceeding from this intriguing premise, he offers detailed readings of texts that range from Auden's *The Sea and the Mirror* based on *The Tempest* to Valerie Martin's reworking of *The Strange Case of Dr. Jekyll and Mr. Hyde* as *Mary Reilly* to various fictions based on *Robinson Crusoe*. He also considers in Nabokov's *Pale Fire* a compelling example of text and parasite text within a single work. Drawing on and responding to the ideas of disparate thinkers and critics among them Freud, Harold Bloom, Jacques Lacan, Jacques Derrida, Hillis Miller, and Henry Louis Gates Jr., Cowart discusses literary symbiosis as Oedipal drama, as reading and misreading, as deconstruction, as Signifying, and as epistemic dialogue. Although his main examples come from the contemporary period, he refers to works dating as far back as the classical era, works representing a range of genres: drama, fiction, poetry, opera, and film. The study of literary symbiosis, Cowart contends, can reveal much about the dynamics of literary renewal in every age. If all literature redeems the familiar, he suggests, literary symbiosis redeems the familiar in literature itself.

The Year's Work in Medievalism, 2002. Jesse G. Swan, Richard Utz, 2003-10-03. *The Year's Work in Medievalism* volume XVII is based upon but not restricted to the 2002

proceedings of the annual International Conference on Medievalism organized by the Director of Conferences of Studies in Medievalism Gwendolyn Morgan and for 2002 Jesse G Swan and Richard Utz It contains eleven essays exploring various representations of the medieval from the Renaissance through contemporary times Hannah Johnson The Saint in the Photograph Sister Marie Gabriel and Another New Middle Ages Mike McKeon The Postmodern Subject in Early Christian Catacomb Painting Anna Kowalcze Disregarding the Text Postmodern Medievalisms and the Readings of John Gardner's Grendel Laura Morowitz Une Guerre Sainte Contre l'Academisme Louis Courajod The Louvre and the Barbaric Middle Ages Sandra Ballif Straubhaar A Birth Certificate for Sweden Packaged for Postmoderns Jan Guillou's Templar Trilogy Susan Rochette Crawley Wholly Ghosts Genre Postmodern Transubstantiations and Flannery O'Connor's The Enduring Chill David Lampe The Accuracies of My Impressions Mark Twain Ford Madox Ford and Michael Crichton Re-Imagine Chivalry Liliana Sikorska Mapping the Green Man's Territory in Lindsay Clarke's The Chymical Wedding A Keith Kelly Medieval Movie Madness Hailey Haffey Dualistic Particulars How Mystical and Metaphysical Literatures Demand Differentiation of Erotic Profanities Alissa Stickler The Mid Evil Nightmare of Yesterday and Tomorrow Flagg as the Immortal Monster in Stephen King's The Eyes of the Dragon and The Stand

Strategies of Identity Construction Stefan J. Schustereder, 2015-09-16 Based on an analysis of a variety of early medieval writings from Britain including De Excidio et Conquestu Britanniae by the Briton Gildas the early Welsh collection of stanzas commonly referred to as Y Gododdin and the Venerable Bede's Historia Ecclesiastica Gentis Anglorum his Historia Abbatum and Chronica Maior Strategies of Identity Construction provides evidence of an active and productive medieval discourse of ethnic and political identity construction in Britain The book demonstrates that different gentes even competing peoples use the same strategies to construct and communicate their identities This phenomenon is not only visible when comparing the different writings which were subject to analysis in this research but can also be seen when analyzing changes the writings underwent during the transmission processes of their manuscripts throughout the Middle Ages Elements of a discourse of identity construction here not only appear to be productive but can also be seen in close connection with historical political and social developments at the same time rendering the study of the discourse of identity construction an important tool for providing a modern understanding of medieval politics and societies in periods of change and transition

Genesis B and the Comedic Imperative John F. Vickrey, 2015-02-12 Readers of Old English would generally agree that the poem Genesis B a translation into Old English of an Old Saxon that is continental retelling of the story of the Fall is a vigorous and moving narrative They would disagree however as to the meaning of the poem Some hold that it reflects an orthodox Christian viewpoint and others claim that it assumes a distinctly unorthodox position in portraying Adam and Eve as not morally culpable in their disobedience but merely tricked into disobedience through the wiles of the Devil's agent The study Genesis B and the Comedic Imperative examining these incompatible readings infers that the poem is essentially orthodox that it demonstrates sufficiently the moral

culpability of Adam and Eve and that it departs from orthodoxy only insofar as it conveys a strong impression that Adam and Eve will undertake what amounts to Christian penance leading them eventually to Heaven. The poem thereby attains the happy ending typical of early medieval Christian narrative. Hence the titular Comedic Imperative. The inference of orthodoxy follows as a high inevitable conclusion of the interpretation of several motifs: the poem's culturally imbued martiality, its allegorical bent, and also what A. N. Doane noted as its tropological bent. The argument depends heavily upon philological inquiry and on examination of prevailing beliefs and attitudes of contemporaneous Frankish society, religious and civil, leading to the reinterpretation of crucial passages. Of these, most notably is the passage in which Adam, in refusing the Tempter's invitation to eat the fruit, observes that the Tempter has given no tacit sign as evidence that he truly is God's emissary. Other passages that have impeded critical perception of the poem's significance are also examined, such as the notorious *micel wundor* clause (lines 595-98) and the pseudo-gnomic declaration *swa hire eaforan sculon after lybban* (623-35). In sum, *Genesis B* sustains the orthodoxy otherwise of the Junius 11 manuscript.

The Ruthwell Cross and its Texts Kerstin

Majewski, 2022-10-24. The Ruthwell Cross is one of the finest Anglo-Saxon high crosses that have come down to us. The longest epigraphic text in the Old English Runes Corpus is inscribed on two sides of the monument; it forms an alliterative poem in which the Cross itself narrates the crucifixion episode. Parts of the inscription are irrevocably lost. This study establishes a historico-cultural context for the Ruthwell Cross's texts and sculptures. It shows that the Ruthwell Crucifixion Poem is an integral part of a Christian artefact but also an independent text. Although its verses match closely with lines of *The Dream of the Rood* in the Vercelli Book, a comparative analysis gives new insight into their complex relationship. An annotated transliteration of the runes offers intriguing information for runologists. Detailed linguistic and metrical analyses finally yield a new reconstruction of the lost runes. All in all, this study takes a fresh look at the Ruthwell Cross and provides the first scholarly edition of the reconstructed Ruthwell Crucifixion Poem, one of the earliest religious poems of Anglo-Saxon England. It will be of interest to scholars and students of historical linguistics, medieval English literature and culture, art history and archaeology.

Anglo-Saxon Religious Verse Allegories Louis J. Rodrigues, 1996

Signs and Symbols in

Chaucer's Poetry John P. Hermann, John J. Burke, 1981. *Signs and Symbols in Chaucer's Poetry* presents the work of nine distinguished Chaucer scholars inspired by the work of D. W. Robertson Jr., whose seminal 1969 study *Preface to Chaucer* has exerted wide influence in medieval studies and sparked new interest in the literary iconography of Middle English.

Beowulf Anonymous, 2005-07. Includes detailed explanatory notes, an overview of key themes, and more. Cover. **John Gardner, a Bibliographical Profile** John Michael Howell, 1980. So now writes John Gardner in his Afterword to the first annotated bibliography of works by and about him: reading John Howell's list of separate publications (XXXI) in all, however many, that is, I feel pleasure and then alarm, rolling my eyes toward the ceiling, asking God: Is it enough? The book includes a biographical sketch, a collation of the first American edition, printing histories of first American and British editions, and of

subsequent editions annotated checklists of fiction poetry essays reviews and letters an annotated checklist of interviews I
am astonished reading these summaries of interviews at how often and how deeply I contradict myself a checklist of
manuscripts and contributions to other media secondary checklists of articles essays and reviews about Gardner and his
works plus photographs of assorted pages dust jackets and Gardner memorabilia **Library of Congress Subject**
Headings Library of Congress. Office for Subject Cataloging Policy, 1992

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