

THE MIDDLE AGES IN LINEAGE OF ENGLISH POETRY. BY SIR ISRAEL GOLLANCZ. pdf

1: In the Middle: Guest Post by Samantha Seal: "On Chaucer, Jews, and Charles Muscatine"

The middle ages in the lineage of English poetry. [Israel Gollancz] Sir, Middle ages in the lineage of English poetry. London, G.G. Harrap & Company.

Guest Post by Samantha Seal: And that has been the question for a hundred and fifty years. He is English poetry incarnate, and only two, perhaps, of all his sons outshine his fame. And this filiation had space enough for critic and poet alike, for a fellowship of English blood albeit often contained in American embodiments. Lowes himself was an American of English extraction, the Midwestern son of a Presbyterian minister who had gone east to Harvard in 1911, and would remain there, the colossus of the English department, until his retirement in 1947. Perhaps for Lowes, to share the English blood of Chaucer was to redeem any regional distinction; certainly once at Harvard, Lowes was absorbed quickly into the multigenerational male genealogy of Chaucer Studies in Cambridge, Massachusetts. This is the history of Chaucer studies that I, a Jew, knew even before I learned it, that I intuited in all the ways that one intuits the privileges and exclusions of whiteness in the world. In America, Chaucer belonged to men with surnames that could have been called out at Concord or Lexington; in Britain, Chaucer was at the heart of an English identity inseparable from Anglo-Saxon ancestry. After 1947, a Jew could receive a degree in British literature from a British university, but he was still excluded from the larger story of that literature, from what G. K. Lewis felt very much on the fringe. Lewis had taken on a Jew as a junior fellow in medieval literature, yet no university would hire Hyman Theodore Silverstein. Perhaps this is common knowledge; perhaps I somehow missed the information that Charles Muscatine had been a Jew. Moreover, I had assumed that Jewish participation in Chaucer studies dated from the 1930s that institutional anti-Semitism had succeeded in keeping the gates barred until overthrown by force in a triumphant upheaval of tradition. In fact, to me, Muscatine was Chaucer tradition—and, apparently, a Jew. His parents, Samuel and Bertha Greenberg Muscatine, had each come to America as part of the last, great wave of Jewish immigration, before the Immigration Act of 1924 slammed shut the doors of the goldene medina to the six million men, women, and children who would no longer exist by the end of 1954. Charles was born in Brooklyn, but his father, Samuel, was born in Orsha, now a part of Belarus. This heritage made Charles Muscatine an immigrant to Chaucer. In the census, the child Charles claimed English as his primary language; his parents claimed Russian. His family moved to Trenton, New Jersey when he was still very young, and his father managed a department store there. And yet, despite all the limitations of language and class and Ivy League anti-Jewish quotas not fully repealed at Yale until 1955, Charles Samuel Muscatine matriculated into Yale in 1937. Talbot Donaldson joined the faculty. Muscatine paused his academic career to serve in the Navy for two years receiving a medal for his part in the D-Day landings at Omaha Beach, but had returned to his doctoral studies by 1941 when the English department hired the first Jewish professor in the humanities at Yale, Charles Feidelson. He lost his job for a few years when he refused to sign an anti-Communist loyalty oath, but Berkeley rehired him immediately after the courts invalidated such oaths. He retired in 1968 from Berkeley, and passed away in Oakland, California in 1978. For, while Feidelson and Ellman edited *The Modern Tradition* together, Muscatine cast his mind upon the medieval tradition, and upon the man who had come to embody English identity in all its exclusions. And Muscatine wrote a new genealogy for Chaucer, as well. John Livingston Lowes was the first Chaucerian with whom Muscatine disagreed, on the second page of the book. English is a linguistic convention, accessible through language study; it is a garment that one may put on and, potentially, take off, so as to pass through other climes. That Geoffrey Chaucer who had served English and American generations as the last bulwark for their bigotry became, for Charles Muscatine, son of Samuel and Bertha Mushkatin, yet another foreigner aping an English accent. And our own academic genealogies, as Chaucerians and medievalists, are far more varied and diverse than we remember. Jews and other underrepresented groups are not only a part of the study of Chaucer in the present; they are a part of the way we have studied Chaucer in the past. Muscatine is the first Jew to break into the record, to receive a Yale doctorate in the study of Chaucer. Yet before him, there was

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Silverstein, and before him Gollancz, and before him countless other men and women who read Chaucer not because they recognized him as their racial peer, but because they recognized something human, something of worth, in the comic, tragic lines of his Middle English verse. Those men and women are as much a part of our history as John Livingston Lowes and G. Chesterton; they are as much a part of the future we hope to create. Her first book is *Father Chaucer*: Indiana University Press, , 1. *With Original Poems* Edinburgh: Balfour, , Chesterton, *Chaucer* New York: Racial Representations, Cambridge: Cambridge University Press, , Houghton Mifflin Company, , Susanne Klingenstein, *Jews in the American Academy*, Syracuse University Press, The discussion of Jews as traitors to whiteness can be found in Eric L. Goldstein, *The Price of Whiteness: Jews, Race, and American Identity* Princeton: Princeton University Press, ,

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2: Catalog Record: Pearl: an English poem of the fourteenth century | Hathi Trust Digital Library

The Middle Ages in the Lineage of English Poetry by Israel Gollancz. The Middle Ages in the Lineage of English Poetry the Middle Ages with reference to English.

The original manuscript is known in academic circles as Cotton Nero A. However, the manuscript containing these poems was transcribed by a copyist and not by the original poet. Although nothing explicitly suggests that all four poems are by the same poet, comparative analysis of dialect, verse form, and diction have pointed towards single-authorship. He was a man of serious and devout mind, though not without humour; he had an interest in theology, and some knowledge of it, though an amateur knowledge perhaps, rather than a professional; he had Latin and French and was well enough read in French books, both romantic and instructive; but his home was in the West Midlands of England; so much his language shows, and his metre, and his scenery. Erkenwald, which some scholars argue bears stylistic similarities to Gawain. Thus, ascribing authorship to John Massey is still controversial and most critics consider the Gawain poet an unknown. Garrett, and W. Greene, were quick to point out the flaws in this assumption, and sought to establish a definitive allegorical reading of the poem. Besides the symbolic, on a sheer formal level, Pearl is almost astounding in its complexity, and generally recognized to be, in the words of one prominent scholar, "the most highly wrought and intricately constructed poem in Middle English" Bishop. It is composed of stanzas of 12 lines each with the rhyme scheme a b a b a b a b b c b c. Stanzas are grouped in sections of five except for XV, which has six, and each section is marked by a capital letter in the manuscript; within each section, the stanzas are tied together by the repetition of a key "link"-word, which is then echoed in the first line of the following section. The oft-praised "roundness" of the poem is thus emphasized, and the final link-word is repeated in the first line of the whole, forging a connection between the two ends of the poem and producing a structure that is itself circular. Alliteration is used frequently, but not consistently throughout the poem, and there are a number of other sophisticated poetic devices. Introduction Edit Sections I - IV stanzas 1- 20 The narrator, distraught at the loss of his Pearl, falls asleep in an "erber grene" - a green garden - and begins to dream. In his dream he is transported to an other-worldly garden; the divine is thus set in opposition to the terrestrial, a persistent thematic concern within the poem. Wandering by the side of a beautiful stream, he becomes convinced paradise is on the other shore. As he looks for a crossing, he sees a young maid whom he identifies as his Pearl. Dialogue Edit Sections V - VII stanzas 21 - 35 When he asks whether she is the pearl he has lost, she tells him he has lost nothing, that his pearl is merely a rose which has naturally withered. He wants to cross to her side, but she says it is not so easy, that he must resign himself to the will and mercy of God. He asks about her state. She tells him that the Lamb has taken her as His queen. He also objects that she was too young to merit such a high position through her works. Adopting a homiletic discourse, she recounts as proof the Parable of the Workers in the Vineyard. He objects to the idea that God rewards every man equally, regardless of his apparent due. She wears the Pearl of Great Price because she has been washed in the blood of the Lamb, and advises him to forsake all and buy this pearl. He asks to go there; she says that God forbids that, but he may see it by a special dispensation. They walk upstream, and he sees the city across the stream, which is described in a paraphrase of the Apocalypse. He also sees a procession of the blessed. Plunging into the river in his desperation to cross, he awakes from the dream back in the "erber" and resolves to fulfill the will of God.

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