The margins in the Iberian manuscripts of John Gower's "Confessio Amantis": language, authority and readership

Título: The margins in the Iberian manuscripts of John Gower's "Confessio Amantis": language, authority and readership

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Resumen: The pages of the Confessio Amantis display an interesting blend of English text and Latin commentary in which the Latin apparatus enhances the vernacular text forming a strongly interrelated entity. The Latin captions and the glosses in the Confessio appear in a remarkably regular way in the English manuscripts and the presentation of the elements in the pages follows, in general, a pre-established pattern of marginal and in-column annotations. However, the Iberian translations of the Confessio translated the Latin captions and skipped most of the marginal annotations, leaving behind an integral part of the work that probably came from Gower himself. In a work such as the Confessio Amantis, in which bilingualism is central to the text as planned by its author, the absence of all the Latin elements results in an important change in the textual dynamics of the poem. Why did they fail to cross the geographical borders in an era when Latin was lingua franca? What does their absence tell us about the origin of the translations and their intended readership?

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Descripción:
Peck’s essay, “John Gower: Reader, Editor, and Geometrician ‘for Engelondes sake,’” positively fizzes with the energy of big ideas. This is one of those essays where some of the action takes place in footnotes to support reader-response theories from Todorov to Bloom to Bleich that assert the Confessio “is essentially an exercise in the phenomenology of reading as cultural therapy” (18); or to argue Gower’s place as the “first humanist in English” (20). With these words, the young female protagonist of Gower’s “Humility and the Tale of Three Questions” in the Confessio Amantis convinces her father Petro to allow her to intercede for him with their rash king Alphonse, and she articulates the important thesis that a woman may achieve what a man may not. Urban, Malte. John Gower, Manuscripts, Readers, Contexts. Disputatio, DISPUT 13. Turnhout: Brepols, 2010. Noting their size, their posed hands suggestive of rhetorical authority, and their lavish dress, Driver argues that the manuscript is crafted for an elite female readership, specifically for Elizabeth Woodville. The Iberian connection to Gower’s poem is a new and exciting area in Gower studies; similarly, Bullón-Fernández and Driver both make an intriguing inquiry regarding Gower’s aristocratic women readers. What do powerful women see in Gower’s poem? They seem to see the relatable power of resourceful, royal women mirrored back at them. The next three essays are located in the section, “Rhetoric and Authority.” The margins in the Iberian manuscripts of John Gower’s “Confessio Amantis”: language, authority and readership. T Pérez Fernández, L Filardo Llamas, B Gastle, MM Gutiérrez Rodríguez, 3. 2012. The system can’t perform the operation now. Try again later. Show more.