experimental qualities in his work. The focus of the book is on strategies of narrative and discourse, but also includes discussion of other much-studied Middle English poems.

**History of English Literature, from "Beowulf" to Swinburne**
Andrew Lang 1912

**Elements of Literature**
2007

The Spirit of Understanding
Margaret J. Howell 2013-07-29 The winning contestants on University Challenge could not identify lines from one of the best-known English poems, Keats Ode to Autumn, and seemed unconcerned about their ignorance. This book provides an engaging re-look for poets who have forgotten, or who have never had much chance to study, their own literature and history. In presenting a kind of cross-section of this abundant inheritance, it supplies ample selective quotes, and suggests an antidote to the strange sickness of modernity, which seems to have forgotten that memory is the mother of the muses. Literature, one of the bulwarks of defence against unwarranted authority, has been attacked, distorted, and eliminated from curricula because its traditional teachings, handed on for generations, oppose a determined modernist agenda. The age demands conformity; the poets are independent. The traditional writings banished from shelves and the popular imagination educate the soul, inculcating such qualities as fortitude, one of the forgotten virtues. Criticism of and from the media, the self-appointed commentators who make up the narratives of the day, has been undertaken by analysts as diverse as Noam Chomsky and William Buckley. Some of their works are listed in the bibliography. Myths and heroic tales that inform western literature and adjust our perspective come principally from the Greeks, especially from Homer, and from Vergil, who told the great tale of Troy that fulfilled the dreams of Rome. Homer delighted in the natural world, in beautifully made arms, cups, tapestries, all bathed in a pitiless light. The old Anglo Saxon poets who also wrote in the epic tradition felt particularly the mightiness of evil, the transience of life, and the power of the word to shape the world, and to hold themselves in remembrance. The Middle Ages achieved the greatest dream of all, uniting the mythical with the practical, painting great panoramas of life, meditating upon the unseen, and the Elizabethan age rediscovered heroism and the power of personality. After the free discourse and argument of the seventeenth century, with its resulting wars and fragmentation, a more cohesive nation emerged, one that came to believe in reason and man's own mind; while the Romantic poets who followed showed, sometimes disastrously, the wildness of individualism, of diversity apart from social integration and a common faith. The long remembrance. The Middle Ages achieved the greatest dream of all, uniting the mythical with the practical, painting great panoramas of life, meditating upon the unseen, and the Elizabethan age rediscovered heroism and the power of personality. After the free discourse and argument of the seventeenth century, with its resulting wars and fragmentation, a more cohesive nation emerged, one that came to believe in reason and man's own mind; while the Romantic poets who followed showed, sometimes disastrously, the wildness of individualism, of diversity apart from social integration and a common faith. The long remembrance. The Middle Ages achieved the greatest dream of all, uniting the mythical with the practical, painting great panoramas of life, meditating upon the unseen, and the Elizabethan age rediscovered heroism and the power of personality. After the free discourse and argument of the seventeenth century, with its resulting wars and fragmentation, a more cohesive nation emerged, one that came to believe in reason and man's own mind; while the Romantic poets who followed showed, sometimes disastrously, the wildness of individualism, of diversity apart from social integration and a common faith. The long remembrance. The Middle Ages achieved the greatest dream of all, uniting the mythical with the practical, painting great panoramas of life, meditating upon the unseen, and the Elizabethan age rediscovered heroism and the power of personality. After the free discourse and argument of the seventeenth century, with its resulting wars and fragmentation, a more cohesive nation emerged, one that came to believe in reason and man's own mind; while the Romantic poets who followed showed, sometimes disastrously, the wildness of individualism, of diversity apart from social integration and a common faith. The long remembrance. The Middle Ages achieved the greatest dream of all, uniting the mythical with the practical, painting great panoramas of life, meditating upon the unseen, and the Elizabethan age rediscovered heroism and the power of personality. After the free discourse and argument of the seventeenth century, with its resulting wars and fragmentation, a more cohesive nation emerged, one that came to believe in reason and man's own mind; while the Romantic poets who followed showed, sometimes disastrously, the wildness of individualism, of diversity apart from social integration and a common faith. The long remembrance. The Middle Ages achieved the greatest dream of all, uniting the mythical with the practical, painting great panoramas of life, meditating upon the unseen, and the Elizabethan age rediscovered heroism and the power of personality. After the free discourse and argument of the seventeenth century, with its resulting wars and fragmentation, a more cohesive nation emerged, one that came to believe in reason and man's own mind; while the Romantic poets who followed showed, sometimes disastrously, the wildness of individualism, of diversity apart from social integration and a common faith. The long remembrance. The Middle Ages achieved the greatest dream of all, uniting the mythical with the practical, painting great panoramas of life, meditating upon the unseen, and the Elizabethan age rediscovered heroism and the power of personality. After the free discourse and argument of the seventeenth century, with its resulting wars and fragmentation, a more cohesive nation emerged, one that came to believe in reason and man's own mind; while the Romantic poets who followed showed, sometimes disastrously, the wildness of individualism, of diversity apart from social integration and a common faith. The long remembrance. The Middle Ages achieved the greatest dream of all, uniting the mythical with the practical, painting great panoramas of life, meditating upon the unseen, and the Elizabethan age rediscovered heroism and the power of personality. After the free discourse and argument of the seventeenth century, with its resulting wars and fragmentation, a more cohesive nation emerged, one that came to believe in reason and man's own mind; while the Romantic poets who followed showed, sometimes disastrously, the wildness of individualism, of diversity apart from social integration and a common faith. The long remembrance. The Middle Ages achieved the greatest dream of all, uniting the mythical with the practical, painting great panoramas of life, meditating upon the unseen, and the Elizabethan age rediscovered heroism and the power of personality. After the free discourse and argument of the seventeenth century, with its resulting wars and fragmentation, a more cohesive nation emerged, one that came to believe in reason and man's own mind; while the Romantic poets who followed showed, sometimes disastrously, the wildness of individualism, of diversity apart from social integration and a common faith. The long Middle English stories are different in style and structure to the later French romances, composed in poetic forms that derive from native English traditions. The Stanzaic Morte Arthur is the earliest version of the Lancelot-Guinevere story in English; The Awtyntas of Arthure at the Terne Wathelyn is a serious moral poem while the story of the Awowing is a tail-rhyme romance. The Wedding of Sir Gawain and Dame Ragnell is a strongly folkloric variation of Chaucer's Wife of Bath's Tale and Syre Gawene and the Carle of Carlyle is an alternative version of the testing of Gawain. Originally published in 1991, the translator gives an introduction to each poem as well as a general introduction about the development of the Arthurian poetic tradition.

Sir Gawain and the Green Knight (A New Verse Translation)
Simon Armitage 2008-11-17 A poetic translation of the classic Arthurian story is an edition in alliterative language and rhyme of the epic confrontation between a young Round Table hero and a green-clad stranger who compels him to meet his destiny at the Green Chapel. Reprint. 25,000 first printing.

Substitute Teacher Handbook
2004

The English "Loathly Lady" Tales
Elizabeth Passmore 2007 Whereas some literary motifs such as the tyrant, the beggar, and the crone have equivalents in the real world, the Loathly Lady is a creature of the imagination. Yet she is not merely a whimsical fantasy. This volume concentrates on the medieval English Loathly Lady tales, which develop the motif as a vehicle for social ideology. One of the primary agendas of this collection is to promote the non-canonical Loathly Ladies as worthwhile subjects for scholarly consideration. The examinations here of the medieval English Loathly Lady tales engage with a myriad of concerns, including anxieties about virginity and sex, power and assimilation, beauty and beastliness. These broad examinations of this enigmatic literary motif are an excellent contribution to the field and will be of great interest to scholars. Adulthood in Children's Literature
Vanessa Jossen 2018-09-06 While most scholars who study children's books are pre-occupied with the child characters and adult mediators, Vanessa Jossen re-positions the lens to focus on the under-explored construction of adulthood in children's literature. Adulthood in Children's Literature demonstrates how books for young readers evoke adulthood as a stage in life, enacted by adult characters, and in relationship with the construction of childhood. Employing age studies as a framework for analysis, this book covers a range of English and Dutch children's books published from 1970 to the present. Calling upon critical voices like Elisabeth Young-Bruehl, Margaret Morganroth Gullette, Peter Hallindale, Maria Nikolajeva and Lorraine Green, and the works of such authors as Babette Cole, Philip Pullman, Ted van Lieshout, Jacqueline Wilson, Salman Rushdie and Guus Kuijer, Jossen offers a fresh perspective on children's literature by focusing not on the child but the adult.

History of English Literature
Andrew Lang 1912