

Simon Armitage Sir Gawain

Sir Gawain and the Green KnightSir Gawain and the Green KnightSir Gawain and the Green Knight Translated By Simon ArmitageProgrammes for Sir
Gawain and The Green Knight, Simon ArmitageSir Gawain and the Green KnightThe Death of King ArthurMedieval Afterlives in Contemporary
CultureBecoming the Pearl-PoetSir Gawain and the Green KnightSir Gawain and the Green KnightSir Gawain and the Green KnightThe Owl and the
NightingaleSir Gawain e il Cavaliere VerdeSir Gawain & the Green KnightCliffsNotes Sir Gawain and The Green KnightThe Story of Sir Gawain and the Green
KnightPearlSir Gawain and the Green KnightSir Gawain and the Green KnightSir Gawain and the Green Knight Simon Armitage Simon Armitage Simon
Armitage Simon Armitage Simon Armitage Simon Armitage Gail Ashton Jane Beal Simon Armitage Michael Smith Gawain Poet Simon Armitage Simon
Robert Armitage John Ronald Reuel Tolkien John N. Gardner R. A. Waldron B Stone

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Pearl Sir Gawain and the Green Knight Sir Gawain and the Green Knight Sir Gawain and the Green Knight *Simon Armitage Simon Armitage Simon Armitage*
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preserved on a single surviving manuscript dating from around 1400 composed by an anonymous master sir gawain and the green knight was rediscovered only 200 years ago and published for the first time in 1839 one of the earliest great stories of english literature after beowulf the poem narrates in crystalline verse the strange tale of a green knight on a green horse who rudely interrupts the round table festivities one yuletide casting a pall of unease over the company and challenging one of their number to a wager the virtuous gawain accepts and decapitates the intruder with his own axe gushing blood the knight reclaims his head orders gawain to seek him out a year hence and departs next yuletide gawain dutifully sets forth his quest for the green knight involves a winter journey a seduction scene in a dream like castle a dire challenge answered and a drama of enigmatic reward disguised as psychic undoing simon armitage's new version is meticulously responsible to the tact and sophistication of the original but responsible equally to its

own powerfully persuasive claims to be read as an original new poem it is as if six hundred years apart two northern poets set out on a journey through the same mesmeric landscapes acoustic physical and metaphorical in the course of which the gawain poet has finally found his true and long awaited translator

when the mysterious green knight arrives unbidden at the round table one christmas only gawain is brave enough to take up his challenge this story first told in the 1400s is one of the most enthralling dramatic and beloved poems in the english tradition now in simon armitage the poem has found its perfect modern translator armitage s retelling of sir gawain and the green knight captures all of the magic and wonderful storytelling of the original while also revitalising it with his own popular funny and contemporary voice

description the programme for the reading of simon armitage s translation of sir gawain and the green knight the programme details the history of the manuscript and the possible origin of the anonymous author an interrogation of the poem s form and a broad outline of the poem is also discussed a biography of armitage also features

the classic story that inspired the film starring dev patel and alicia vikander a medieval romance but also an outlandish ghost story a gripping morality tale and a weird thriller i couldn t put down simon armitage s compulsively readable energetic free flowing high spirited version edward hirsch new york times book review one of the founding stories of english literature sir gawain and the green knight narrates the strange tale of a green knight on a green horse who rudely interrupts camelot s round table festivities one yuletide casting a pall of unease over the company and challenging one of their number to a wager the virtuous gawain accepts and decapitates the intruder with his own axe gushing blood the knight reclaims his head orders gawain to seek him out a year hence and departs the following yuletide gawain dutifully sets forth his quest for the green knight involves a winter journey a seduction scene in a dreamlike castle a dire challenge answered and a drama of enigmatic reward disguised as psychic undoing preserved on a single surviving manuscript dating from around 1400 composed by an anonymous master this arthurian epic was rediscovered only two hundred years ago and published for the first time in 1839 following in the tradition of ted hughes marie borroff and j r r tolkien simon armitage one of england s leading poets has produced an inventive translation that resounds with both clarity and spirit his work presented here with facing original text and a note by harvard scholar james simpson is meticulously responsible to the sophistication of the original but succeeds equally in its ambition to be read as a totally new poem it is as if two poets six hundred years apart set out on a journey through the same mesmerizing landscapes acoustic physical and metaphorical to share in and double the pleasure of this enchanting classic

the alliterative morte arthure the title given to a four thousand line poem written sometime around 1400 was part of a medieval arthurian revival which

produced such masterpieces as *Sir Gawain and the Green Knight* and *Sir Thomas Malory's* prose *Morte d'Arthur*. Like *Gawain*, the alliterative *Morte Arthure* is a unique manuscript held in the library of Lincoln Cathedral by an anonymous author and written in alliterating lines which harked back to Anglo-Saxon poetic composition. Unlike *Gawain*, whose plot hinges around one moment of jaw-dropping magic, the death of King Arthur deals in the cut and thrust of warfare and politics, the ever-topical matter of Britain's relationship with continental Europe and of its military interests overseas. Simon Armitage is already the master of this alliterative music, as his earlier version of *Sir Gawain and the Green Knight* (2006) so resourcefully and exuberantly showed. His new translation restores a neglected masterpiece of story-telling by bringing vividly to life its entirely medieval mix of ruthlessness and restraint.

With contributions from 29 leading international scholars, this is the first single-volume guide to the appropriation of medieval texts in contemporary culture. *Medieval Afterlives in Contemporary Culture* covers a comprehensive range of media, including literature, film, TV, comics, book adaptations, electronic media, performances, and commercial merchandise and tourism. Its lively chapters range from *Spamalot* to the RSC's *Beowulf*, to Merlin computer games, to internet memes, opera, to young adult fiction and contemporary poetry, and much more. Also included is a companion website aimed at general readers, academics, and students interested in the burgeoning field of medieval afterlives, complete with further reading, weblinks, my favourite guides to contemporary medieval appropriations, images, and interviews, a guide to library archives and manuscript collections, a guide to heritage collection. See also our website at medievalafterlives.wordpress.com.

Who is the Pearl Poet? How do ideas about his life and interpretations of his poems shape our understanding of his work in late medieval England and beyond? In *Becoming the Pearl Poet: Perceptions, Connections, Receptions*, readers can explore the world of this extraordinary fourteenth-century writer. In part I, *Perceptions*, five scholars give insightful literary analyses of the narrative poems attributed to the poet: *Pearl*, *Cleanness*, *Patience*, *Sir Gawain and the Green Knight*, and *St Erkenwald*. In part II, *Connections*, six scholars examine connections between these diverse poems, focusing on authorship, ecology, material culture, sartorial adornment, shields, and the poet's pastoral theology. In part III, *Receptions*, scholars consider the illustrations of the *Pearl* manuscript (British Library MS Cotton Nero A.x), the poet's cultural situatedness in the northwest Midlands and Ricardian court, his religious contexts, later translations, and paraphrases of his work, and his medieval and modern audiences. Intended for students and scholars alike, this book encourages readers to gain a deeper understanding of the Pearl Poet and his world, learning many new things and enjoying old things in a new way.

It is New Year at Camelot and a mysterious green knight appears at King Arthur's court, challenging the knights of the Round Table to a Christmas game. He offers his splendid axe as a prize to whoever is brave enough to behead him with just one strike. The condition is that his challenger must seek him out in a year and a day to have the deed returned. Sir Gawain accepts and decapitates the stranger, only to see him pick up his head, walk out of the hall, and ride away on his horse. Now Gawain must complete his part of the bargain: search for his foe and confront what seems his doom. Michael Smith's translation of

this magnificent arthurian romance draws on his intimate experience of the north west of england and his knowledge of mediaeval history culture and architecture he takes us back to the original poetic form of the manuscript and brings it alive for a modern audience while revealing the poem s historic and literary context the book is beautifully illustrated by throughout with detailed recreations of the illuminated lettering in the original manuscript and the author s own linocut prints each meticulously researched for contemporary accuracy this is an exciting new edition that will appeal both to students of the gawain poet and the general reader alike

featuring both the original text and a modern translated version this fourteenth century arthurian poem tells the legendary tale of the mysterious green knight and sir gawain a great knight of the round table the knights of the round table are celebrating yuletide when their festivities are interrupted by the mystifying green knight riding on his green horse the green knight challenges king arthur s legendary men to a wager he who takes a blow at the green knight must be prepared to accept a return attack one year and one day later it is the gallant sir gawain who takes this challenge on he raises his axe and strikes off the head of the green knight yet the intruder is undefeated still alive he picks up his head and promises he will see sir gawain in a year and a day in stanzas of alliterative verse ending in a rhyming bob and wheel the poem chronicles sir gawain s heroic quest this high quality edition features both william allan neilson s 1917 translated text and the original version by the anonymous writer known as the pearl poet or the gawain poet ragged hand has proudly republished this classic poem in a beautiful new edition complete with an introduction by k g t webster this volume is not to be missed by fans of the famous legend of king arthur and his knights of the round table

from the uk poet laureate and bestselling translator of sir gawain and the green knight a complete verse translation of a spirited and humorous medieval english poem the owl and the nightingale one of the earliest literary works in middle english is a lively anonymous comic poem about two birds who embark on a war of words in a wood with a nearby poet reporting their argument in rhyming couplets line by line and blow by blow in this engaging and energetic verse translation simon armitage captures the verve and humor of this dramatic tale with all the cut and thrust of the original in an agile iambic tetrameter that skillfully amplifies the prosody and rhythm of the original armitage s translation moves entertainingly from the eloquent and philosophical to the ribald and ridiculous sounding at times like antagonists in a twitter feud the owl and the nightingale quarrel about a host of subjects that still resonate today including love marriage identity cultural background class distinctions and the right to be heard adding to the playful raucous mood of the barb trading birds is armitage who at one point inserts himself into the poem as a magistrate to adjudicate one who is skilled with words worldly wise frowns on every form of vice featuring the middle english text on facing pages and an introduction by armitage this volume will delight readers of all ages

scritto intorno al 1400 da un poeta anonimo sir gawain e il cavaliere verde venne riscoperto solo quattrocento anni dopo e pubblicato per la prima volta in gran bretagna nel 1839 ambientato alla corte di re artù il poema narra dell apparizione durante le feste di natale di un misterioso cavaliere completamente

verde che lancia una sfida raccolta dal giovane sir gawain il cavaliere verde si lascerà colpire con l'ascia a patto che il suo avversario si presenti un anno dopo al suo cospetto per farsi colpire a sua volta inizia così per gawain un anno di vagabondaggi in cerca della cappella verde dove dovrà mantenere la parola data ghost story thriller romanzo d'amore e d'avventura il poema è una delle grandi storie inglesi scritte in middle english e a partire dalla prima pubblicazione in epoca vittoriana ha suscitato l'interesse di moltissimi studiosi poeti ma anche di studenti o semplici appassionati che si sono cimentati nella sua traduzione interesse che ha spinto anche simon armitage a proporre questa nuova versione che mira a rendere accessibile al lettore la storia ma anche a far conoscere il suono del testo originale un testo altamente allitterativo e ritmato e così anche nella resa in inglese moderno armitage privilegia questa caratteristica che come scrive nella sua introduzione è l'ordito e la trama del poema senza i quali non restano che tanti bei fili lo schema percussivo delle parole ha la funzione di rafforzarne il contenuto e trapiantarle nella memoria lo stesso ha cercato di fare massimo bocchiola nella traduzione italiana con il medesimo intento di armitage cioè quello di fare poesia

this middle english poem about the moral testing of a young hero is commonly described as the greatest arthurian romance in our literary tradition it is a question still as to who the author is but this poet is considered second only to chaucer

winner pen award for poetry in translation from the acclaimed translator of sir gawain and the green knight a spellbinding new translation of this classic allegory of grief and consolation one of our most ingenious interpreters of middle english oxford professor of poetry simon armitage is celebrated for his compulsively readable translations new york times book review a perfect complement to his historic translation of sir gawain and the green knight pearl reanimates another beloved medieval english masterpiece thought to be by the same anonymous author and housed in the same original fourteenth century manuscript honoring the rhythms and alliterative music of the original armitage's virtuosic translation describes a man mourning the loss of his pearl something that has slipped away what follows is a tense fascinating and tender dialogue weaving through the throes of grief toward divine redemption intricate and endlessly connected armitage's lyrical translation is a circular and perfected whole much like the pearl itself

while the knights of king arthur's round table are toasting the new year a colossal stranger clad in green armor bursts in to deliver a formidable challenge any of them may strike off the intruder's head as long as he is prepared to receive a similar blow from the green knight in one year of all the gallant knights in the assembly only sir gawain brave gallant and true to his word is willing to answer the dare so begins this gem of medieval english literature which traces gawain's adventures as he endeavors to fulfill his pledge dating from the late fourteenth century or earlier the story blends paganistic elements with christian ethics to celebrate the virtue of forgiveness thus forming a classic example of the chivalric tradition this edition presents the legend in two forms in prose and in verse both translated by the distinguished scholar jessie weston

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