

1: John Gower's Poetic: The Search for a New Arion - Robert F. Yeager - Google Books

John Gower (/ ˈ ɛ ː ɛ j a ɛ ʃ . ɛ ɪ m r /; c. - October) was an English poet, a contemporary of William Langland and the Pearl Poet, and a personal friend of Geoffrey Chaucer.

The Uprising of Both Chaucer and William Langland show a plowman as an ideal representative of the laboring estate. He explains to the knight the proper division of labor according to estates theory: These portraits starkly contrast with those of peasants drawn in late-fourteenth-century chronicles and in the work of the poet John Gower. The labor shortage after the Black Death, which wiped out over a quarter of the population of Western Europe, had led to inflationary pressure on wages and a decline in revenues. Although the origins of the rebellion were rural, the rebels were not all peasants in the sense of agricultural laborers bound to the land. They included small landowners, tenant farmers, artisans, and members of the lower clergy. The rebels moved through the countryside breaking into houses of officials and burning documents. They were able to lay hands on the archbishop of Canterbury, who was the lord chancellor of England, and the lord treasurer, both of whom they beheaded on Tower Hill as "traitors" to the country. Fourteenth-Century Chronicles The participants in the failed Uprising of did not, of course, write their own history. Most of what is known about the rebellion comes from clerical chroniclers, who wrote about it out of deep shock and outrage, and from judicial records of the trials of rebels. Several of the slogans in these English statements are found in sermon literature that predates the rebellion. They are all that survives of what might be called a literature of protest. One scholar has suggested that they were letters or manifestos posted by the rebels in public places – for example, on church doors. These were their leaders: Jack Milner spoke thus to his fellows: Jack Milner asketh help to turn his mill aright. He hath ground small, small. Look thy mill go aright. With the four sails and the post stand in steadfastness, with right and with might, with skill and with will. Let might help right and skill go before will, and right before might, then goeth our mill aright. And if might go before right, and will before skill, lo, then is our mill misadight [wrongly set up]. Jack Carter prays you all that ye make a good end of that ye have begun. And doeth well and ay better and better, for at the even men herieth [praise] the day. For if the end be well, then is all well. Let Piers the Plowman, my brother, dwell at home and dight [provide] us corn, and I will go with you and help that I may to dight your meat [food] and your drink that you none fail. Jack Trewman doth you to understand that falseness and guile haveth reigned too long. And truth hath been set under a lock, and falseness reigneth in every flock. No man may come truth to but [unless] he sing si dedero [if I shall give]. Speak, spend, and speed, quoth John of Bampton. True love is away that was so good. First letter of John Ball. Now reigneth pride in price, and covetousness is held wise, and lechery without shame, and gluttony without blame. Envy reigneth with treason, and sloth is taken in great season. God do bote, for now is time. And biddeth Piers Plowman go to his work and chastise well Hob the Robber, and taketh with you John Trewman and all his fellows and no mo [more]. And look shape you to one head and no mo. John the miller hath yground small, small, small. Beware ere ye be woe. Knoweth your friend fro your foe. Haveth enough and sayeth ho [stop]. And do well and better and fleeth sin, and seeketh peace and hold you therein. And so biddeth John Trewman and all his fellows. Both the *Mirour* and the *Vox* are estates satires, that is, they attack the vices of the different estates. In the *Confessio*, the lover a persona of the poet confesses to a priest called Genius, who tells him stories illustrating the seven deadly sins. Gower seems to have completed the *Mirour* and most of the poem that he entitled *Vox Clamantis* before the Uprising of Those events so upset him that he set about to write an allegory of the rebellion, which he made the first book of the *Vox*. *Vox Clamantis* refers to the saint whose name Gower bore, John the Baptist, whom all four gospels refer to as "the voice of one crying out in the wilderness" Matthew 3. Gower thus identifies himself with the prophetic voice of John the Baptist as well as the apocalyptic voice of John the Evangelist in the Book of Revelation. He cast his allegory in the form of a dream vision, a popular poetic genre in the fourteenth century, also employed by Chaucer. A new light arose from its setting. He fertilized, nourished, fostered, increased, and enriched all things, and he animated everything that land and sea bring forth. Fragrance, glory, gleaming light, splendor and every embellishment adorned his chariot. Then the land was fertile, then was the

hour for the herds to mate, and it was then that the reptile might renew its sports. The meadows were covered with the bloom of different flowers, and the chattering bird sang with its untutored throat. Then too the teeming grass which had long lain concealed found a hidden path through which it lifted itself into the gentle breezes. Indeed, my hair stood on end, and my flesh trembled, and the hollow of my heart grew weak, and my sense was carried away like water. So, when the greater part of my wasted night was spent, sleepiness suddenly overtook my weary eyes. I took a little rest while Lucifer called forth its fire at dawn, and then I had a dream-vision. While a dull sleep bound my motionless limbs, my spirit itself was indeed stolen away. I thought that I was going to gather flowers in the fields. And while my eyes gazed upon the crowds and I was greatly amazed at so much rowdiness, behold, the curse of God suddenly flashed upon them, and changing their shapes, it had made them into wild beasts. They who had been men of reason before had the look of unreasoning brutes. A different shape marked the different mobs and so marked out each in its own form. Dreams have significance; hence it is that I shall unfold these marvels. More on guard, therefore, by now I was thoroughly frightened. I saw rebellious asses carried away by sudden revolt, and no one checked them by the bridle. For their vitals were filled with the raging of lions in search of their prey. The halter had no effect on their unruly heads, as the wandering asses jumped through all the fields. Indeed, their braying terrified all the citizens, as they loudly redoubled their usual "hee haw" again and again. The asses were violently wild and untamed, and each which had been useful lost its usefulness. They refused to carry sacks to the city any more and were unwilling to bend their backs under a heavy load. They did not care for the field grasses on the hillsides, but instead they now wanted greater delicacies. The asses now took it upon themselves to enjoy jeweled saddles and always to have their manes combed. Contrary to its rightful duties, the ox refused to have a plowman and unexpectedly did not now allow itself to be led. By pushing with its horn, the ox which yesterday had gently been led by the horn to plow the fields was raging today. Those which had recently been tamed now refused their bounden duty, with forehead threatening and horns raised aloft. They declared that they were no longer willing to be yoked to the plow, but they wanted to bear their free necks upright. Now they did not eat chaff or coarse straw, but they sought out where the better grain was. Nature forsook their transformed shapes and had caused the oxen to be like monsters. Instead they demanded better fare for their throats, they devoured any- and everything fat when they met up with it. But notice, well-bred dogs were not in company with them; they were worthless ones which had no training. They neither went hunting nor rejoiced at the sound of the horn, and they persisted in nothing unless it was lowly. They did not want to run through the woodland to catch the hare, nor to chase stags in their swiftness. Cut and Cur ran swiftly together through the alleys, abandoning their wretched kennels for destruction. The broken chain loosed its dog to go free, the dog of every bakery and kitchen alike. The stable could not keep these old howlers from coming to join with their fellows. A one-eyed dog was there, and a three-legged one limped behind as if by stealth and barked as their companion. And then a snarler with a rough voice deserted the dung heap and panted to get new quarters. They were such that no one could stroke their backs, touch their tails, or hold their heads. For they, always angry, bared their teeth at you, and their rough disposition contained no affection at all. While all were looking on, this bird spread his wings and claimed to have top rank, although he was unworthy. Just as the Devil was placed in command over the army of the lower world, so this scoundrel was in charge of the wicked mob. He checked the murmuring and all kept silent so that the sound from his mouth might be better heard. He ascended to the top of a tree, and with the voice from his open mouth he uttered such words as these to his compeers: O you low sort of wretches, which the world has subjugated for a long time by its law, look, now the day has come when the peasantry will triumph and will force the freemen to get off their lands. Let all honor come to an end, let justice perish, and let no virtue that once existed endure further in the world. Let the law give over which used to hold us in check with its justice, and from here on let our court rule. The rabble lent a deluded ear to his fickle talk, and it saw none of the future things that would result. For when he had been honored in this way by the people, he quickly grabbed all the land for himself.

*John Gower was an English poet, a contemporary of William Langland and a personal friend of Geoffrey Chaucer. He is remembered primarily for three major works, the *Mirroir de l'Omme*, *Vox Clamantis*, and *Confessio Amantis*, three long poems written in French, Latin, and English respectively, which are united by common moral and political themes.*

Inuidie culpa magis est attrita dolore, Nam sua mens nullo tempore leta manet: Quo gaudent alii, dolet ille, nec vnus amicus Est, cui de puro comoda velle facit. Proximitatis honor sua corda veretur, et omnis Est sibi leticia sic aliena dolor. Hoc etenim vicium quam sepe repugnat amanti, Non sibi, set reliquis, dum fauet ipsa Venus. Est amor ex proprio motu fantasticus, et que Gaudia fert alius, credit obesse sibi. Now after Pride the secounde Ther is, which many a woful stounde Towardes othre berth aboute Withinne himself and noght withoute; For in his thoght he brenneth evere, Whan that he wot an other levere Or more vertuous than he, Which passeth him in his degre; Therof he takth his maladie: That vice is cleped hot Envie. Forthi, my Sone, if it be so Thou art or hast ben on of tho, As forto speke in loves cas, If evere yit thin herte was Sek of an other mannes hele? So god avance my querele, Mi fader, ye, a thousand sithe: Whanne I have sen an other blithe Of love, and hadde a goodly chiere, Ethna, which brenneth yer be yere, Was thanne noght so hot as I Of thilke Sor which prively Min hertes thoght withinne brenneth. The Schip which on the wawes renneth, And is forstormed and forblowe, Is noght more peined for a throwe Than I am thanne, whanne I se An other which that passeth me In that fortune of loves yifte. Bot, fader, this I telle in schrifte, That is nowher bot in o place; For who that lese or finde grace In other stede, it mai noght grieve: Bot this ye mai riht wel believe, Toward mi ladi that I serve, Thogh that I wiste forto sterve, Min herte is full of such sotie, That I myself mai noght chastie. Whan I the Court se of Cupide Aproche unto my ladi side Of hem that lusti ben and freisshe,- Thogh it availe hem noght a reisshe, Bot only that thei ben in speche,- My sorwe is thanne noght to seche: Bot whan thei rounen in hire Ere, Than groweth al my moste fere, And namly whan thei talen longe; My sorwes thanne be so stronge Of that I se hem wel at ese, I can noght telle my desese. Bot, Sire, as of my ladi selve, Thogh sche have wowers ten or twelve, For no mistrust I have of hire Me grieveth noght, for certes, Sire, I trowe, in al this world to seche, Nis womman that in dede and speche Woll betre avise hire what sche doth, Ne betre, forto seie a soth, Kepe hire honour ate alle tide, And yit get hire a thank beside. Bot natheles I am beknowe, That whanne I se at eny throwe, Or elles if I mai it hiere, That sche make eny man good chiere, Thogh I therof have noght to done, Mi thought wol entermette him sone. For thogh I be miselve strange, Envie makth myn herte change, That I am sorghfully bestad Of that I se an other glad With hire; bot of other alle, Of love what so mai befalle, Or that he faile or that he spede, Therof take I bot litel heede. Now have I seid, my fader, al As of this point in special, Als ferforthli as I have wist. Now axeth further what you list. Mi Sone, er I axe eny more, I thenke somdiel for thi lore Telle an ensample of this matiere Touchende Envie, as thou schalt hiere. Write in Civile this I finde: Thogh it be noght the houndes kinde To ete chaf, yit wol he werne An Oxe which comth to the berne, Therof to taken eny fode. And thus, who that it understode, It stant of love in many place: Who that is out of loves grace And mai hisselven noght availe, He wolde an other scholde faile; And if he may put eny lette, He doth al that he mai to lette. Wherof I finde, as thou schalt wite, To this pourpos a tale write. Ther ben of suche mo than twelve, That ben noght able as of hemselve To gete love, and for Envie Upon alle othre thei asprie; And for hem lacketh that thei wolde, Thei kepte that non other scholde Touchende of love his cause spede: Wherof a gret ensample I rede, Which unto this matiere acordeth, As Ovide in his bok recordeth, How Poliphemus whilom wroghte, Whan that he Galathee besoghte Of love, which he mai noght lacche. That made him forto waite and wacche Be alle weies how it ferde, Til ate laste he knew and herde How that an other hadde leve To love there as he mot leve, As forto speke of eny sped: So that he knew non other red, Bot forto wayten upon alle, Til he may se the chance falle That he hire love myhte grieve, Which he himself mai noght achieve. This Galathee, seith the Poete, Above alle othre was unmete Of beaute, that men thanne knewe, And hadde a lusti love and trewe, A Bachelor in his degree, Riht such an other as was sche, On whom sche hath hire herte set, So that it myhte noght be let For yifte ne for no beheste, That sche ne was al at his heste. This yonge knyght Acis was hote, Which hire ayeinward als so hote Al only loveth and nomo. So longe he waiteth to and fro, Til

ate laste he fond hem tuo, In prive place wher thei stode To speke and have here wordes goode. The place wher as he hem syh, It was under a banke nyh The grete See, and he above Stod and behield the lusti love Which ech of hem to other made With goodly chiere and wordes glade, That al his herte hath set afyre Of pure Envie: This Polipheme a Geant was; And whan he sih the sothe cas, How Galathee him hath forsake And Acis to hire love take, His herte mai it nocht forbere That he ne roreth lich a Bere; And as it were a wilde beste, The whom no reson mihte areste, He ran Ethna the hell aboute, Wher nevere yit the fyr was oute, Fulfild of sorghe and gret desese, That he syh Acis wel at ese. Til ate laste he him bethoghte, As he which al Envie soghte, And torneth to the banke ayein, Wher he with Galathee hath seyn Acis, whom that he thoghte grieve, Thogh he himself mai nocht relieve. This Geant with his ruide myht Part of the banke he schof doun riht, The which evene upon Acis fell, So that with fallinge of this hell This Poliphemus Acis slowh, Wherof sche made sorwe ynowh. And as sche fledde fro the londe, Neptunus tok hire into honde And kept hire in so sauf a place Fro Polipheme and his manace, That he with al his false Envie Ne mihte atteigne hir compaignie. This Galathee of whom I speke, That of hirself mai nocht be wreke, Withouten eny semblant feigned Sche hath hire loves deth compleigned, And with hire sorwe and with hire wo Sche hath the goddes moeved so, That thei of pite and of grace Have Acis in the same place, Ther he lai ded, into a welle Transformed, as the bokes telle, With freisshe stremes and with cliere, As he whilom with lusti chiere Was freissh his love forto qweme. And with this ruide Polipheme For his Envie and for his hate Thei were wrothe. And thus algate, Mi Sone, thou myht understonde, That if thou wolt in grace stonde With love, thou most leve Envie: And as thou wolt for thi partie Toward thi love stonde fre, So most thou soffre an other be, What so befallle upon the chauce: For it is an unwys vengeance, Which to non other man is lief, And is unto himselve grief. Mi fader, this ensample is good; Bot how so evere that it stod With Poliphemes love as tho, It schal nocht stonde with me so, To worchen eny felonie In love for no such Envie. Forthi if ther oght elles be, Now axeth forth, in what degre It is, and I me schal confesse With schrifte unto youre holinesse. Mi goode Sone, yit ther is A vice revers unto this, Which envious takth his gladnesse Of that he seth the hevinesse Of othre men: Of that an other hath a fall, He thenkth himself arist withal. Such is the gladschipe of Envie In worldes thing, and in partie Fulofte times ek also In loves cause it stant riht so. If thou, my Sone, hast joie had, Whan thou an other sihe unglad, Schrif the therof. I am beknowe unto you this. Of these lovers that loven streyte, And for that point which thei coveite Ben poursuiantz fro yeer to yere In loves Court, whan I may hiere How that thei clymbe upon the whel, And whan thei wene al schal be wel, Thei ben doun throwen ate laste, Thanne am I fedd of that thei faste, And lawhe of that I se hem loure; And thus of that thei brewe soure I drinke swete, and am wel esed Of that I wot thei ben desesed. Bot this which I you telle hiere Is only for my lady diere; That for non other that I knowe Me reccheth nocht who overthrowe, Ne who that stonde in love upriht: Bot be he squier, be he knyht, Which to my ladiward poursuieth, The more he lest of that he suieth, The mor me thenketh that I winne, And am the more glad withinne Of that I wot him sorwe endure. For evere upon such aventure It is a confort, as men sein, To him the which is wo besein To sen an other in his peine, So that thei bothe mai compleigne. Wher I miself mai nocht availe To sen an other man travaile, I am riht glad if he be let; And thogh I fare nocht the bet, His sorwe is to myn herte a game: Whan that I knowe it is the same Which to mi ladi stant enclined, And hath his love nocht termined, I am riht joifull in my thought. If such Envie grieveth oght, As I beknowe me coupable, Ye that be wys and resonable, Mi fader, telleth youre avis. Mi Sone, Envie into no pris Of such a forme, I understonde, Ne mihte be no resoun stonde For this Envie hath such a kinde, That he wole sette himself behinde To hindre with an othre wyht, And gladly lese his oghne riht To make an other lesen his. And forto knowe how it so is, A tale lich to this matiere I thenke telle, if thou wolt hiere, To schewe proprely the vice Of this Envie and the malice. Of Jupiter this finde I write, How whilom that he wolde wite Upon the pleigntes whiche he herde, Among the men how that it ferde, As of here wrong condicion To do justificacion: And for that cause doun he sente An Angel, which about wente, That he the sothe knowe mai. So it befell upon a dai This Angel, which him scholde enforme, Was clothed in a mannes forme, And overtok, I understonde, Tuo men that wenten over londe, Thurgh whiche he thoghte to asprie His cause, and goth in compaignie. This Angel with hise wordes wise Opposeth hem in sondri wise, Now lowde wordes and now softe, That mad hem to desputen ofte, And ech of hem his reson hadde. And thus with tales he hem ladde With good examinacioun,

Til he knew the condicioun, What men thei were bothe tuo; And sih wel ate laste tho, That on of hem was coveitous, And his fela was envious. And thus, whan he hath knowleching, Anon he feigneth departinge, And seide he mot algate wende. Bot herkne now what fell at ende: For thanne he made hem understonde That he was there of goddes sonde, And seide hem, for the kindeschipe That thei have don him felaschipe, He wole hem do som grace ayein, And bad that on of hem schal sein What thing him is lievest to crave, And he it schal of yifte have; And over that ek forth withal He seith that other have schal The double of that his felaw axeth; And thus to hem his grace he taxeth. The coveitous was wonder glad, And to that other man he bad And seith that he ferst axe scholde: For he supposeth that he wolde Make his axinge of worldes good; For thanne he knew wel how it stod, That he himself be double weyhte Schal after take, and thus be sleyhte, Be cause that he wolde winne, He bad his fela ferst beginne. This Envious, thogh it be late, Whan that he syh he mot algate Make his axinge ferst, he thoghte, If he worschipe or profit soghte, It schal be doubled to his fiere: That wolde he chese in no manere. Bot thanne he scheweth what he was Toward Envie, and in this cas Unto this Angel thus he seide And for his yifte this he preide, To make him blind of his on yhe, So that his fela nothing syhe. This word was noght so sone spoke, That his on yhe anon was loke, And his felawh forthwith also Was blind of bothe his yhen tuo. Tho was that other glad ynowh, That on wepte, and that other lowh, He sette his on yhe at no cost, Wherof that other two hath lost. Of thilke ensample which fell tho, Men tellen now fulofte so, The world empeireth comunly: And yit wot non the cause why; For it acordeth noght to kinde Min oghne harm to seche and finde Of that I schal my brother grieve; It myhte nevere wel achieve. What seist thou, Sone, of this folie? Mi fader, bot I scholde lie, Upon the point which ye have seid Yit was myn herte nevere leid, Bot in the wise as I you tolde. Bot overmore, if that ye wolde Oght elles to my schrifte seie Touchende Envie, I wolde preie. Mi Sone, that schal wel be do: Now herkne and ley thin Ere to. Touchende as of Envious brod I wot noght on of alle good; Bot natheles, suche as thei be, Yit is ther on, and that is he Which cleped in Detraccioun. And to conferme his accioun, He hath withholde Malebouche, Whos tunge neither pyl ne crouche Mai hyre, so that he pronounce A plein good word withoute frounce Awher behinde a mannes bak. For thogh he preise, he fint som lak, Which of his tale is ay the laste, That al the pris schal overcaste: And thogh ther be no cause why, Yit wole he jangle noght forthi, As he which hath the heraldie Of hem that usen forto lye. For as the Nettle which up renneth The freisshe rede Roses brenneth And makth hem fade and pale of hewe, Riht so this fals Envious hewe, In every place wher he duelleth, With false wordes whiche he telleth He torneth preisinge into blame And worschipe into worldes schame. Of such lesinge as he compasseth, Is non so good that he ne passeth Betwen his teeth and is bacbited, And thurgh his false tunge endited: Lich to the Scharnebudes kinde, Of whos nature this I finde, That in the hoteste of the dai, Whan comen is the merie Maii, He sprat his wynges and up he fleth: And under al aboute he seth The faire lusti floures springe, Bot therof hath he no likinge; Bot where he seth of eny beste The felthe, ther he makth his feste, And therupon he wole alyhte, Ther liketh him non other sihte. Riht so this janglerie Envious, Thogh he a man se vertuous And full of good condicioun, Therof makth he no menciou: Bot elles, be it noght so lyte, Wherof that he mai sette a wyte, Ther renneth he with open mouth, Behinde a man and makth it couth. Bot al the vertu which he can, That wole he hide of every man, And openly the vice telle, As he which of the Scole of helle Is tawht, and fostred with Envie Of household and of compaignie, Wher that he hath his propre office To sette on every man a vice. How so his mouth be comely, His word sit evermore awry And seith the worste that he may. And in this wise now a day In loves Court a man mai hiere Fulofte pleigne of this matiere, That many envious tale is stered, Wher that it mai noght ben ansuered; Bot yit fulofte it is believed, And many a worthi love is grieved Thurgh bacbitinge of fals Envie. If thou have mad such janglerie In loves Court, mi Sone, er this, Schrif thee therof. Bot wite ye how? Forthi my wordes ofte I haunte Behynden hem, so as I dar, Wherof my ladi may be war: I sai what evere comth to mowthe, And worse I wolde, if that I cowthe; For whanne I come unto hir speche, Al that I may enquere and seche Of such deceipte, I telle it al, And ay the werste in special. So fayn I wolde that sche wiste How litel thei ben forto triste, And what thei wolde and what thei mente, So as thei be of double entente:

3: MS Add - The Trentham Manuscript

John Gower: John Gower, medieval English poet in the tradition of courtly love and moral allegory, whose reputation once matched that of his contemporary and friend Geoffrey Chaucer, and who strongly influenced the writing of other poets of his day.

He was probably born into a prominent Yorkshire family which held properties in Kent, Yorkshire, Norfolk and Suffolk. It is thought that he practiced law in or around London. While in London, he became closely associated with the nobility of his day. He was apparently personally acquainted with Richard II: Later in life his allegiance switched to the future Henry IV, to whom later editions of the *Confessio Amantis* were dedicated. Much of this is based on circumstantial rather than documentary evidence, and the history of revisions of the *Confessio Amantis*, including the different dedications, is yet to be fully understood. When Chaucer was sent as a diplomat to Italy in 1372, Gower was one of the men to whom he gave power of attorney over his affairs in England. The two poets also paid one another compliments in their verse: Chaucer dedicated his *Troilus and Criseyde* in part to "moral Gower", and Gower reciprocated by placing a speech in praise of Chaucer in the mouth of Venus at the end of the *Confessio Amantis*. At some point during the early 1380s, he took up residence in rooms provided by the Priory of St Mary Overie now Southwark Cathedral. In 1386, while living here, he married, probably for the second time: In his last years, and possibly as early as 1386, he became blind. After his death in 1400, Gower was interred in an ostentatious tomb in the Priory church now Southwark Cathedral, which remains today. His primary mode is allegory, although he shies away from sustained abstractions in favour of the plain style of the raconteur. His earliest works were probably ballades in Anglo-Norman French, some of which may have later been included in his work the *Cinkante Ballades*. The first work which has survived is in the same language, however: Gower takes the side of the aristocracy, and appears to have admired the techniques Richard II used to suppress the revolt. His third work is the *Confessio Amantis*, a 30-line poem in octosyllabic English couplets, which makes use of the structure of a Christian confession presented allegorically as a confession of sins against Love as a narrative frame within which a multitude of individual tales are told. Like his previous works, the theme is very much morality, even where the stories themselves have a tendency to describe rather immoral behaviour. In the 15th century, he was generally regarded alongside Chaucer as the father of English poetry. Over the years, however, his reputation declined, largely on account of a perceived didacticism and dullness. During the 20th century he has received more recognition, notably by C. Lewis in *The Allegory of Love*. However, he has not obtained the same following or critical acceptance as other major poets of the period.

4: A Short Introduction to Confessio Amantis | Interesting Literature

John Gower Bio Whilst Chaucer may be the most remembered writer of this era, John Gower was also a noted poet and is known for three epic poems that were both moral and political comments on the times.

The roll within the estate may have led to him studying law in London. Mary Overies in Southwark , London in around His life before he began writing, is vague. It is an allegorical poem of some 30, lines, written in French about the virtues and the vices before meditating on the fall of man, his contemporaries and the effect of sin on the world. His writing is a search for the good in mankind, which he feels men destroy, in their seek for self gratification and for profit. Throughout this time, John Gower was a very close friend of Geoffrey Chaucer The relationship between the two men is intriguing. Where did they meet and who influenced who? Chaucer if you like illuminates the life of Gower for us. They must have been extremely close friends, family friends. Chaucer is younger by maybe fifteen years or so but their friendship appears to have been built upon one of literary respect. How did John Gower become poet laureate? As a result of this chance meeting, the King addressed his concerns that not enough literature was being written in English. Much was still in Anglo Norman or in Latin. If that was the case, then this is the point at which he probably became Poet Laureate, a position granted by the monarch and expected to write for important national occasions. Was he coerced to such an action, what exactly caused the switch of allegiance? There are so many unanswered questions regarding Gower. He was once revered as the most exceptional 14th century poet but over time his work began to be considered to be dull and a little too moralistic but fashions change and there is yet so much to learn about this man who was honoured in his day. Unravel the works of John Gower The University of Rochester is an excellent resource to learn about and understand the works of John Gower. John Gower died in , eight years after the death of his friend Chaucer and he is buried in the Priory he made his home, now Southwark Cathedral and above him, fittingly, is a stained glass window remembering his friend Geoffrey Chaucer. Chaucer window Southwark Cathedral.

5: Confessio Amantis - Wikipedia

John Gower (?) shooting the world (from a manuscript of his works ca.). Courtesy Wikimedia Commons.. John Gower (? - October) was an English poet, a contemporary of William Langland and a personal friend of Geoffrey Chaucer.

Textual history[edit] Composition of the work probably began circa , and the work was completed in The prologue of this first recension recounts that the work was commissioned by Richard II after a chance meeting with the royal barge on the River Thames; the epilogue dedicates the work to Richard and to Geoffrey Chaucer , as the "disciple and poete" of Venus. The subsequent history is complicated and not entirely certain. Much revision took place, some of it by Gower and some probably by individual scribes. What follows is the conventional history as formulated by Macaulay The true story is probably somewhat more complicated see e. According to Macaulay A third and final recension was published in , retaining the dedication to Henry. It is not certain why he chose to write his third long poem in English; the only reason Gower himself gives is that "fewe men endite In oure englyssh" prol. He retained instead the octosyllabic line that had previously been the standard form for English poetry, and wrote it in couplets, rather than in the stanzas he had employed in his previous works. Gower characterised his verse in the *Confessio* as the plain style. Lewis , who, though admitting that the work can be "prosaic" and "dull" in places, identifies a "sweetness and freshness" in the verse and praises its "memorable precision and weight" Lewis Not all assessments have been so positive: Samuels and Smith One group suggests a Kentish influence: The principal area for these spellings is W Essex and W Kent. Kentish, with a narrow belt from there into the South Midlands, including earlier London texts. Another group is definitely East Anglian: Chaucer uses i, y normally but e occasionally in rhyme. That the work was aimed at a similarly educated audience is clear from the inclusion of Latin epigraphs at the start of each major section. Structure and argument[edit] The *Confessio* is divided into a prologue and eight books, which are divided thematically. The narrative structure is overlaid on this in three levels: External matter[edit] The external matter comprises the prologue, which spills over briefly into the start of Book 1, and an epilogue at the end of Book 8. In the prologue he details at some length the numerous failings he identifies in the three estates government, church, and people of his time. Tens of thousands of lines later, the epilogue returns to these concerns, again touching on the matters Gower believes each estate needs most urgently to attend to. In this context, the plan of the work given in the prologue is one of the most-quoted passages of the poem: Bot for men sein, and soth it is, That who that al of wisdom writ It dulleth ofte a mannes wit To him that schal it aldai rede, For thilke cause, if that ye rede, I wolde go the middel weie And wryte a bok betwen the tweie, Somewhat of lust, somewhat of lore Narrative frame[edit] The frame story as such is easily summarised. The narrator of this section, conventionally referred to as Amans or the Lover, wanders through a forest in May, as medieval lovers typically do, and despairs at his lack of success. He invokes Venus and Cupid , who promptly appear and demand to know the reason for his sorrow. Upon being told that he is on the verge of dying from love, Venus insists that he be shriven, and summons her chaplain Genius to hear his confession. When at last Genius pronounces Amans absolved of all his sins against love, Venus cures him of his infatuation. This broadly follows the pattern of Christian confessions of the time. Genius leads Amans through the seven deadly sins , interpreting them in the context of the courtly love tradition. He explains the various aspects of each one with exempla, and requires Amans to detail any ways in which he has committed them. The design is that each book of the poem shall be devoted to one sin, and the first six books follow the traditional order for the first six sins: At this point, however, Gower breaks his form and digresses: Book 8 returns to the confession. According to the traditional system, the final sin should be lechery, but since this can hardly be considered a sin against Venus, the topic of the final book is narrowed to the single perversion of incest. Though this is one sin Amans is innocent of, Genius contrives to fill a book nonetheless by telling the longest and best-known story in the *Confessio*, namely Apollonius of Tyre VIII. List of subjects and tales in *Confessio Amantis* The treatment given to individual stories varies widely. The Apollonius is nearly 2, lines long, but at the other extreme, the distinction between tale and allusion is hard to define; for example, summaries of the story of Troilus and Criseide appear in three places II. It follows that it is hard to produce a

definite figure for the number of tales in the *Confessio*. Even excluding the very shortest, however, there are over individual stories Macaulay The source he relies on most is Ovid , whose *Metamorphoses* was ever a popular source of exempla; others include the Bible and various other classical and medieval writers, of whom Macaulay The best-known tales are those that have analogues in other English writers, since these are often studied for comparison. These include the Apollonius, which served as a source for the Shakespearean *Pericles* , and the tales shared with Chaucer, such as the tales of Constance II. Nonetheless, Gower, perhaps more than any poet of his period, has suffered through his close association with Chaucer, who as the preeminent maker of the English Middle Ages overshadows his peers in the same way that Shakespeare dominates the turn of the 17th century. And despite this apparent popularity, critical reactions to the work have often been unfavourable. In the fifteenth century, Gower and Chaucer were invariably regarded together as the founders of English poetry. Later generations have been equally unkind. The influential assessment of Puttenham By the 19th century, the *Confessio* was regarded by some as an established "monument of dulness and pedantry" quoted by Coffman Lewis, who has been quoted above admiring the style of the work, was unconvinced by its structure, describing the epilogue as "a long and unsuccessful coda" Lewis Gower has also been given his share of appreciation. Furnivall In some cases he is praised and damned at once; Jonson considers him dangerously attractive, and liable to damage young writers who might be tempted to imitate his style: And even the structure of his work has been declared perfect by some: Gower tells in the Prologue exactly what he is going to do. He does it well. It is worth doing. And he recapitulates in the Epilogue. It is hard to find works that show signs of direct influence: The story of the brazen head , here associated with Robert Grosseteste , were later associated with his disciple Roger Bacon. While not of immense importance as a source for later works, the *Confessio* is nonetheless significant in its own right as one of the earliest poems written in a form of English that is clearly recognizable as a direct precursor to the modern standard, and, above all, as one of the handful of works that established the foundations of literary prestige on which modern English literature is built.

6: John Gower Society

John Gower died in , eight years after the death of his friend Chaucer and he is buried in the Priory he made his home, now Southwark Cathedral and above him, fittingly, is a stained glass window remembering his friend Geoffrey Chaucer.

He was probably born into a family which held properties in Kent and Suffolk. In the prologue of the first recension of the *Confessio Amantis*, he tells how the king, chancing to meet him on the Thames probably circa , invited him aboard the royal barge, and that their conversation then resulted in a commission for the work that would become the *Confessio Amantis*. Carlson estimates the value of the two pipes as 3 to 4 pounds wholesale or 8 pounds retail. When Chaucer was sent as a diplomat to Italy in , Gower was one of the men to whom he gave power of attorney over his affairs in England. In his last years, and possibly as early as , he became blind. Macaulay provides much information and speculation about Gower. Some of his conclusions are inferences drawn from the trilingual writings of Gower. Where possible he draws upon legal records and other biographers. His earliest works were probably ballades in Anglo-Norman French , some of which may have later been included in his work the *Cinkante Ballades*. The first work which has survived is in the same language, however: Macaulay refers to this as "schoolboy plagiarism" [4]: There is "movement from the courtly tone of the *Cinkante Balades* to the moral and philosophical tone of the *Traitie*. Fisher translation states "that the three works were intended to present a systematic discourse upon the nature of man and society. This view may be subsumed under the three broad headings: It sums up the final twenty years of both his literary career and his literary achievement. According to Yeager "his final metered thoughts were in Latin, the language that Gower, like most of his contemporaries, associated with timeless authority. Candidates are *Cronica tripertita*, [8] [27]: In the 16th century, he was generally regarded alongside Chaucer as the father of English poetry. Lewis , [34] Fisher , [16] Yeager [35] and Peck Chaucer influence[edit] Chaucer used octosyllabic lines in *The House of Fame* but eschewed iambic rhythm. He "left it to Gower to invent the iambic tetrameter , and to later centuries of poets to solve the problems of its potential monotony; he himself merely polished the traditional Middle English short line. They influenced each other in several ways: They imported Italian models and learned "to count beats in such a way as to produce a regular number of syllables. After both poets turned from love poetry to more serious topics. Chaucer has omitted the higher ranks of the secular and clerical hierarchies. The language and the introduction of satire are the invention of Chaucer. Some commentators have interpreted these remarks to indicate a breach between the two poets. Fisher interprets them and along with the details of the *Tale* as a friendly competition between two poets.

7: John Gower : Read Poems by Poet John Gower

John Gower, who lived from to , was a medieval English poet and seminal figure of the Middle English verse tradition. He was also a good friend of Geoffrey Chaucer, author of The.

All the early writers insist on his good birth. This manor became the joint property of his two daughters after his death. The elder daughter, Katherine, died in . The younger, Joan, was in married to a second husband, Thomas Syward, pewterer and citizen of London, and husband and wife were then joint owners of the Kentwell manor. On 28 June they granted it to John Gower, a near kinsman, who has been, with every probability, identified with the poet. By a deed executed at Otford, Kent, on Thursday, 30 Sept. Henceforth the poet seems to have been closely associated with Kent. He wrote of the Kentish insurrection of , with every sign of personal knowledge. Nicholas at Feltwell, on condition that 40l. Confirmation of this arrangement was made on 24 Oct. Documents dated 3 Feb. In a John Gower rented the manors of Wygeburgh i. Wigborough , Essex, and Aldington, Kent. It is possible that this tenant was the poet. Professor Morley accepts the identification without hesitation. The probability is all the other way. The legends that represent Gower as educated at Oxford, and as entering the Inner Temple, have no historical basis. His works prove him to have been a man of wide reading, who probably travelled in France in early life, and in his later years he settled down as a well-to-do country gentleman, watching with some alarm the political and social movements of his time. He was known at court, but not apparently till well advanced in years. It is thus that he has gained for himself the reputation of a timid time-server, but the change of allegiance may well have been the result of conviction. In his old age the poet married. At the time he was residing in the priory of St. Mary Overies, Southwark, to which he had proved a great benefactor. His apartments seem to have been in what was afterwards known as Montague Close, between the church of St. Mary Overies and the river Rendle, Old Southwark, p. Mary Overies, by license, dated 25 Jan. In , after suffering much ill-health, he became blind. He was still residing in the priory of St. Mary Overies, Southwark, on 15 Aug. He bequeaths many legacies to the prior, sub-prior, canons, and servants of St. Mary Overies, and to the churches and hospitals of Southwark and the neighbourhood, including a leper hospital. He desires to be buried in the chapel of St. John the Baptist, in St. Mary Overies priory, and leaves to that chapel two silk dresses for the priests, a new missal, and a new chalice. His wife Agnes receives l. The will was proved at Lambeth by Agnes Gower on 24 Oct. John the Baptist, in the north aisle of the nave of St. Mary Overies, commonly called St. A stone tomb is still extant there. Beneath a three-arched canopy lies an effigy of the poet. A long, closely buttoned robe covers the whole body, including the feet, which rest upon a lion. The monument was repaired in , , and . The manuscript was discovered in the Cambridge University Library by Mr. It is a French poem, treating of vices and virtues, and teaching by a right path the way whereby a transgressor should return to a knowledge of his Creator. The poet describes the rebels under the names of animals, but the identification of the leaders is obvious, and in some places their names are given. He brings events down to the death of Wat Tyler. In the second book he insists on the need of pure religious faith. In the fifth book he shows the value of a virtuous and well-disciplined army, and deprecates the ignorant sensuality of the serf and the avarice of the merchant. The sixth book deals with the vices of the lawyers, and appeals directly to Richard II to select wise and honest councillors, and to avoid war, heavy taxation, and sensual indulgences. It is extant in two versions, mainly differing at the beginning and end. In the earlier version the poem opens with a dedication to Richard II, and Chaucer is complimented in the closing lines. The poem consists of a prologue and eight books. The prologue deals largely with the degradation of the clergy and of the people, which Gower reminds his readers it is in their own power to check. Gower represents a lover as appealing to Cupid and Venus to cure him of his sickness. Venus sends a confessor, Genius, to shrive him. The confessor arrives, and the dialogue between him and the lover occupies the rest of the poem. The confessor first asks the lover how he has used his five senses, and, in a number of stories chiefly derived from classical authors, warns him of the vices which the senses are prone to encourage. There are occasional digressions, as in the account of the rise of the mechanical arts in book iv. Gower adds to this interpolation many stories illustrating the duties of kingship, with unfriendly allusions in

the later version to Richard II. The sources of nearly all his stories have been traced. The latter, written in imitation of Boethius, are often notable for their bad prosody and loose grammar. Of the earlier version, there are at Oxford three in the Bodleian Library Laud. Three are in the British Museum Harl. One is in the library of the Society of Antiquaries MS. There are many other manuscripts of the poem in private hands cf. Two hybrid manuscripts are known. A copy in the Bodleian Library Bodl. Another manuscript at New College has the dedication to Henry, but includes the verses to Chaucer. The first printed edition was issued by Caxton in 1485. It follows the second version. Three copies are in the British Museum. A reprint of it is mentioned by Chalmers and Blore. No such edition is known. Another edition by Berthelette appeared in 1717 with further modernisations of spelling. A thoroughly trustworthy text is still required. An extract from the digression in book iv. Ellis has availed himself of the Society of Antiquaries MS. A very interesting manuscript volume, containing other poems by Gower, belongs to the Earl of Ellesmere. It was presented to Henry IV by the poet, and came into the possession of Lord Fairfax, who presented it to Sir Thomas Gower, an ancestor of its present owner, in 1633. The whole of this volume, from which extracts had been printed by Todd and Warton, was first printed, while it belonged to the Marquis of Stafford excluding the opening poem, for the Roxburghe Club in 1763. On 21 May 1399, when Chaucer went abroad on diplomatic service, he nominated John Gower and Richard Forrester his attorneys in his absence. In very few other instances do the poets cover the same ground. Brock, in *Originals and Analogues*, Chaucer Soc. *Originals and Analogues*, Chaucer Soc. In a literary sense, the two poets were under little, if any, obligations to each other. There is, however, good reason for supposing that Chaucer and Gower quarrelled late in life, and that the suppression of the panegyric was due to a personal disagreement. But the words are too colourless to admit of any inference as to the relations between the poets when they were written. Chaucer praises it, and advises Greene to persevere. Modern criticism has been unfavourable to Gower. It is marred by false quantities and awkward constructions; but its high moral tone, and its notices of contemporary society, give it an important place in historical literature. A poor imitation is in Royal MS. The notices in Leland, Bale, Pits and Tanner are worth little.

8: CATHOLIC ENCYCLOPEDIA: John Gower

John Gower's Poetic is a new study of Gower's complete poetry. Considered are Vox Clamantis, Mirour de l'Omme, Traitie pour les Amantz marietz, Cinkante Balades, Confessio Amantis, and 'To King Henry IV, In Praise of Peace'.

Poet; born between , probably in Kent; died October, . He was of gentle blood and well connected. He may have been a merchant in London , but this cannot be authoritatively affirmed. It seems certain from his writings that, even if trained to the profession of the law , he did not practise it. The latter statement was, as a matter of fact, subsequently withdrawn by Leland, but the revival of it by Fuller gave it a wide vogue and a long-continued persistence. The poet was undoubtedly wealthy, being an owner of landed property in the Counties of Norfolk, Suffolk, and Kent, and possibly also in Essex. That he was a man of some standing at court, as well as a writer of acknowledged eminence, may be inferred from his statement in the first version of his "Confessio Amantis", ll. That the poet and the clerk were one and the same person may, however, reasonably be doubted. Pour ce que je ne suy pas clers , and in the Prologus l. At all events we may safely conclude that he was not in full Holy orders , for in January, , when he was about seventy years of age, he married Agnes Groundolf, and it might be inferred from some passages in his works that she was not his first wife. At that time he was living in the priory of St. Mary Overy now St. Saviour , Southwark , to which he was a generous benefactor, and he continued to reside there after his marriage. About he became blind. He died in October, , and was buried in the chapel of St. John the Baptist in St. His tomb is still to be seen. His effigy lies under a canopy, with the head resting on a pillow formed of three folio volumes inscribed with the titles of his three best-known works, namely, the "Speculum Meditantis", the "Vox Clamantis", and the "Confessio Amantis. It is written in twelve-line stanzas of octosyllabic verse, with two sets of rhymes in each stanza arranged aab aab bba bba. It is divided into ten parts, treats of vices and virtues and of the different grades of society , and endeavors to print out the path by which a sinner may return to God and obtain pardon through the aid of Our Lord Jesus Christ and of His sweet mother, the glorious Virgin. It concludes with a life of Our Lady , into which is also naturally introduced an account of the principal events in the life of Christ. It was probably written about Cinquante, Fifty Balades" really contains fifty-two, or, if we count the two of the dedication, fifty-four. The first fifty-one deal in various ways with the passion of love ; the last of the series is in honour of the Blessed Virgin , with a general envoi. Each balade contains normally either twenty-eight or twenty-five lines of ten-syllable verse, divided into three stanzas of eight or seven lines respectively, with an envoi of four lines; but there are occasional deviations from this model. There are different rhyming schemes in the work. It is written in ten-syllable verse, and consists of eighteen balades, each balade containing three seven-line stanzas. The rhymes are arranged thus: There are also Latin marginal explanations of the different points discussed. Earl Gower , and by Dr. Edmund Stengel in All the French works were printed by G. The Latin works of Gower are the "Vox Clamantis", the "Cronica Tripertita", some eighteen shorter poems, the verses, and marginal and other summaries already mentioned or to be mentioned below, and probably a preface, found in several manuscripts , describing his three principal poems. The "Vox Clamantis" contains 10, lines of elegiac verse. It is in seven books, of which the first three have prologues, also in elegiacs. Prefixed to the whole there is a prose summary of each book. It deals with the rising of the peasants in ; the need of pure religious faith ; the vices of the clergy of every degree, of the merchants, of the lawyers, and of the common people; and the duties of a king. It calls on Richard II to select wise consellers, to avoid heavy and oppressive taxation, to abandon sensuality, to restore the laws and to banish crime. In the last book the poet shows the evils of vice and the necessity of repentance. It was probably begun in or and completed about The "Cronica Tripertita" is written in rhyming hexameters and is in three parts, containing lines, with Latin prose marginal summaries. It was probably written soon after the latter date. The "Vox Clamantis" and the "Cronica Tripertita", together with some of the minor Latin poems, were printed by the Roxburghe Club in ed. All the Latin poems were printed by G. The "Confessio Amantis" is in a prologue and eight books. It is written throughout in octosyllabic rhyming couplets, with Latin verses interspersed and a Latin marginal summary of the text. It contains altogether 33, English lines. It was begun probably between and , and finished in , and it

underwent two subsequent revisions about and In its plan, which was doubtless borrowed from the "Roman de la Rose", this work is a dialogue first between the poet, in the character of a lover, and Venus, and afterwards between the poet, in the character of a penitent, and Genius, whom Venus assigns to him as a confessor. In the conversation between the penitent and the confessor the seven deadly sins are discussed and illustrated by tales borrowed from Ovid, Josephus, Vincent de Beauvais, Stadius, the "Gesta Romanorum", the Bible, and other sources. In the eighth book, having described the duty of a king and prayed for England, the poet bids farewell to earthly love. The "Confessio Amantis" has come down to us in three classes of manuscripts. The principal deviations of the later from the earlier forms are the omissions 1 of the mention of Richard II in the prologue as the inspirer of the work, and 2 of complimentary references to Chaucer near the end of the eighth book. The reasons for these omissions are somewhat obscure. In the case of Chaucer the omission may have been due to a feeling on the part of Gower that the lines were irrelevant; but it is more likely to have been the result of a literary quarrel. It is dedicated to Henry IV and was probably written in It is followed by fifty-six lines of elegiac Latin verse. These manuscripts are to be found in various public and private libraries in London, Oxford, Cambridge, Glasgow, Lincoln, Dublin, Manchester, and elsewhere. It is to be noted that while Gower on several occasions freely censures the vices of the clergy of every rank, secular and regular, he expressly disassociates himself from all sympathy with the Lollards, and strongly denounces "lollardie" in his later writings. He lived and died in full communion with the Catholic Church. As the canons of criticism developed, it was inevitable that the minor poet should suffer from contrast with his great contemporary. Hence Gower has been generally relegated to an undeservedly inferior rank among poets. This may be regarded as the standard edition. Besides the editions already mentioned the following works may be consulted: Hall, ; Idem, Collectanea, ed. Hearne ; Idem, Itinerarium, ed. About this page APA citation. In The Catholic Encyclopedia. Robert Appleton Company, This article was transcribed for New Advent by Gerard Loiselle. Farley, Archbishop of New York. The editor of New Advent is Kevin Knight. My email address is webmaster at newadvent. Dedicated to the Immaculate Heart of Mary.

9: The Life of John Gower (c) [Biography]

A brief overview and summary of Confessio Amantis, John Gower's medieval poem The most famous English poem of the entire fourteenth century is Geoffrey Chaucer's The Canterbury Tales, a vast collection of stories borrowed from European medieval and classical sources.

Glasgow University Library , Dept. John Gower, poet and friend of Chaucer , was born around , into a prominent Yorkshire family which held properties in Kent, Yorkshire, Norfolk and Suffolk. Nothing is known of his education, though it has been speculated that he was trained in law. Gower himself held properties in Suffolk and Kent, where he seems to have resided until taking up residence in the priory of St. Mary Overies in Southwark, London, around Mirror of Man wr. Gower later latinized the title to Speculum Hominis, and later changed it to Speculum Meditantis to fit with the titles of his later works. Around , Gower began work on Vox Clamantis i. The Clamoring Voice , an essay in Latin elegiac verse. Like the Speculum Meditantis, it too treats of sinfulness, and criticizes the corruption of the society. British Library, Egerton MS. In , Gower began work on his most acclaimed work, Confessio Amantis i. Unlike his previous works, Gower wrote the Confessio in English at the request of Richard II who was concerned that so little was being written in English. It is a collection of tales and exempla treating of courtly love. The framework is that of a lover complaining first to Venus, and later in the work, confessing to her priest, Genius. Completed around , Confessio Amantis made an important contribution to courtly love literature in English. In return, Henry presented Gower with an ornamented collar. In , Gower married Agnes Groundolf, probably his second wife. By this time Gower was nearly blind, so the marriage may have been one of convenience. Soon afterwards, Gower composed a sequel to Vox Clamantis, the Cronica tripertita i. Old and blind, John Gower died in , leaving a considerable estate. He was buried in St. Mary Overies later St.

Women music culture an introduction Philanthropy the Dynamics of Change in East Southeast Asia Chemistry Ecology Health Syncretismes Et Heresies Dans Lorient Seljoukide Et Ottoman (xive-xviiiie Siecles (Collection Turcica, 9.) Waters and women, maidens, and might : the passage of royal authority in the Shahnama The First Book of Tenor Solos Part III (Book/CD) Materialism and allegory Apa/mla Guidelines (Quickstudy: Academic) Linux system administration books Polygon removal for hidden surfaces 16 Troubles of the Hair-Buyer General Your first Apple II program Preparing students to work Works by Roland Penrose Chapter 16 section 4 america moves toward war The Resting Place: page 178 Nitrogen and Fluorine The book of chuang tzhu Accounting principles weygandt New Queueing Network Approximations for Vaccination Clinics Studying the Batch Arrival, Batch Service Pro Military intelligence, 1870-1991 The case of Sosia versus Sosia. Redeeming fallen brokers Environmental education for sustainable development Hotel front office management FDA management and enforcement My unlikely journey to ultramarathon greatness Pt. 8A B. Household tables (5 v.) Contesting the Subject How To Successfully Flirt, Date Mate! Soil Chemistry, Part B Could a saturn moon harbor life Chapter 37: Jazz, blues, and improvisation Ccie collaboration quick reference by akhil behl The Christmas Clue Siege of Darkness (Forgotten Realms: The Legend of Drizzt, Book IX) The boy tramps, or, Across Canada Handbook of emotion regulation james gross Why IT vendors are so difficult Economic development in the Habsburg monarchy in the nineteenth century