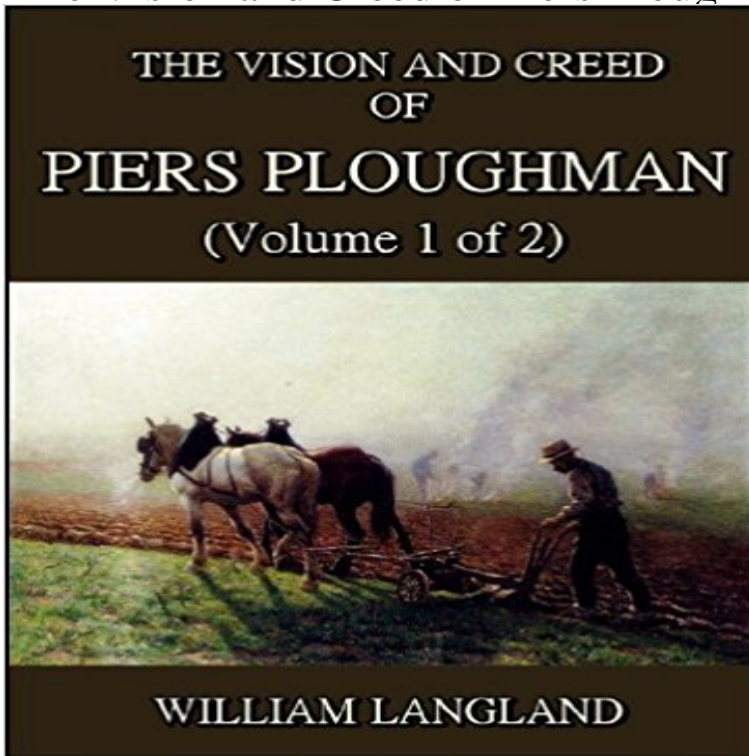


## The Vision and Creed of Piers Ploughman (Volume 1 of 2)



The vision of Piers Ploughman appears to have continued to enjoy a wide popularity down to the middle of the fifteenth century. We hear nothing of it from that period to the middle of the sixteenth, when it was printed by the reformers, and received with so much favour, that no less than three editions, or rather three impressions, are said to have been sold in the course of one year. Another edition was printed at the beginning of the reign of Queen Elizabeth; and it appears to have been much read in the latter part of the sixteenth century, and even at the beginning of the seventeenth. The name of Piers Ploughman is not uncommon in the political tracts of that period. The Poem of Piers Ploughman is peculiarly a national work. It is the most remarkable monument of the public spirit of our forefathers in the middle, or, as they are often termed, dark ages. It is a pure specimen of the English language at a period when it had sustained few of the corruptions which have disfigured it since we have had writers of Grammars; and in it we may study with advantage many of the difficulties of the language which these writers have misunderstood. It is, moreover, the finest example left of the kind of versification which was purely English, inasmuch as it had been the only one in use among our Anglo-Saxon progenitors, in common with the other people of the North. To many readers it will be perhaps necessary to explain that rhyming verse was not in use among the Anglo-Saxons. In place of rhyme, they had a system

of verse of which the characteristic was a very regular alliteration, so arranged that, in every couplet, there should be two principal words in the first line beginning with the same letter, which letter must also be the initial of the first word on which the stress of the voice falls in the second line. There has, as yet, been discovered no system of foot-measure in Anglo-Saxon verse, but the common metre consists apparently in having two rises and two falls of the voice in each line. These characteristics are accurately preserved in the verse of Piers Ploughman; and the measure appears to be the same, if we make allowance for the change of the slow and impressive pronunciation of the Anglo-Saxon for the quicker pronunciation of Middle English, which therefore required a greater number of syllables to fill up the same space of time.

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