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An Annotated Chaucer Bibliography 2006

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Studies in the Age of Chaucer, Volume 30, 2008, pp. 425-516 (Article)

Published by The New Chaucer Society

DOI: <https://doi.org/10.1353/sac.0.0034>

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This bibliography continues the bibliographies published since 1975 in previous volumes of *Studies in the Age of Chaucer*. Bibliographic information up to 1975 can be found in Eleanor P. Hammond, *Chaucer: A Bibliographic Manual* (1908; reprint, New York: Peter Smith, 1933); D. D. Griffith, *Bibliography of Chaucer, 1908–1953* (Seattle: University of Washington Press, 1955); William R. Crawford, *Bibliography of Chaucer, 1954–63* (Seattle: University of Washington Press, 1967); and Lorrayne Y. Baird, *Bibliography of Chaucer, 1964–1973* (Boston: G. K. Hall, 1977). See also Lorrayne Y. Baird-Lange and Hildegard Schnuttgen, *Bibliography of Chaucer, 1974–1985* (Hamden, Conn.: Shoe String Press, 1988); and Bege K. Bowers and Mark Allen, eds., *Annotated Chaucer Bibliography, 1986–1996* (Notre Dame, Ind.: University of Notre Dame Press, 2002).

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Classifications

Bibliographies, Reports, and Reference 1–6
Recordings and Films 7–10
Chaucer's Life 11–14
Facsimiles, Editions, and Translations 15–30
Manuscripts and Textual Studies 31–40
Sources, Analogues, and Literary Relations 41–54
Chaucer's Influence and Later Allusion 55–75
Style and Versification 76–78
Language and Word Studies 79–99
Background and General Criticism 100–155

The Canterbury Tales—General 156–70

CT—*The General Prologue* 171–72
CT—The Knight and His Tale 173–81
CT—The Miller and His Tale 182–88
CT—The Reeve and His Tale
CT—The Cook and His Tale 189–90
CT—The Man of Law and His Tale 191–94
CT—The Wife of Bath and Her Tale 195–209
CT—The Friar and His Tale 210
CT—The Summoner and His Tale 211–12
CT—The Clerk and His Tale 213–18
CT—The Merchant and His Tale 219
CT—The Squire and His Tale 220
CT—The Franklin and His Tale 221–24
CT—The Physician and His Tale 225
CT—The Pardoner and His Tale 226–27
CT—The Shipman and His Tale 228–29
CT—The Prioress and Her Tale 230–34
CT—*The Tale of Sir Thopas* 235–37
CT—*The Tale of Melibee* 238
CT—The Monk and His Tale
CT—The Nun's Priest and His Tale 239
CT—The Second Nun and Her Tale 240–41

STUDIES IN THE AGE OF CHAUCER

CT—The Canon's Yeoman and His Tale 242–43

CT—The Manciple and His Tale

CT—The Parson and His Tale 244–46

CT—*Chaucer's Retraction* 247

Anelida and Arcite

A Treatise on the Astrolabe 248

Boece 249

The Book of the Duchess 250–52

The Equatorie of the Planetis

The House of Fame 253–55

The Legend of Good Women 256–70

The Parliament of Fowls 271–72

The Romaunt of the Rose 273

Troilus and Criseyde 274–297

Lyrics and Short Poems 298–300

Adam Scriveyn

The Complaint of Chaucer to His Purse 301

Gentilesse

Chaucerian Apocrypha 302

Book Reviews 303–92

Abbreviations of Chaucer's Works

<i>ABC</i>	<i>An ABC</i>
<i>Adam</i>	<i>Adam Scriveyn</i>
<i>Anel</i>	<i>Anelida and Arcite</i>
<i>Astr</i>	<i>A Treatise on the Astrolabe</i>
<i>Bal Compl</i>	<i>A Balade of Complaint</i>
<i>BD</i>	<i>The Book of the Duchess</i>
<i>Bo</i>	<i>Boece</i>
<i>Buk</i>	<i>The Envoy to Bukton</i>
<i>CkT, CkP, Rv–CkL</i>	<i>The Cook's Tale, The Cook's Prologue, Reeve–Cook Link</i>
<i>ClT, ClP, Cl–MerL</i>	<i>The Clerk's Tale, The Clerk's Prologue, Clerk–Merchant Link</i>
<i>Compl d'Am</i>	<i>Complaynt d'Amours</i>
<i>CT</i>	<i>The Canterbury Tales</i>
<i>CYT, CYP</i>	<i>The Canon's Yeoman's Tale, The Canon's Yeoman's Prologue</i>
<i>Equat</i>	<i>The Equatorie of the Planetis</i>
<i>For</i>	<i>Fortune</i>
<i>Form Age</i>	<i>The Former Age</i>
<i>FranT, FranP</i>	<i>The Franklin's Tale, The Franklin's Prologue</i>
<i>FrT, FrP, Fr–SumL</i>	<i>The Friar's Tale, The Friar's Prologue, Friar–Summoner Link</i>
<i>Gent</i>	<i>Gentilesse</i>
<i>GP</i>	<i>The General Prologue</i>
<i>HF</i>	<i>The House of Fame</i>
<i>KnT, Kn–MilL</i>	<i>The Knight's Tale, Knight–Miller Link</i>
<i>Lady</i>	<i>A Complaint to His Lady</i>
<i>LGW, LGWP</i>	<i>The Legend of Good Women, The Legend of Good Women Prologue</i>
<i>ManT, ManP</i>	<i>The Manciple's Tale, The Manciple's Prologue</i>
<i>Mars</i>	<i>The Complaint of Mars</i>
<i>Mel, Mel–MkL</i>	<i>The Tale of Melibee, Melibee–Monk Link</i>
<i>MercB</i>	<i>Merciles Beaute</i>
<i>MerT, MerE–SqH</i>	<i>The Merchant's Tale, Merchant Endlink–Squire Headlink</i>

<i>MilT, MilP, Mil–RvL</i>	<i>The Miller's Tale, The Miller's Prologue, Miller–Reeve Link</i>
<i>MkT, MkP, Mk–NPL</i>	<i>The Monk's Tale, The Monk's Prologue, Monk–Nun's Priest Link</i>
<i>MLT, MLH, MLP, MLE</i>	<i>The Man of Law's Tale, Man of Law Headlink, The Man of Law's Prologue, Man of Law Endlink</i>
<i>NPT, NPP, NPE</i>	<i>The Nun's Priest's Tale, The Nun's Priest's Prologue, Nun's Priest's Endlink</i>
<i>PardT, PardP</i>	<i>The Pardoner's Tale, The Pardoner's Prologue</i>
<i>ParsT, ParsP</i>	<i>The Parson's Tale, The Parson's Prologue</i>
<i>PF</i>	<i>The Parliament of Fowls</i>
<i>PhyT, Phy–PardL</i>	<i>The Physician's Tale, Physician–Pardoner Link</i>
<i>Pity</i>	<i>The Complaint unto Pity</i>
<i>Prov</i>	<i>Proverbs</i>
<i>PrT, PrP, Pr–ThL</i>	<i>The Prioress's Tale, The Prioress's Prologue, Prioress–Thopas Link</i>
<i>Purse</i>	<i>The Complaint of Chaucer to His Purse</i>
<i>Ret</i>	<i>Chaucer's Retraction {Retraction}</i>
<i>Rom</i>	<i>The Romaunt of the Rose</i>
<i>Ros</i>	<i>To Rosemounde</i>
<i>RvT, RvP</i>	<i>The Reeve's Tale, The Reeve's Prologue</i>
<i>Scog</i>	<i>The Envoy to Scogan</i>
<i>ShT, Sb–PrL</i>	<i>The Shipman's Tale, Shipman–Prioress Link</i>
<i>SNT, SNP, SN–CYL</i>	<i>The Second Nun's Tale, The Second Nun's Prologue, Second Nun–Canon's Yeoman Link</i>
<i>SqT, SqH, Sq–FranL</i>	<i>The Squire's Tale, Squire Headlink, Squire–Franklin Link</i>
<i>Sted</i>	<i>Lak of Stedfastnesse</i>
<i>SumT, SumP</i>	<i>The Summoner's Tale, The Summoner's Prologue</i>
<i>TC</i>	<i>Troilus and Criseyde</i>
<i>Th, Th–MelL</i>	<i>The Tale of Sir Thopas, Sir Thopas–Melibee Link</i>
<i>Truth</i>	<i>Truth</i>
<i>Ven</i>	<i>The Complaint of Venus</i>

ABBREVIATIONS OF CHAUCER'S WORKS

WBT, WBP, WB–FrL

*The Wife of Bath's Tale, The Wife of Bath's
Prologue, Wife of Bath–Friar Link*

Wom Nob

Womanly Noblesse

Wom Unc

Against Women Unconstant

Periodical Abbreviations

<i>AdI</i>	<i>Annali d'Italianistica</i>
<i>Anglia</i>	<i>Anglia: Zeitschrift für Englische Philologie</i>
<i>Anglistik</i>	<i>Anglistik: Mitteilungen des Verbandes deutscher Anglisten</i>
<i>AnLM</i>	<i>Anuario de Letras Modernas</i>
<i>ANQ</i>	<i>ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews</i>
<i>Archiv</i>	<i>Archiv für das Studium der Neueren Sprachen und Literaturen</i>
<i>Atlantis</i>	<i>Atlantis: Revista de la Asociacion Española de Estudios Anglo-Norteamericanos</i>
<i>AUMLA</i>	<i>AUMLA: Journal of the Australasian Universities Language and Literature Association</i>
<i>BAM</i>	<i>Bulletin des Anglicistes Médiévistes</i>
<i>BJRL</i>	<i>Bulletin of the John Rylands University Library of Manchester</i>
<i>C&L</i>	<i>Christianity and Literature</i>
<i>CarmP</i>	<i>Carmina Philosophiae: Journal of the International Boethius Society</i>
<i>CE</i>	<i>College English</i>
<i>ChauR</i>	<i>Chaucer Review</i>
<i>CL</i>	<i>Comparative Literature (Eugene, Ore.)</i>
<i>Clio</i>	<i>CLIO: A Journal of Literature, History, and the Philosophy of History</i>
<i>CLS</i>	<i>Comparative Literature Studies</i>
<i>CML</i>	<i>Classical and Modern Literature: A Quarterly (Columbia, Mo.)</i>
<i>CollL</i>	<i>College Literature</i>
<i>Comitatus</i>	<i>Comitatus: A Journal of Medieval and Renaissance Studies</i>
<i>CRCL</i>	<i>Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée</i>
<i>DAI</i>	<i>Dissertation Abstracts International</i>
<i>DR</i>	<i>Dalhousie Review</i>
<i>ÉA</i>	<i>Études Anglaises: Grand-Bretagne, États-Unis</i>
<i>EHR</i>	<i>English Historical Review</i>
<i>EIC</i>	<i>Essays in Criticism: A Quarterly Journal of Literary Criticism</i>

STUDIES IN THE AGE OF CHAUCER

<i>ELH</i>	<i>ELH: English Literary History</i>
<i>ELN</i>	<i>English Language Notes</i>
<i>ELR</i>	<i>English Literary Renaissance</i>
<i>EMS</i>	<i>English Manuscript Studies, 1100–1700</i>
<i>Encomia</i>	<i>Encomia: Bibliographical Bulletin of the International Courtly Literature Society</i>
<i>English</i>	<i>English: The Journal of the English Association</i>
<i>Envoi</i>	<i>Envoi: A Review Journal of Medieval Literature</i>
<i>ES</i>	<i>English Studies</i>
<i>ESC</i>	<i>English Studies in Canada</i>
<i>Exemplaria</i>	<i>Exemplaria: A Journal of Theory in Medieval and Renaissance Studies</i>
<i>Expl</i>	<i>Explicator</i>
<i>Fabula</i>	<i>Fabula: Zeitschrift für Erzählforschung/Journal of Folktale Studies</i>
<i>FCS</i>	<i>Fifteenth-Century Studies</i>
<i>Florilegium</i>	<i>Florilegium: Carleton University Papers on Late Antiquity and the Middle Ages</i>
<i>FMLS</i>	<i>Forum for Modern Language Studies</i>
<i>Genre</i>	<i>Genre: Forms of Discourse and Culture</i>
<i>HLQ</i>	<i>Huntington Library Quarterly: Studies in English and American History and Literature (San Marino, Calif.)</i>
<i>Hortulus</i>	<i>Hortulus: The Online Graduate Journal of Medieval Studies <http://www.hortulus.net/></i>
<i>IJES</i>	<i>International Journal of English Studies</i>
<i>JAIS</i>	<i>Journal of Anglo-Italian Studies</i>
<i>JEBS</i>	<i>Journal of the Early Book Society</i>
<i>JEGP</i>	<i>Journal of English and Germanic Philology</i>
<i>JELL</i>	<i>Journal of English Language and Literature (Korea)</i>
<i>JEngL</i>	<i>Journal of English Linguistics</i>
<i>JGN</i>	<i>John Gower Newsletter</i>
<i>JHiP</i>	<i>Journal of Historical Pragmatics</i>
<i>JMEMSt</i>	<i>Journal of Medieval and Early Modern Studies</i>
<i>JML</i>	<i>Journal of Modern Literature</i>
<i>JMRS</i>	<i>Journal of Medieval and Renaissance Studies</i>
<i>JNT</i>	<i>Journal of Narrative Theory</i>
<i>JRMRA</i>	<i>Quidditas: Journal of the Rocky Mountain Medieval and Renaissance Association</i>

<i>L&LC</i>	<i>Literary and Linguistic Computing: Journal of the Association for Literary and Linguistic Computing</i>
<i>L&P</i>	<i>Literature and Psychology</i>
<i>L&T</i>	<i>Literature and Theology: An International Journal of Religion, Theory, and Culture</i>
<i>Lang&Lit</i>	<i>Language and Literature: Journal of the Poetics and Linguistics Association</i>
<i>Lang&S</i>	<i>Language and Style: An International Journal</i>
<i>LeedsSE</i>	<i>Leeds Studies in English</i>
<i>Library</i>	<i>The Library: The Transactions of the Bibliographical Society</i>
<i>MA</i>	<i>Le Moyen Age: Revue d'Histoire et de Philologie</i> (Brussels, Belgium)
<i>MÆ</i>	<i>Medium Ævum</i>
<i>M&H</i>	<i>Medievalia et Humanistica: Studies in Medieval and Renaissance Culture</i>
<i>Manuscripta</i>	<i>Manuscripta</i> (St. Louis, Mo.)
<i>Marginalia</i>	<i>Marginalia: The Journal of the Medieval Reading Group at the University of Cambridge</i> < http://www.marginalia.co.uk/journal/ >
<i>Mediaevalia</i>	<i>Mediaevalia: An Interdisciplinary Journal of Medieval Studies Worldwide</i>
<i>MedievalF</i>	<i>Medieval Forum</i> < http://www.sfsu.edu/~medieval/index.html >
<i>MedPers</i>	<i>Medieval Perspectives</i>
<i>MES</i>	<i>Medieval English Studies</i>
<i>MFF</i>	<i>Medieval Feminist Forum</i>
<i>MichA</i>	<i>Michigan Academician</i> (Ann Arbor, Mich.)
<i>MLQ</i>	<i>Modern Language Quarterly: A Journal of Literary History</i>
<i>MLR</i>	<i>The Modern Language Review</i>
<i>MP</i>	<i>Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature</i>
<i>N&Q</i>	<i>Notes and Queries</i>
<i>Neophil</i>	<i>Neophilologus</i> (Dordrecht, Netherlands)
<i>NLH</i>	<i>New Literary History: A Journal of Theory and Interpretation</i>
<i>NM</i>	<i>Neuphilologische Mitteilungen: Bulletin of the Modern Language Society</i>

STUDIES IN THE AGE OF CHAUCER

NML	<i>New Medieval Literatures</i>
NMS	<i>Nottingham Medieval Studies</i>
NOWELE	<i>NOWELE: North-Western European Language Evolution</i>
<i>Parergon</i>	<i>Parergon: Bulletin of the Australian and New Zealand Association for Medieval and Early Modern Studies</i>
PBA	<i>Proceedings of the British Academy</i>
PBSA	<i>Papers of the Bibliographical Society of America</i>
PLL	<i>Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature</i>
PMAM	<i>Publications of the Medieval Association of the Midwest</i>
PMLA	<i>Publications of the Modern Language Association of America</i>
<i>PoeticaT</i>	<i>Poetica: An International Journal of Linguistic Literary Studies</i>
PQ	<i>Philological Quarterly</i>
RCEI	<i>Revista Canaria de Estudios Ingleses</i>
<i>RenD</i>	<i>Renaissance Drama</i>
<i>RenQ</i>	<i>Renaissance Quarterly</i>
RES	<i>Review of English Studies</i>
RMRev	<i>Reading Medieval Reviews</i> < www.rdg.ac.uk/AcaDepts/In/Medieval/rmr.htm >
SAC	<i>Studies in the Age of Chaucer</i>
SAP	<i>Studia Anglica Posnaniensia: An International Review of English</i>
SAQ	<i>South Atlantic Quarterly</i>
SB	<i>Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia</i>
SCJ	<i>The Sixteenth-Century Journal: Journal of Early Modern Studies</i> (Kirksville, Mo.)
SEL	<i>SEL: Studies in English Literature, 1500–1900</i>
SELIM	<i>SELIM: Journal of the Spanish Society for Medieval English Language and Literature</i>
<i>ShakS</i>	<i>Shakespeare Studies</i>
<i>SIcon</i>	<i>Studies in Iconography</i>
<i>SiM</i>	<i>Studies in Medievalism</i>
SIMELL	<i>Studies in Medieval English Language and Literature</i>
SMART	<i>Studies in Medieval and Renaissance Teaching</i>
SN	<i>Studia Neophilologica: A Journal of Germanic and Romance Languages and Literatures</i>

PERIODICAL ABBREVIATIONS

<i>SoAR</i>	<i>South Atlantic Review</i>
<i>SP</i>	<i>Studies in Philology</i>
<i>Speculum</i>	<i>Speculum: A Journal of Medieval Studies</i>
<i>SSF</i>	<i>Studies in Short Fiction</i>
<i>SSr</i>	<i>Spenser Studies: A Renaissance Poetry Annual</i>
<i>TCBS</i>	<i>Transactions of the Cambridge Bibliographical Society</i>
<i>Text</i>	<i>Text: Transactions of the Society for Textual Scholarship</i>
<i>TLS</i>	<i>Times Literary Supplement</i> (London, England)
<i>TMR</i>	<i>The Medieval Review</i> < http://www.hti.umich.edu/t/tmr/ >
<i>Tr&Lit</i>	<i>Translation and Literature</i>
<i>TSLl</i>	<i>Texas Studies in Literature and Language</i>
<i>UTQ</i>	<i>University of Toronto Quarterly: A Canadian Journal of the Humanities</i> (Toronto, Canada)
<i>Viator</i>	<i>Viator: Medieval and Renaissance Studies</i>
<i>WS</i>	<i>Women's Studies: An Interdisciplinary Journal</i>
<i>YES</i>	<i>Yearbook of English Studies</i>
<i>YWES</i>	<i>Year's Work in English Studies</i>
<i>YLS</i>	<i>The Yearbook of Langland Studies</i>

Bibliographical Citations and Annotations

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10. Rogerson, Margaret. "Prime-time Drama: *Canterbury Tales* for the Small Screen." *SSEng* 32 (2006): 45–63. Surveys efforts to popularize *CT* through media (television, audio recordings, stage, and animation), commenting most extensively on the 2003 BBC television series.

See also nos. 77, 132, 168, 170.

Chaucer's Life

11. Cannon, Christopher. "The Lives of Geoffrey Chaucer." In Seth Lerer, ed. *The Yale Companion to Chaucer* (SAC 30 [2008], no. 131), pp. 31–54. Cannon observes parallels between the "forms of life Chaucer made in his poems" and "what can be reconstructed from his own life from the public record." Suggests that both the textual lives and Chau-

cer's biography derive "in part from social circumstances" that "made living unusually available to representation in texts."

12. Ormrod, W. M. "Who Was Alice Perrers?" *ChauR* 40 (2006): 219–29. Two documents in the National Archives (London) show that Alice Perrers was married to Janyn Perers, possibly an Italian, before becoming Edward III's mistress. These records hint that she was "a person of lower birth who made her fortune essentially through her own innate talent and ambition," thus disproving the hypothesis that she was an unmarried woman of genteel upbringing when she entered the household of Queen Philippa as a *domicella*.

13. Perry, Judy. "Katherine Roet's Swynfords: A Re-examination of Interfamily Relationships and Descent—Part 1 and Part 2." *Foundations: Newsletter of the Foundation for Medieval Genealogy* 1.2–3 (2003–4): 122–31 and 164–74. Perry documents the complex relationships among the Roets, Swynfords, Lancastrians, and Chaucer's family, rejecting speculation that Thomas Chaucer was the illegitimate son of John of Gaunt and commenting on the dowering of Elizabeth Chaucer at Barking Abbey. She examines various kinds of historical evidence, including heraldry.

14. Taggie, Benjamin F. "Chaucer in Spain: The Historical Context." In Benjamin F. Taggie, Richard W. Clement, and James E. Caraway, eds. *Spain and the Mediterranean*. Mediterranean Studies, no. 3. Kirksville, Mo.: Thomas Jefferson University Press, 1992, pp. 35–44. Same publication as *SAC* 29 (2007), no. 6, for which the bibliographical information was incomplete.

See also nos. 54, 247, 268.

Facsimiles, Editions, and Translations

15. Altmann, Barbara K., and R. Barton Palmer, trans. and eds. *An Anthology of Medieval Love Debate Poetry*. Gainesville: University Press of Florida, [2006]. xii, 397 pp. Translates into modern unrhymed pentameter the *LGWP-F* version and *LGW*, based on the *Riverside* edition, with a brief introduction and notes. Also translates works by Guillaume de Machaut (*Jugement dou roy de Bebaigne* and *Jugement dou roy de Navarre*), Christine de Pizan (*Debat de deux amans*), and Alain Chartier (*Livre des quatre dames*).

16. Barney, Stephen A., ed. *Geoffrey Chaucer: "Troilus and Criseyde,"*

with Facing-Page “*Il Filostrato*”: *Authoritative Texts*; “*The Testament of Cresseid*” by Robert Henryson, *Criticism*. Norton Critical Edition. New York: Norton, 2006. xxvii, 628 pp. Text of *TC* based on *Riverside* edition, with Boccaccio’s *Il Filostrato* on facing pages, in the English translation of Robert P. apRoberts and Anna Bruni Benson. Includes Henryson’s *Testament of Cresseid*, as edited by Robert L. Kindrick; ten reprinted interpretive essays; and a brief glossary and selective bibliography. Middle English texts include glosses in margins and notes at the bottom of the page.

17. Beidler, Peter G., ed. and trans. *The Canterbury Tales: Selected with Translations, Critical Introductions, and Notes*. New York: Bantam, 2006. xliii, 643 pp. Facing-page translation of selections from *CT*, based on the earlier version by A. Kent Hieatt and Constance Hieatt, augmented with expanded selections and apparatus. Selections include *GP*, *KnT*, *MilPT*, *RvPT*, *WBPT*, *MerPT*, *FranT*, *PardPT*, *SbT*, *PrPT*, and *NPT*. Apparatus includes a general introduction and a brief introduction (with selective notes) to the individual *Tales*.

18. Brinkman, Baba. *The Rap “Canterbury Tales.”* Illustrations by Erik Brinkman. Vancouver: Talonbooks, 2006. 362 pp. Facing-page adaptations of *KnT* (abridged), *MilT*, *PardT*, and *WBT*, with Middle English and lyrics designed for rap performance. The Middle English text is glossed, and each *Tale* is accompanied by a brief introduction to the plot. Brinkman’s introduction (pp. 9–52) compares features of Chaucer’s poetry with features of rap and hip-hop culture (“competitive, descriptive, rhyming narrative verse”); assesses the roles of rhyme and rhythm in cultural history; and describes the development of his rap versions of *CT*. For audio version, see no. 9.

19. Choi, Yejung, and Ji-Soo Chang. “‘Diverse folk diversely they seyde’: Korean Translations of *The Canterbury Tales*.” *Medieval and Early Modern English Studies* 12 (2004): 225–56 (in Korean, with English abstract). The authors critique several Korean translations of *CT* published since the early 1960s: those by J. Kim, B. Song, Dong-il Lee and Dong-choon Lee, and another attributed to J. Kim.

20. Cruz Cabanillas, Isabel de la. “*The Reeve’s Tale*: Traducción e imposibles.” *RAEL: Revista electrónica de lingüística aplicada* 3 (2004): 41–62. Explores difficulties of representing in Spanish translation the provincial Northern dialect of John and Aleyne of *RvT*.

21. Fisher, John H., and Mark Allen, eds. *The Complete Canterbury Tales of Geoffrey Chaucer*. Boston: Thomson Wadsworth, 2006. vii, 452

pp. 4 color plates. Revised edition of *CT*, based on Fisher's *Complete Poetry and Prose of Geoffrey Chaucer* (1977), with new on-page glosses and explanatory notes, plus bibliography (pp. 402–41). Includes lightly revised essays on Chaucer's life and language and a new introduction for each of the ten parts of the *Tales*. See also no. 331.

22. Galbraith, Steven K. "Spenser's First Folio: The Build-It-Yourself Edition." *SSt* 21 (2006): 21–49. Contrasts the absence of Spenser's portrait in the first folio edition of *The Faerie Queene* with sixteenth- and seventeenth-century Chaucer folios, which were printed throughout the sixteenth and seventeenth centuries.

23. Gillespie, Alexandra. *Print Culture and the Medieval Author: Chaucer, Lydgate, and Their Books, 1473–1557*. Oxford: Oxford University Press, 2006. xiii, 281 pp. Analyzing the impact of print on already-existing ideas of authorship, Gillespie argues that "the medieval author was a mechanism for ordering the new meanings of texts in print," even when the understanding of that author was a result, or "function," of interpretation of the author's texts. With its multiple narrators, *CT* exemplifies this function, for it illustrates how the concept of authority can both control and proliferate meaning. Chapter 3, "Assembling Chaucer's Texts in Print, 1517 to 1532," considers *TC* and *PF* along with 1526 and 1532 editions of Chaucer's works as examples of the "author function" within print culture. Also discusses *HF* and *Ret*.

24. Hagiwara, Fumiko, trans. "The Parliament of Fowls by Geoffrey Chaucer." *Hakuoh Women's Junior College Journal* 6.2 (1981): 19–41 (in Japanese). Translation of *PF*.

25. Kuskin, William, ed. *Caxton's Trace: Studies in the History of English Printing*. Notre Dame, Ind.: University of Notre Dame Press, 2006. xxvii, 394 pp. 28 b&w illus. Ten essays by various authors and an introduction by the editor, exploring the relationship of Caxton to early Continental printing and the influence of Caxton and his practice on English printing, ideas of authorship, editing, and language. Includes recurrent references to Chaucer, with sustained attention to editions of *CT*, *HF*, and *Gent*.

26. Reimer, Stephen R. "The Urry Chaucer and George Vertue." *ChauR* 41 (2006): 105–9. Proofs of George Vertue's prints held in the University of Southern California's Doheny Memorial Library provide firm evidence that Vertue executed all but one of the engravings in the 1721 edition of John Urry's *The Works of Geoffrey Chaucer* and that the engravings were based on Vertue's own drawings.

27. Robinson, Peter. "The *Canterbury Tales* and Other Medieval Texts." In Lou Burnard, Katherine O'Brien O'Keeffe, and John Unsworth, eds. *Electronic Textual Editing*. New York: MLA, 2006, pp. 74–91. Generates five general "propositions" about the nature and practice of electronic editing, explaining how the propositions developed from work of Robinson and others on *The Canterbury Tales Project* and indicating the applicability of the propositions to the construction of "e-texts" generally.

28. Seya, Yukio, trans. *The Romaunt of the Rose*. Tokyo: Nan'un-do, 2001 (in Japanese). 262 pp. Translation of *Rom*.

29. Shiomi, Tomoyuki. "Edward Burne-Jones and Geoffrey Chaucer." *The School of Human Studies, the School of Literature* (Taisho University) 85 (2000): 241–64 (in Japanese). Discusses Edward Burne-Jones's illustrations for the Kelmscott Chaucer.

30. Thomas, Paul, ed., with Bárbara Bordalejo and Orietta Da Rold and contributions by Daniel W. Mosser and Peter Robinson. *The Nun's Priest's Tale on CD-ROM. The Canterbury Tales Project*. Birmingham, UK: Scholarly Digital Editions, 2006. 1 CD-ROM. Includes interlinked images and transcriptions of all fifty-five pre-1500 versions of *NPT*, with complete collations (linked to variant maps), commentaries on family relationships of the versions, and stemmatic commentary on key readings. The search engine enables comparisons by spelling, word, line, witness, and complex combinations. Includes full descriptions of all witnesses and scribes (by Mosser), fully lemmatized databases of all spellings and words, and a bibliography. The editor's introduction comments on scribal variation and the utility of multispectral imaging for manuscript study.

See also nos. 9, 32, 121, 132, 253, 254, 266, 267, 273.

Manuscripts and Textual Studies

31. Blake, Norman, and Jacob Thaisen. "Spelling's Significance for Textual Studies." Special issue, *Nordic Journal of English Studies* 3.1 (2004): 93–107. Evaluating two *CT* manuscripts—Christ Church, Oxford, MS 152 (single exemplar) and British Library MS Harley 7334 (two exemplars)—the authors contend that analysis of spelling can be used to determine changes in exemplars in textual study. Because scribal

spelling habits are not uniform, evidence from spelling must be used in conjunction with other codicological evidence.

32. Boffey, Julia, and A. S. G. Edwards. "Manuscripts and Audience." In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 34–50. The essay describes the "complex exercises in historical reconstruction" essential to bridge the distance between modern readers and Chaucer and his contemporary audience. Discusses Chaucer's literary production, his revisions, and scribal adaptations as evident in surviving manuscripts and references within the works themselves, contrasting modern presentations of Chaucer's works with the medieval perception of *CT* as unfinished and open-ended.

33. Livingston, Michael. "A Sixth Hand in Cambridge, Trinity College, MS R.3.19." *JEBS* 8 (2005): 229–37. Identifies characteristics of a sixth scribe (Scribe F) of MS R.3.19, copyist of the "whole of fol. 42, recto and verso."

34. Mooney, Linne R. "Chaucer's Scribe." *Speculum* 81 (2006): 97–138. Mooney surveys the manuscripts and life records of Adam Pinkhurst, identified as the scribe addressed in Chaucer's *Adam* and as the scribe of the Hengwrt and Ellesmere manuscripts, among others. Includes a chronology of manuscripts Pinkhurst is known to have copied, an outline of his career, and an appendix with detailed analysis of Pinkhurst's hand, including ten reproductions sampling his work.

35. Morrison, Stephen. "Scribes as Authors: Substantive Variation in Some Late Middle English Manuscripts." In Colette Stévanovitch, ed. *Marges/Seuils: Le liminal dans la littérature médiévale anglaise* (SAC 30 [2008], no. 148), pp. 61–80. Morrison examines textual transmission before print, referring to Chaucer as evidence of authors' concerns about deficient scribal copying.

36. ———. "What's in a Margin? Some Observations on the Function and Content of Margins in Medieval Literary Manuscripts." In Colette Stévanovitch, ed. *Marges/Seuils: Le liminal dans la littérature médiévale anglaise* (SAC 30 [2008], no. 148), pp. 97–106. Studies the contents, significance, and function of medieval manuscripts, commenting briefly on *WBP*.

37. Mosser, Daniel W. "The Scribe(s) of British Library MSS Egerton 2864 and Additional 5140: To 'Lump' or 'Split'?" *JEBS* 8 (2005): 215–28. A combination of linguistic and paleographical evidence suggests a single scribe for Egerton 2864, who differs from the scribes of Additional 5140. Mosser documents his article with illustrations.

38. Robertson, Mary. "The Name of the Scribe: Solving a Mystery Behind the Huntington's *Canterbury Tales*." *Huntington Frontiers* 2.1 (2006): 2–4. Announces Linne R. Mooney's identification of Adam Pinkhurst as the scribe of the Ellesmere manuscript of *CT*, held at the Huntington Library.

39. Scattergood, John. *Manuscripts and Ghosts: Essays on the Transmission of Medieval and Early Renaissance Literature*. Dublin: Four Courts Press, 2006. 320 pp. Reprints fifteen previously published essays by Scattergood, plus a sixteenth, original essay, "The Copying of Medieval and Early Renaissance Manuscripts" (pp. 21–82). The latter—which discusses the habits and status of medieval scribes, early printers, and attitudes among these conveyors of literature—comments on Chaucer and his transmission. Among the reprinted essays is Scattergood's "The Jongleur, the Copyist, and the Printer: The Tradition of Chaucer's *Wordes unto Adam, His Own Scriveyn*" (*SAC* 14 [1992], no. 274).

40. Timmerman, Anke. "New Perspectives on 'The Chaucer Ascription in Trinity College, Dublin MS D.2.8.'" *Ambix* 53 (2006): 161–65. Trinity College, Dublin, MS 389 (formerly D.2.8) includes three alchemical texts that are Chaucerian apocrypha. Timmerman corrects Gareth W. Dunleavy's 1965 discussion of this manuscript.

See also nos. 27, 30, 58, 92, 206, 248, 258, 266, 273.

Sources, Analogues, and Literary Relations

41. Beidler, Peter G. "New Terminology for Sources and Analogues: Or, Let's Forget the Lost French Source for *The Miller's Tale*." *SAC* 28 (2006): 225–30. Beidler proposes a refined taxonomy of terms to designate the relationships between a work and its sources (*bard source*, *soft source*, *hard analogue*, *soft analogue*, and *lost source*) and argues that—for lack of evidence—criticism should dispense with the notion of a lost French source for *MilT*.

42. Bradbury, Nancy Mason. "Proverb Tradition as a Soft Source for the *Canterbury Tales*." *SAC* 28 (2006): 237–42. Bradbury addresses Chaucer's uses of proverbs as a "crucial" form of "quoting behavior"—a form of "soft source" important to Chaucer's art and its reception in manuscripts and early editions. Draws examples from *KnT* and refers to uses of proverbs in other *Tales*.

43. Caie, Graham D. "Lay Literacy and the Medieval Bible." *Special*

issue, *Nordic Journal of English Studies* 3.1 (2004): 125–44. Caie describes how lay people gained access to the Bible in the late Middle Ages through sermons, compendia, and florilegia. Explores how Chaucer characterizes speakers through their uses of the Bible in *CT* (e.g., quotation, misquotation, selection, allusion), concentrating on the Wife of Bath and glosses to *WBP*.

44. Collette, Carolyn P. “Reading Chaucer Through Philippe de Mézières: Alchemy, the Individual, and the Good Society.” In Christoph Huber and Henrike Lähnemann, eds. *Courtly Literature and Clerical Culture/Höfische Literatur und Klerikerkultur/Littérature courtoise et culture cléricale. Selected Papers from the Tenth Triennial Congress of the International Courtly Literature Society, Universität Tübingen, Deutschland, 28 Juli–3 August 2001*. Tübingen: Attempto, 2002, pp. 177–94. Collette reads the end of *CT* against Philippe de Mézières’ *Songe du vieil pelerin*, indicating Chaucer’s connections with contemporary Anglo-French literature and exploring the relations between politics and morality in four *Tales*: alchemy as a trope in *SNT* and *CYT*; speech in *ManT*; and critique of aristocratic excess in *ParsT*.

45. Diamond, Arlyn. “Colloquium: The Afterlife of Origins. Introduction.” *SAC* 28 (2006): 217–20. Cites Chaucer’s self-awareness in attention to his sources, comments on the role of “source study” in Chaucer criticism, and introduces eight brief essays first presented at the 2004 congress of The New Chaucer Society in Glasgow. See nos. 41, 42, 46, 50, 215, 216, 225, and 243.

46. Evans, Ruth. “The Afterword of Origins: A Response.” *SAC* 28 (2006): 263–70. Considers the implications of source study and its revitalization in response to recent theory, raising questions about its (possibly irreconcilable) relationships with intertextuality, “genetic criticism,” invention, translation, and electronic research. Responds to *SAC* 30 (2008), nos. 41, 42, 50, 215, 216, 225, and 243.

47. Gutierrez Arranz, José María. “‘I wolde hyt here write’: Mythologically Speaking About Chaucer.” In Juan Camilo Conde Silvestre and Ma Nila Vázquez González, eds. *Medieval English Literary and Cultural Studies (SAC 30 [2008], no. 110)*, pp. 71–80. Discusses the uses and functions of classical myth in Chaucer’s works from a double perspective: Chaucer’s knowledge of the different stories and his creative adaptations of this material.

48. Heffernan, Carol F. “Two ‘English *Fabliaux*’: Chaucer’s ‘Merchant’s Tale’ and ‘Shipman’s Tale’ and Italian *Novelle*.” *Neophil* 90

(2006): 333–49. Heffernan discusses the nature, origins, and development of Italian *novelle*; Boccaccio's innovations with the form; and the likelihood that Chaucer had direct knowledge of *The Decameron*. Argues that the influence of Italian *novelle* generally, and of *The Decameron* specifically, on *MerT* and *SbT* has been underestimated.

49. Mann, Jill. "'He Knew Nat Catoun': Medieval School-Texts and Middle English Literature." In Jill Mann and Maura Nolan, eds. *The Text in the Community: Essays on Medieval Works, Manuscripts, Authors, and Readers*. Notre Dame, Ind.: University of Notre Dame Press, 2006, pp. 41–74. Mann describes the composition and influence of the *Liber Catonis*, a composite of six Latin texts that served as a school-text in medieval education, and considers it in light of other medieval school-texts. Identifies places where works that constitute the *Liber Catonis* are echoed in *CT* and in Langland's *Piers Plowman*.

50. McCormick, Betsy. "A Feel for the Game: Bourdieu, Source Study, and the *Legend*." *SAC* 28 (2006): 257–61. Uses game theory and Pierre Bourdieu's theory of "radical contextualization" to encourage more deeply engaged source-in-context analysis of *LGW*.

51. Simpson, James. "Chaucer as a European Writer." In Seth Lerer, ed. *The Yale Companion to Chaucer* (*SAC* 30 [2008], no. 131), pp. 55–86. Simpson explores Chaucer's absorption of and reactions to Continental influences (Latin, French, and Italian), emphasizing the recurrent influence of Ovid as a source and a model. *BD* is a poem of deference to Gaunt and to French tradition; *HF* and *PF* are "manifesto" poems in response to Dante. *TC* and *KnT* are darker versions of Boccaccio, more attentive than Boccaccio to suffering. *LGW* is a work of pretended compliment to Cupid (and Richard II?); and in *CT* Chaucer makes himself a "modern Ovid" by questioning literary and political structures.

52. Smith, D. Vance. "Chaucer as an English Writer." In Seth Lerer, ed. *The Yale Companion to Chaucer* (*SAC* 30 [2008], no. 131), pp. 87–121. Smith traces various threads of Chaucer's relationships with English poetic tradition: *GP* and Langland's *Piers Plowman*; *Th* and native romance; echoes of *Sir Orfeo*; alliterative verse in Chaucer; and the complex concerns of native tradition, interrelations, incest, and mercantilism in *MLPT*.

53. Sobecki, Sebastian. "'And to the herte she hireselven smot': The *Loveris Maladye* and the Legitimate Suicides of Chaucer's and Gower's Exemplary Lovers." *Mediaevalia* 25 (2003): 107–21. Victims of lovesickness, lovers who commit suicide in Chaucer and Gower do so by stab-

bing themselves in the heart, an action not found in their sources. Nor is there medical precedent for regarding the heart as the central organ of the circulatory system. Love melancholy and love mania were regarded as serious medical conditions that helped to legitimate suicide within the courtly tradition. Sobecki draws examples from *HF*, *KnT*, *LGW*, and *Confessio Amantis*.

54. Yeager, R. F. "Books and Authority." In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 51–67. Yeager summarizes Chaucer's education and career for the purpose of identifying the books, languages, and classical and vernacular literatures with which Chaucer was clearly acquainted. Discusses Chaucer's strategies for keeping literary authority at "stave's length" through a narrative persona and the dream vision and his techniques for "asserting a claim upon it" in his most mature works.

See also nos. 15, 60, 62, 121, 125, 149, 162, 166, 176, 183, 195, 199, 200, 202, 205, 206, 210, 215–18, 225, 230, 235, 243, 251, 252, 255, 256, 261, 265, 270, 274, 276, 278, 279, 284, 286, 291, 292, 300.

Chaucer's Influence and Later Allusion

55. Anderson, Judith H. "Allegory, Irony, Despair: Chaucer's *Pardoner's* and *Franklin's Tales* and Spenser's *Faerie Queene*, Books I and III." In Zachary Lesser and Benedict S. Robinson, eds. *Textual Conversations in the Renaissance: Ethics, Authors, Technologies*. Aldershot, Hampshire; and Burlington, Vt.: Ashgate, 2006, pp. 71–89. Explores intertextual relations between Spenser's *Faerie Queene* and Chaucer's *PardPT* and *FranT*. Archimago and Despair from Spenser's Book 1 gain dimension in light of the Pardoner and the Old Man of *PardT*; in Book 3, Spenser explores the "emotional plight" of Chaucer's Dorigen by dividing it into several parts.

56. Apstein, Barbara. "Chaucer, Virginia Woolf, and *Between the Acts*." *Woolf Studies Annual* 2 (1996): 117–33. Woolf deleted a description of Chaucer and one of the Pointz Hall library when revising materials for *Between the Acts*, reflecting her growing belief that books were no longer the center of culture in 1939–40. Traces references and allusions to Chaucer in Woolf's writings, published and unpublished.

57. Bawcutt, Priscilla. "Writing About Love in Late Medieval Scotland." In Helen Cooney, ed. *Writings on Love in the English Middle Ages*

(SAC 30 [2008], no. 111), pp. 179–96. Bawcutt surveys love poetry of medieval Scotland in various genres, emphasizing the variety of tones and exploring the importance of Chaucer's influence.

58. ———, and Janet Hadley Williams, eds. *A Companion to Medieval Scottish Poetry*. Woodbridge, Suffolk; and Rochester, N.Y.: D. S. Brewer, 2006. [x], 229 pp. Thirteen essays by various authors and an introduction by the editors. Topics include studies of individual poets and poems (Henryson, Dunbar, Douglas, Lyndsay, Richard Holland's *Buke of Howlat*, Gilbert Hay's *Buik of King Alexander the Conqueror*); the Selden manuscript (including works by Chaucer); historical writing; romance; and literary contexts. Includes a "Guide to Further Reading," an index of manuscript references, and a general index. References to Chaucer recur throughout, addressing his influence on individual works and on broader traditions.

59. Behrens, Katharina. "'Go Litel Boke'—To London: Bürgerliche Chaucer-Rezeption im 15. Jahrhundert." *Anglia* 124 (2006): 591–604. Behrens investigates the problems of authorship surrounding the dedicatory poem "Go litel boke, go litel tregedie" addressed to the four wardens of the mercer guild: John Olney, Geoffrey Feldyng, Geoffrey Boleyn, and John Burton. Alluding to *TC*, the poem concludes the version of the statute of 1442 governing the administration of a poorhouse endowed by Lord Mayor Richard Whittington in 1421. Considers a number of contemporary poets (e.g., Lydgate, Hoccleve) and scribes (e.g., Pinkhurst, Rumbold), providing no definitive solution.

60. Besserman, Lawrence. "Chaucer and Dickens Use Luke 23.34." *ChauR* 41 (2006): 99–104. Given his interest in Chaucer and his ownership of a copy of *TC*, Dickens's "comic literary use of the motif of 'Christ-forgives-his-killers'" may be an echo of Chaucer's use of the motif, which is based on Luke 23.34, in *TC* 3.1577.

61. Cooper, Helen. *Shakespeare and the Middle Ages: Inaugural Lecture Delivered at the University of Cambridge, 29 April 2005*. Cambridge: Cambridge University Press, 2006. 38 pp. Explores the continuities of the Middle Ages and Renaissance, emphasizing the inventiveness of the Middle Ages and the rootedness of the Renaissance in medieval traditions, focusing on drama and on Shakespeare in particular. Recurrent references to Chaucer, especially Shakespeare's dependence on him.

62. Dimmick, Jeremy. "Gower, Chaucer, and the Art of Repentance in Robert Greene's *Vision*." *RES* 57 (2006): 456–73. Greene uses Chaucer and Gower to represent licentious comedy and moral literature, re-

spectively. In manipulating the debate between the medieval authors, Greene displays subtle awareness not only of his own literary persona but also of the authorial self-projections of Gower and Chaucer.

63. Faulkner, Peter. "The Story of Alcestis in William Morris and Ted Hughes." *Journal of William Morris Studies* 16.2–3 (2005): 56–79. Discussion of the Alcestis account in Morris's *Earthly Paradise* and in Ted Hughes's adaptation of Euripides's *Alcestis*, including comments on the influence of Chaucer's *LGWP* on Morris.

64. Kim, Myungsook. "Crossing the Boundaries Between Renaissance Literature and Linguistics: A Review of Chaucerism." *Medieval and Early Modern English Studies* 12 (2004): 67–84 (in Korean, with English abstract). Contrasts the "Chaucerism" of John Cheke and Edmund Spenser with the inkhorn habit of borrowing Latinate terms practiced by other Renaissance English writers.

65. Krier, Theresa. "Time Lords: Rhythm and Interval in Spenser's Stanzaic Narrative." *SSt* 21 (2006): 1–19. Krier notes the influence of early Chaucer works upon Spenser. Chaucer's early dream visions influenced Spenser and provide an example of linking plot to daily activity.

66. Lines, Candace. "The Erotic Politics of Grief in Surrey's 'So crewell prison.'" *SEL* 46 (2006): 1–26. Lines argues that the idealized chivalric homosocial bonding in Surrey's poem was influenced by *KnT*. Eulogizing the Duke of Richmond in this way critiques the debased version of political bonds in the court of Henry VIII.

67. Miralles Pérez, Antonio J. "Fading Knights and Thriving Men-at-Arms in Chaucer and Conan Doyle." In Juan Camilo Conde Silvestre and Ma Nila Vázquez González, eds. *Medieval English Literary and Cultural Studies* (SAC 30 [2008], no. 110), pp. 205–22. Conan Doyle's portrayals of knights from the Hundred Years' War in *The White Company* (1891) and *Sir Nigel* (1906) embody the same contradictions and ambiguities found in Chaucer's depiction of a fourteenth-century knight in *CT*.

68. Petrina, Alessandra. "'My Maisteris Dere': The Acknowledgement of Authority in *The Kingis Quair*." *Scottish Studies Review* 7 (2006): 9–23. Petrina considers the citation of Gower and Chaucer at the end of *The Kingis Quair* and the poem's context in Bodley MS Arch. Selden. B.24, a manuscript with a high number of misattributions to Chaucer; also speculates about intellectual exchange at the Lancastrian court among James I, Lydgate, and Hoccleve.

69. Phillips, Helen. "Chaucer and the Nineteenth-Century City." In

Ardis Butterfield, ed. *Chaucer and the City* (SAC 30 [2008], no. 108), pp. 193–210. The warm acclaim the Victorians gave to Chaucer reflects the nineteenth century's anxious and conflicted responses to rapid urbanization.

70. Reilly, Terry. "Reading 'The Lagoon' and Chaucer's 'The Knight's Tale' through Edward Said's *The World, the Text, and the Critic*." *Conradiana* 38.2 (2006): 175–82. The influence of *KnT* on Conrad's "The Lagoon" is evident in several details, in narrative method, and, more distantly, in the fact that each is written in English that is "unfixed and de-centered."

71. Scanlon, Larry, and James Simpson, eds. *John Lydgate: Poetry, Culture, and Lancastrian England*. Notre Dame, Ind.: University of Notre Dame Press, 2006. vi, 314 pp. An introduction by the editors and eleven essays by various authors seek to vitalize Lydgate studies, exploring the status of poet laureate, Lydgate's poetic style, his political poetry, and a number of literary poems and forms (e.g., mumming, translation) that have been considered marginal. Chaucer's influence is a recurrent topic, with particular attention to *CT*, *HF*, and *PF*. See also no. 377.

72. Steinberg, Glenn. "Chaucer's Mutability in Spenser's *Mutabilitie Cantos*." *SEL* 46.1 (2006): 27–42. Steinberg examines differences between depictions of Nature in Spenser's *Mutabilitie Cantos* and in Chaucer's *PF*. For Spenser, disorder inheres in nature, while in Chaucer it results from human "pettiness and passion." Such differences remind us of changes between the fourteenth and sixteenth centuries, despite Spenser's insistence that he follows the work of his predecessor.

73. Trevisan, Sara. "Eliot's 'The Love Song of J. Alfred Prufrock.'" *Expl* 62.4 (2004): 221–23. Trevisan identifies in Eliot's "Prufrock" possible echoes of the Monk's description from *GP*. "Prufrock" may also have been influenced by Shakespeare's *Hamlet*.

74. Trigg, Stephanie. "Chaucer's Influence and Reception." In Seth Lerer, ed. *The Yale Companion to Chaucer* (SAC 30 [2008], no. 131), pp. 297–323. Trigg considers recurrent issues in the reception of Chaucer: responses to his self-shaped "poetic signature," admiration for his rhetoric and sentiment, and mourning for the loss of his genius by poets who seek to emulate him. Surveys rewritings and adaptations of *TC* and *CT* and raises questions about the reciprocity of canon formation and the institutions that produce such canons.

75. Williamson, Anne. "'Save his own soul he hath no star':

Thoughts Arising from *The Dream of Fair Women* (A Talk Given at the HWS Study Day, 16 February 2002)." *Henry Williamson Society Journal* 39 (2003): 30–60. Explores the possibility that Henry Williamson's novel *The Dream of Fair Women* was influenced by Tennyson's poem "A Dream of Fair Women" and, in turn, by Chaucer's *LGW*.

See also nos. 22, 84, 93, 112, 158, 175, 186, 211, 214, 230.

Style and Versification

76. Copeland, Rita. "Chaucer and Rhetoric." In Seth Lerer, ed. *The Yale Companion to Chaucer* (SAC 30 [2008], no. 131), pp. 122–43. Copeland outlines the classical-medieval tradition of rhetoric and its relationships with history, philosophy, and literary style. Considers the Pardoner as an embodiment of rhetoric and its potential for abuse; the Wife of Bath as rhetorical excess and rhetorical competence; *TC* as an exploration of narrative in relation to history; *Mel* as an application of rhetorical appropriateness (*kairos*); and *NPT* as an "essay in the theory of form" and a "rhetoric laboratory."

77. Fuller, David. "Reading Chaucer Aloud." In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 263–84. Fuller insists that sound is "intrinsic to meaning" in reading Chaucer, commenting on the importance of metrical patterns and syntactic structures, appropriate intonation and pace, and pronunciation of final *-e*. Although it is difficult to approximate historical pronunciation of Chaucer's verse, reconstructive approaches and modern pronunciation are not mutually exclusive. The essay includes a list of audio and video recordings and evaluates a number of them.

78. Schaefer, Ursula. "Textualizing the Vernacular in Late Medieval England: Suggestions for Some Heuristic Reconsiderations." In Andrew James Johnston, Ferdinand von Mengden, and Stefan Thim, eds. *Language and Text: Current Perspectives on English and Germanic Historical Linguistics and Philology* (SAC 30 [2008], no. 124), pp. 269–90. Schaefer considers the process of vernacularization in late medieval English in comparison with other European languages, suggesting that quotations from the period about English are commonplaces rather than reflections of contemporary attitudes and calling for attention to the tradition of

ars dictandi. Also comments on *Mel* and *ParsT* as self-conscious examples of expository written prose.

See also nos. 52, 83, 97, 300.

Language and Word Studies

79. Caon, Luisella. "The Pronouns of Love and Sex: *Thou* and *Ye* Among Lovers in *The Canterbury Tales*." In C. C. Barfoot, ed. *"And Never Know the Joy": Sex and the Erotic in English Poetry*. Amsterdam and New York: Rodopi, 2006, pp. 33–47. Chaucer's uses of *thou* and *ye* pronouns "systematically" indicate the "degree of closeness or distance" between lovers in *CT*, indicating not only formality and informality but also intensity of emotion and shifts in attitudes. Caon surveys previous scholarship and draws examples from *WBT*, *MerT*, *MilT*, *RvT*, and *SbT*.

80. Diller, Hans-Jürgen. "Chaucer's Emotion Lexicon: *Passioun* and *Affecioun*." In Nikolaus Ritt and Herbert Schendl, eds. *Rethinking Middle English: Linguistic and Literary Approaches* (SAC 30 [2008], no. 138), pp. 110–24. While six Middle English terms of emotion are in some measure coterminous—*onde*, *affect*, *mood*, *spirit*, *passioun*, and *affecioun*—only the latter two closely approximate modern usage. *Passioun* connotes a state of being acted upon; *affecioun* connotes action and, in Chaucer, is usually synonymous with *love*. Diller draws examples from *Bo*, *ParsT*, and *TC*.

81. Hall, Alaric. "Elves on the Brain: Chaucer, Old English, and *Elvish*." *Anglia* 124 (2006): 225–43. Reevaluation and continuation of the studies by John Burrow (SAC 19 [1997], no. 68) and Richard Firth Green (SAC 27 [2005], no. 71) on the meaning of the word *elvish* in *CT*. *Elvish* in *CYT* carries the meaning "delusory," whereas *elvish* in the prologue to *Th* means "abstracted."

82. Hughes, Geoffrey. *An Encyclopedia of Swearing: The Social History of Oaths, Profanity, Foul Language, and Ethnic Slurs in the English-Speaking World*. Armonk, N.Y.: M. E. Sharpe, 2006. xxv, 573 pp. Several hundred entries cover a wide range of historical and conceptual topics, individual words, important landmarks in the history of swearing, etc. Very few entries are given over to individual writers, although the entry on Chaucer is lengthy (pp. 67–73). It surveys the varieties of swearing, profanity, and obscenity in *CT* and cross-references related topics such as "Charles Termes," "Saints' Names," and "Virago." The volume in-

cludes a brief bibliography for most entries, a brief chronology, and an index.

83. Jimura, Akiyuki. *Studies in Chaucer's Words and His Narratives*. Hiroshima: Keisuisha, 2005. vii, 263 pp. A study of Chaucer's works from a linguistic-stylistic approach, based on Jimura's doctoral dissertation (2002).

84. Johnston, Andrew James, and Claudia Lange. "The Beginnings of Standardization—An Epilogue." In Ursula Schaefer, ed. *The Beginnings of Standardization: Language and Culture in Fourteenth-Century England* (SAC 30 [2008], no. 144), pp. 183–200. The authors consider linguistic and cultural factors in English standardization of the fourteenth century, including the reciprocity of Chaucer's contributions to standardization and the role standardization played in "'the making' of Chaucer."

85. Łozowski, Przemysław. "Polysemy in Context: *Meten* and *Dremen* in Chaucer." In Nikolaus Ritt and Herbert Schendl, eds. *Rethinking Middle English: Linguistic and Literary Approaches* (SAC 30 [2008], no. 138), pp. 125–46. Disputes the assumption that *meten* and *dremen* are synonyms in Chaucer and illustrates systematic differentiation in *WBT*, *NPT*, *BD*, *Rom*, *HF*, *Bo*, and *TC* (plus other, non-Chaucerian texts). In general, the late fourteenth century is a transitional period for dream vocabulary that invited more precise usage. The author correlates Chaucer's usage of *meten* and *dremen* and Macrobius's true and false dreams, respectively.

86. Maíz Arévalo, Carmen. "Are We So Different?: Towards a New Reading of the Wife of Bath and the Pardoner in Chaucer's *Canterbury Tales*." In Juan Camilo Conde Silvestre and Ma Nila Vázquez González, eds. *Medieval English Literary and Cultural Studies* (SAC 30 [2008], no. 110), pp. 81–94. Discusses linguistic pragmatics to disclose parallels between *WBPT* and *PardPT*, focusing on the relationship between the characters' uses of speech and the two works.

87. Miller, D. Gary. "The Morphological Legacy of French: Borrowed Suffixes on Native Bases in Middle English." *Diachronica* 14 (1997): 233–64. Miller tallies a number of "hybrid derivatives" from before 1500, focusing on top-frequency suffixes. Examples and conclusions involve Chaucerian usage, including Chaucer's tendency to develop "non-technical hybrids" and to use "non-prestige French affixes on native English bases" rather than to apply "abstract suffixes on bases of lower register."

88. Molencki, Rafał. "The Confusion Between *Thurven* and *Durren* in Middle English." In Nikolaus Ritt and Herbert Schendl, eds. *Rethinking Middle English: Linguistic and Literary Approaches* (SAC 30 [2008], no. 138), pp. 147–60. Molencki traces the phonetic and semantic conflation of *dare* and *tharf*, once distinct verbs, now obsolete. Scribal errors contributed to the obsolescence of *tharf* and its replacement with the more flexible OE *neden*. The essay draws examples from *WBP*, *SumT*, *Mel*, *ParsT*, and *TC*.

89. Nakao, Yoshiyuki. "The Interpretation of *Troilus and Criseyde* 3.587: 'syn I moste on yow triste.'" In Michiko Ogura, ed. *Textual and Contextual Studies in Medieval English: Towards the Reunion of Linguistics and Philology* (SAC 30 [2008], no. 135), pp. 51–73. Nakao assesses Criseyde's comment on trusting Pandarus (*TC* 3.587) as ambiguous, considering "phonological, morphological, lexical/collocational, syntactic and pragmatic" aspects of Chaucer's use of *moste* as an auxiliary and an adverb.

90. Nevalainen, Terttu. "Negative Concord as an English 'Vernacular Universal': Social History and Linguistic Typology." *JEngL* 34 (2006): 257–78. Addresses historical sociolinguistic trends between 1400 and 1800, tracing the disappearance of multiple negative (negative concord) usage to the latter half of the eighteenth century. However, data also suggest that Late Middle English initiated the shift from negative concord to negative forms in conjunction with nonassertives (e.g., "not . . . anything"). Nevalainen draws data from *Bo*.

91. Ono, Hideshi. "Personal and Impersonal Uses of *Meten* and *Dremen* in Chaucer." *Hiroshima Studies in English Language and Literature* 43 (1988): 1–15. Ono examines Chaucer's personal and impersonal uses of the verbs *meten* and *dremen* to refer to dreams. The personal use emerged in the fourteenth century.

92. Pearsall, Derek. "Before-Chaucer Evidences of an English Literary Vernacular with a Standardizing Tendency." In Ursula Schaefer, ed. *The Beginnings of Standardization: Language and Culture in Fourteenth-Century England* (SAC 30 [2008], no. 144), pp. 27–41. Pearsall surveys traditional accounts of the rise of an English standard and comments on recent emphases and remaining issues. Considers the Auchinleck Manuscript as evidence of the London literary culture that precedes Chaucer.

93. Rissanen, Matti. "On the Development of Borrowed Connectives in Fourteenth-Century English: Evidence from Corpora." In Ursula Schaefer, ed. *The Beginnings of Standardization: Language and Culture in*

Fourteenth-Century England (SAC 30 [2008], no. 144), pp. 133–46. Risänen analyzes the “grammaticalization” of several related conjunctions (*because, in case, save, except*) that suggest a complicated model of standardization. Popular texts such as Chaucer’s *CT* may have had as much influence on standardization as administrative documents had.

94. Rothwell, W. “Anglo-French and English Society in Chaucer’s ‘The Reeve’s Tale.’” *ES* 87 (2006): 511–38. Identifies in *RvT* lexical evidence of a culture permeated with French linguistic influence, evidence that could be reinforced by a more thorough linguistic study of *RvT* and the rest of Chaucer’s corpus: “Far from being ‘ephemeral and localized’ or ‘informal,’ the contribution of Anglo-French to the lexis of English and to the evolution of English society was lasting and profound.”

95. Stanley, Eric G. “Fear Chiefly in Old and Middle English.” *PoeticaT* 66 (2006): 73–114. Etymological and semantic exploration of *fear* and related words that indicates nuances lost in translation between early English and modern editions and adaptations; discusses two uses of “no fere” in *TC* (3.583 and 1144) and an emendation of “thys fere” to “hys fere” in *HF* 174.

96. Watson, Nicholas. “Cultural Changes.” In “*ELN* Forums. Cluster 1: ‘Vernacular Theology’ and Medieval Studies.” *ELN* 44.1 (Spring 2006): 127–37. This final essay in the forum responds to preceding essays and argues that vernacular writing about religion is a political act subject to study as a “single area of discourse.” Literary critics examining this area will find that “the logic that governs secular power and interest is subverted, inverted, or dissolved” in this discourse.

97. Windeatt, Barry. “Courtly Writing.” In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 90–109. Windeatt examines how the court and elements of courtly writing are represented and function in *BD*, *HF*, *PF*, and *LGWP*, with some attention to *SqT*. Comments on Machaut as Chaucer’s model and how the dream vision gives Chaucer the liberty to examine both “the ethos and practice of courtly conduct” and “the checks and balances of power in courtly life.” The act of courtly speech is crucial in all of the dream visions.

98. Yoshikawa, Fumiko. “Middle English Verbs with Both Impersonal Use and Reflexive Use.” In Michiko Ogura, ed. *Textual and Contextual Studies in Medieval English: Towards the Reunion of Linguistics and Philology* (SAC 30 [2008], no. 135), pp. 205–16. Yoshikawa studies

Middle English verbs with both reflexive and impersonal uses in ten typical situations, considering Chaucer's uses of *menen* and *remembren* as examples where semantic value and the nature of the participants affect usage.

99. Zurcher, Andrew. "Spenser's Studied Archaism: The Case of 'Mote.'" *SSr* 21 (2006): 231–40. Zurcher studies usage of *mote* and *mought* and compares Spenser's and Chaucer's uses of modal auxiliaries.

See also nos. 20, 31, 64, 77, 124, 131, 138, 144, 161, 177, 183, 187, 205, 209, 212, 237, 242, 249, 250, 298.

Background and General Criticism

100. Adams, Jenny. *Power Play: The Literature and Politics of Chess in the Late Middle Ages*. The Middle Ages Series. Philadelphia: University of Pennsylvania Press, 2006. 252 pp. Studies the ways that chess represents types of political and social order, examining the *Liber de Moribus Hominum et Officiis Nobilium* of Jacobus de Cessolis, *Les echecs amoureux*, *BD*, the *Tale of Beryn*, Hoccleve's *Regement of Princes*, and the English translation of Jacobus's *Liber*, published by Caxton as *The Game and Play of Chess*. The discussions of *BD* and *Beryn* are revisions of previous publications: "Pawn Takes Knight's Queen: Playing with Chess in Chaucer's *Book of the Duchess*" (*SAC* 23 [2001], no. 225) and "Exchequers and Balances: Anxieties of Exchange in *The Tale of Beryn*" (*SAC* 28 [2006], no. 216).

101. Allen, Valerie. "Waxing Red: Shame and the Body, Shame and the Soul." In Lisa Perfetti, ed. *The Representation of Women's Emotions in Medieval and Early Modern Culture*. Gainesville: University Press of Florida, 2005, pp. 191–210. Uses examples from Chaucer, *Sir Gawain and the Green Knight*, and the *Ancrene Wisse* to explore how shame differs for men and women. For men, shame stems from a wide range of cultural experiences associated with chivalry, while women's shame is associated with "sexual honor." In addition, the rhetorical term *color* can connote shame. Comments on *BD*, *TC*, *LGW*, *PF*, *CYT*, *ClT*, *PhyT*, and *FranT*. See also no. 367.

102. Barnes, Geraldine. "Medieval Murder—Modern Crime Fiction." In Ruth Evans, Helen Fulton, and David Matthews, eds. *Medieval Cultural Studies: Essays in Honour of Stephen Knight* (*SAC* 30 [2008], no. 115), pp. 241–67. Barnes contrasts the absence of the city of London in

medieval fiction (*CkT*, *CYT*, and *Atbelston*) with fictionalized descriptions of medieval London in murder mysteries written in the 1980s and 1990s by P. C. Doherty and Kate Sedley.

103. Bellamy, Elizabeth Jane. "Desires and Disavowals: Speculations on the Aftermath of Stephen Greenblatt's 'Psychoanalysis and Renaissance Culture.'" *Clio* 34.3 (2005): 297–315. Responding to Greenblatt's essay, Bellamy explores the status of psychoanalytic criticism in medieval studies, with particular focus on Chaucer studies.

104. Blackburne, Matthew. "The Ricardian Revival of English Literature." *Medieval History Magazine* 6 (2004): 30–33. Brief summary of Ricardian literature and contemporary social and political events. Mentions Gower's works, *Piers Plowman*, *Sir Gawain and the Green Knight*, and Chaucer's works, especially *GP* and *WBPT*.

105. Blamires, Alcuin. *Chaucer, Ethics, and Gender*. Oxford: Oxford University Press, 2006. xii, 263 pp. Blamires elucidates ways in which *CT* and, to a lesser extent, *TC* engage moral and ethical discourse and shows this discourse at times to be gendered. Grounded in a range of Christian and classical sources, especially Stoic texts, Chaucer's "spectrum of nuances" makes various demands on his audience. Topics include friendship in *KnT* and *TC*; credulity and vision in *MiT*, *MerT*, and *WBT*; sexual pleasure and marital debt in *MerT*, *RvT*, *MiT*, and *PardPT*; sufficiency in *MLPT* and *SbT*; gendered varieties of liberality in *WBP* and *FranT*; patience and equanimity in *FranT*, *ClT*, and *NPT*; moral jurisdiction in *FrT*, *PhyT*, and *PardPT*; and speech and speechlessness in *SNT*, *CYPT*, *ManT*, and *ParsT*. Neither *ParsT* nor any allegorical standard establishes a single ethical norm for *CT*. See also no. 309.

106. Brewer, Derek. "Understanding Chivalry in Earlier English Literature." In Nikolaus Ritt and Herbert Schendl, eds. *Rethinking Middle English: Linguistic and Literary Approaches* (SAC 30 [2008], no. 138), pp. 1–16. Some scholars harbor a Golden-Age notion of chivalry not unlike that expressed in *ParsT*. Others, operating within a post-Freudian context, presume that the chivalric emphasis on ceremony must conceal inward anxiety or repression: hence, the prevalence of such catchwords as *crisis*, *revival*, and *nostalgia*. Citing *KnT*, *FranT*, and *TC*, Brewer urges readings that appreciate both "enriching differences" and "profound similarities" between modern and medieval cultural norms.

107. Butterfield, Ardis. "Chaucer and the Detritus of the City." In Ardis Butterfield, ed. *Chaucer and the City* (SAC 30 [2008], no. 108), pp.

3–24. Butterfield situates the study of Chaucer and London within a framework of theoretical approaches to the construction of urban space.

108. ———, ed. *Chaucer and the City*. Chaucer Studies, no. 37. Cambridge: D. S. Brewer, 2006. 231 pp. Twelve essays by various authors under the rubrics “Locations,” “Communities,” “Institutions,” and “Afterlife.” The introduction argues that any consideration of city life is an act of recovering the past. Chaucer allows the audience to hear and see medieval London. See nos. 69, 107, 114, 137, 157, 189, 229, 238, 242, 254, 289, and 301. See also no. 315.

109. Cawsey, Kathleen Eleanor. “Twentieth-Century Chaucer Studies and Theories of Audience.” *DAI* A67.06 (2006): n.p. Cawsey examines the impact of assumptions about audience in the criticism of six twentieth-century Chaucer scholars (Kittredge, Lewis, Donaldson, Robertson, Dinshaw, and Patterson). These assumptions include whether the audience is diachronic or synchronic, the level of audience trust, and the audience’s homogeneity.

110. Conde Silvestre, Juan Camilo; and Ma Nila Vázquez González, eds. *Medieval English Literary and Cultural Studies*. SELIM, no. 15. [Murcia: Universidad de Murcia], 2004. 251 pp. Includes five essays that pertain to Chaucer; see nos. 47, 67, 86, 142, and 169.

111. Cooney, Helen, ed. *Writings on Love in the English Middle Ages*. New York: Palgrave Macmillan, 2006. xiii, 204 pp. Eleven essays by various authors, an introduction by the editor, and an index. Topics include the theory of courtly love, love and social class, romance depictions of love, and readings of individual works. For seven essays that pertain to Chaucer, see nos. 57, 112, 141, 200, 206, 221, and 295.

112. Cooper, Helen. “Love Before Troilus.” In Helen Cooney, ed. *Writings on Love in the English Middle Ages* (SAC 30 [2008], no. 111), pp. 25–43. Before *TC* and *KnT*, most romances in England were Anglo-Norman and largely uninfluenced by the conventions of courtly love and the Petrarchan tradition. The reputation of Chaucer’s works overshadows that of these other works and their more practical ethos of love.

113. Eckhardt, Caroline D. “One Third of the Earth? Europe Seen and Unseen in the Middle English Chronicles of the Fourteenth Century.” *CL* 58 (2006): 313–38. Traces conceptualizations of Europe available to fourteenth-century English chroniclers and then explores the use of these by the chroniclers, especially Robert Mannyng and John Trevisa. *TC* and *LGW* reflect a tradition that sees Europe as a territory whose

inhabitants traced their lineage to “Europa.” *MLT* uses Europe as panegyric.

114. Evans, Ruth. “The Production of Space in Chaucer’s London.” In Ardis Butterfield, ed. *Chaucer and the City* (SAC 30 [2008], no. 108), pp. 41–56. Reads Chaucer’s London in relationship to three topics: social space, Plato’s order of the city, and the political tie between sovereign and subjects.

115. ———, Helen Fulton, and David Matthews, eds. *Medieval Cultural Studies: Essays in Honour of Stephen Knight*. Cardiff: University of Wales Press, 2006. xi, 286 pp. Seventeen essays by various authors on topics such as Robin Hood, Chaucer, medieval romance, medievalism, cultural studies, and modern crime fiction. Includes an introduction (pp. 1–6) and a bibliography of Knight’s publications (pp. 269–77). For six essays that pertain to Chaucer, see nos. 102, 118, 132, 177, 210, and 227.

116. Fahey, Amy Elizabeth. “Heralds and Heraldry in English Literature.” *DAI* A67.02 (2006): n.p. Explores relationships between heralds and poets as reflected in works by Chaucer (including *HF* and *KnT*), Malory, Skelton, and Spenser. These works “reveal complex concerns about literary and political authority, the public status of the poet, and the stability of both visual and written discourses of fame and reputation.”

117. Farber, Lianna. *An Anatomy of Trade in Medieval Writing: Value, Consent, and Community*. Ithaca, N.Y.: Cornell University Press, 2006. x, 235 pp. Farber examines the “idea of trade . . . in medieval writing from the middle of the twelfth to the early fifteenth century,” examining theoretical treatises and literary depictions of trade and its relations to valuation, marital exchanges, and ideals of community. Assesses “Precarious Value in Chaucer’s *Shipman’s Tale* and *Franklin’s Tale*” (pp. 68–83)—a discussion of surplus and the impermanence of value in *ShT* and of the precariousness of value in *FranT*—and reprints “The Creation of Consent in Chaucer’s *Physician’s Tale*” (SAC 28 [2006], no. 146).

118. Fulton, Helen. “Cheapside in the Age of Chaucer.” In Ruth Evans, Helen Fulton, and David Matthews, eds. *Medieval Cultural Studies: Essays in Honour of Stephen Knight* (SAC 30 [2008], no. 115), pp. 138–51. Processions and spectacles were attempts to contain rivalries between and within the official and unofficial hierarchies of late medieval London (city and crown, wards, crafts, and trades). Recurrently depicting a stable city, Chaucer also depicts urban tensions at times: in the

House of Rumor of *HF*, the description of the Guildsmen in *GP*, and *CkT*.

119. Gaylord, Alan T. "Reflections on D. W. Robertson, Jr., and 'Exegetical Criticism.'" *ChauR* 40 (2006): 311–33. A search of contemporary Chaucerian criticism for signs of whether D. W. Robertson's "exegetical criticism" continues to generate important work yields the conclusion "no, yes, and perhaps": "no," in the wake of the ascendancy of historicist criticism; "yes," in the form of work that establishes new exegetical categories; and "perhaps," in work that corrects, "deconstructs," and provides "new syntheses" of Robertson's legacy.

120. Hamaguchi, Keiko. *Non-European Women in Chaucer: A Postcolonial Study*. Studies in English Medieval Language and Literature, 1436–1521, no. 14. Frankfurt am Main: Peter Lang, 2006. 194 pp. Applies postcolonial theory to explore how Chaucer represents non-European women as Other in both gender and culture and how Chaucer reflects his own position as a poet and his career in historical context. Treats *KnT*, *MLT*, *SqT*, *MkT*, *HF*, and *LGW*.

121. Higl, Andrew. "Printing Power: Selling Lydgate, Gower, and Chaucer." *Essays in Medieval Studies* 23 (2006): 57–77. Explores why Chaucer was more marketable than either Gower or Lydgate in sixteenth-century England: Chaucer's variety, flexibility, and malleability made him more adaptable to various publics and therefore more attractive to early printers than other writers were.

122. Horobin, David. *Falconry in Literature: The Symbolism of Falconry in English Literature from Chaucer to Marvell*. Blaine, Wash.: Hancock House, 2004. 223 pp. An illustrated guide to raptors in English literature (fourteenth century to seventeenth century), which explains their symbolic value in terms of historical training and hunting practices and rituals. Recurrent references to Chaucer's works, including *PF*, *SqT*, and *WBP*.

123. Johnson, Paul. *Creators: From Chaucer and Dürer to Picasso and Disney*. New York: HarperCollins, 2006. 310 pp. Appreciative discussion of the accomplishments of individual artists, designers, musicians, and authors, emphasizing their labors and the nature of their accomplishments. Chapter 2, "Chaucer: The Man in the Fourteenth-Century Street," discusses Chaucer's life, his linguistic innovation, and the social variety of his works, characterizing him as "probably the first man, and certainly the first writer, to see the English nation as a unity." See also no. 348.

124. Johnston, Andrew James, Ferdinand von Mengden, and Stefan Thim, eds. *Language and Text: Current Perspectives on English and Germanic Historical Linguistics and Philology*. Anglistische Forschungen, no. 359. Heidelberg: Winter, 2006. 426 pp. Twenty-four essays by various authors, presented as a festschrift for Klaus Dietz. Includes a wide variety of topics within German and English linguistics and medieval studies. Two essays pertain to Chaucer; see nos. 78 and 239.

125. Kerby-Fulton, Kathryn. *Books Under Suspicion: Censorship and Tolerance of Revelatory Writing in Late Medieval England*. Notre Dame, Ind.: University of Notre Dame Press, 2006. lii, 562 pp. 21 b&w illus.; 1 color illus. Studies the cultural, literary, and codicological contexts for English late medieval works of revealed writing—apocalyptic, visionary, mystical, prophetic, etc.—considering the reception of Continental works in England and works composed in English. Clarifies how works by Joachim of Fiore, William de St. Amour, Peter Olivi, William of Ockham, the *Opus arduum*, and others are related to and separate from Wycliffite writings, concentrating on their status as heretical texts and their influences on Middle English literature: Margery Kempe, Julian of Norwich, *Piers Plowman*, and several of Chaucer's works. Reads *Rom* (part C) in light of orthodoxy and the *Roman de la Rose*; *HF* as a "teasing satire of the revelatory" (especially Langland's *Piers*); *CLT* and *NPT* on free will and God's power; and *Ret* as a conservative withdrawal of humanist fiction. Contains a useful "Chronology" of non-Wycliffite cases of heresy and related events (xix–lii), plus three related appendices.

126. Knapp, Ethan. "Chaucer Criticism and Its Legacies." In Seth Lerer, ed. *The Yale Companion to Chaucer* (SAC 30 [2008], no. 131), pp. 324–56. Knapp surveys trends in academic critical approaches to Chaucer, focusing on interactions and tensions between philological study and interpretive criticism. Summarizes Chaucer's place in the rise of university curricula and explores landmark New Critical discussions of his realism, irony, and allegory. Closes with comments on the influences of New Historicism, feminism, queer theory, and psychoanalysis.

127. Kruger, Steven. "Dreaming." In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 71–89. Kruger summarizes medieval dream theory and argues that Chaucer exploits "the complexities, ambiguities, and uncertainties of dreams, their causes, and their interpretation." Dreams pose interpretive problems in *NPT* and *TC*. As dream visions, *BD*, *HF*, *PF*, and *LGWP* take up psy-

chological or personal concerns and address philosophical and theological questions.

128. Krygier, Marcin, and Liliana Sikorska, eds. *Naked Wordes in Englishb*. Medieval English Mirror, no. 2. Frankfurt am Main: Peter Lang, 2005. 197 pp. Ten essays selected from the papers presented at the Third Medieval English Studies Symposium in Poznan, Poland, in November 2004, focusing on Old and Middle English language and literature. Two essays pertain to Chaucer; see nos. 155 and 224.

129. Lawton, Lesley. "Representing the Peasants' Revolt." In Jean-Paul Debax, ed. *Actes de l'atelier "Moyen Age" du XLVe congrès de la SAES (Société des Anglicistes de l'Enseignement Supérieur)*. Paris: Publications de l'Association des Médiévistes Anglicistes de l'Enseignement Supérieur, 2006, pp. 31–46. Discusses John Gower's *Vox Clamantis*, with passing mention of Chaucer.

130. Lenz, Tanya S. "Chaucer's Oneiric Medicine: Dreams, Disease, Healing, and Literary Endeavor." *DAI* A67.06 (2006): n.p. Lenz considers the collision/juxtaposition of dreams and medical knowledge in *BD*, *HF*, *PF*, *TC*, and *NPT*. Argues that this confluence offers a previously neglected dimension of Chaucer's work.

131. Lerer, Seth, ed. *The Yale Companion to Chaucer*. New Haven and London: Yale University Press, 2006. ix, 420 pp. An introduction and ten essays by various authors, with several appendices (chronology, a guide to textual studies, order and pattern within *CT*, and maps), plus a bibliography and an index. Aimed at an American audience, the volume seeks to "combine interpretation with information." The introduction by Lerer (pp. 1–28) considers the "linguistic condition" and the nature of book production in Chaucer's time. For individual essays, see nos. 11, 51, 52, 74, 76, 126, 165, 252, 294, and 300.

132. Matthews, David. "What Was Medievalism? Medieval Studies, Medievalism, and Cultural Studies." In Ruth Evans, Helen Fulton, and David Matthews, eds. *Medieval Cultural Studies: Essays in Honour of Stephen Knight* (*SAC* 30 [2008], no. 115), pp. 9–22. Explores historical formulations of "medieval studies" and "medievalism," arguing that they are inseparable, and encouraging awareness of their interdependencies. Draws examples from Tyrwhitt's edition of *CT* and Helgeland's *A Knight's Tale*, among other works.

133. McSheffrey, Shannon. *Marriage, Sex, and Civic Culture in Late Medieval London*. Middle Ages Series. Philadelphia: University of Pennsylvania Press, 2006. viii, 291 pp. An introduction, seven chapters, and

a conclusion study marriage in London in the second half of the fifteenth century. The “fundamental argument is that bonds of marriage and sex were . . . intimate, deeply personal ties and matters of public concern, subject to intervention by everyone from a woman’s or man’s family, friends, and employers to the mayor of London himself.” Chapter 5 mentions briefly that Walter weds Griselda in *CT* by ambiguous words with only one witness in a suspect bedchamber contract. Chapter 6 mentions that, despite the depiction of the summoner in *FrT*, “there is little evidence of . . . church-police figures” in fifteenth-century London.

134. Minnis, Alastair, and Ian Johnson, eds. *The Cambridge History of Literary Criticism. Volume 2: The Middle Ages*. New York: Cambridge University Press, 2005. xvi, 865 pp. A capacious survey of critical theory and application in medieval letters, with twenty-seven essays by various authors, arranged in seven sections: the liberal arts and Latin textuality, the study of classical authors, textual psychologies, vernacular theory in the early Middle Ages, vernacular theory in the late Middle Ages, Latin and vernacular theory in Italian, and literary theory in Byzantium. Chaucer is referred to in passing (see the index), and discussed at some length in “Vernacular Literary Consciousness c. 1100–c. 1500: French, German and English Evidence” (pp. 422–71), by Kevin Brownlee, Tony Hunt, Ian Johnson, Alastair Minnis, and Nigel F. Palmer. See also no. 362.

135. Ogura, Michiko, ed. *Textual and Contextual Studies in Medieval English: Towards the Reunion of Linguistics and Philology*. Studies in English Medieval Language and Literature, no. 13. Frankfurt am Main: Peter Lang, 2006. Sixteen essays by various authors on linguistic topics in Old and Middle English, including a survey of the teaching of medieval English in Korea. The papers were presented at the first international conference of the Society of Historical English Language and Linguistics, Chiba University, Japan, September 1–3, 2005. For two papers that pertain to Chaucer, see nos. 89 and 98.

136. Patterson, Lee. *Temporal Circumstances: Form and History in the “Canterbury Tales.”* The New Middle Ages. New York: Palgrave Macmillan, 2006. viii, 279 pp. Reprints seven of Patterson’s essays, with a new introduction, “Historicism and Postmodernity” (pp. 1–18), that explains why he pursues the “micronarratives” of New Historicism rather than those of psychoanalytic criticism. Patterson affirms the functions of historical criticism despite postmodern challenges to certainty.

137. Pearsall, Derek. “*The Canterbury Tales* and London Club Cul-

ture.” In Ardis Butterfield, ed. *Chaucer and the City* (SAC 30 [2008], no. 108), pp. 95–108. Argues that a substantial turn away from the topic of idealized love in Chaucer’s writing after 1387 demonstrates a shift in his real and imagined audiences. In the second half of his career, Chaucer’s audience may have been an almost exclusively male “Chaucer circle” whose tastes differed from earlier, court audiences.

138. Ritt, Nikolaus, and Herbert Schendl, eds. *Rethinking Middle English: Linguistic and Literary Approaches*. Studies in English Medieval Language and Literature, no. 10. New York and Frankfurt am Main: Peter Lang, 2005. xi, 339 pp. Includes four essays that pertain to Chaucer; see nos. 80, 85, 88, and 106.

139. Robertson, Elizabeth. “Introduction to *ELN* Forums. Cluster 1: ‘Vernacular Theology’ and Medieval Studies.” *ELN* 44.1 (Spring 2006): 77–79. Robertson introduces a series of seven essays responding to Nicholas Watson’s *Speculum* essay “Censorship and Cultural Change in Medieval England: Vernacular Theology, the Oxford Translation Debate, and Arundel’s Constitutions of 1409” (*Speculum* 70 [1995]: 822–64). Robertson recounts the role of major Chaucerians in the examination of literary production through the lens of religion.

140. Salih, Sarah, ed. *A Companion to Middle English Hagiography*. Rochester, N.Y.; and Woodbridge, Suffolk: D. S. Brewer, 2006. x, 182 pp. Seven essays by various authors and an introduction by the editor. The book discusses late medieval English saints from a number of perspectives (readership, shrines and festivals, gender, historiography), with recurrent references to Chaucer, sustained discussion of *SNT*, references to *MLT*, and commentary on Chaucer’s “manipulation of hagiographical commonplaces” in *LGW*.

141. Saunders, Corinne. “Love and Loyalty in Middle English Romance.” In Helen Cooney, ed. *Writings on Love in the English Middle Ages* (SAC 30 [2008], no. 111), pp. 45–61. Apart from Chaucer’s works, most romances in Middle English “rewrite” their French and Latin analogues, representing the virtuous aspects of love rather than the conventions of the courtly game. Chaucer’s writing exemplifies the “extremes of *fin amour*.”

142. ———. “Magic, Science, and Romance: Chaucer and the Supernatural.” In Juan Camilo Conde Silvestre and Ma Nila Vázquez González, eds. *Medieval English Literary and Cultural Studies* (SAC 30 [2008], no. 110), pp. 121–43. Surveys medieval beliefs and learning about magic and explores the narrative function and resonance of magic and

the supernatural in Chaucer's writing. Also considers relations to natural philosophy or "science" and the shift from medieval to Renaissance notions of magic and the supernatural.

143. ———, ed. *A Concise Companion to Chaucer*. Blackwell Concise Companions to Literature and Culture. Malden, Mass.; Oxford; and Victoria: Blackwell, 2006. xii, 292 pp. Thirteen essays intended for the new and returning student of Chaucer. Following the editor's introduction (pp. 1–10) describing facets of Chaucer's art and life and the contents of the collection, the work is divided into parts: Chaucer in Context, Dream Visions, *Troilus and Criseyde*, *The Canterbury Tales*, and The Sound of Chaucer. For individual essays, see nos. 32, 54, 77, 97, 127, 150, 156, 160, 161, 163, 283, 284, and 292.

144. Schaefer, Ursula, ed. *The Beginnings of Standardization: Language and Culture in Fourteenth-Century England*. Studies in English Medieval Language and Literature, no. 15. Frankfurt am Main: Peter Lang, 2006. vi, 200 pp. Nine essays by various authors with an introduction and epilogue that discuss literary and linguistic aspects of early standardization in English. For five essays that consider Chaucer specifically, see nos. 84, 92, 93, 178, and 298.

145. Schibanoff, Susan. *Chaucer's Queer Poetics: Rereading the Dream Trio*. Toronto: University of Toronto Press, 2006. x, 365 pp. Schibanoff challenges the notion that Chaucer escaped from the decadent, "unmanly" influence of French verse to achieve his status as "father" of English poetry. In *BD*, Chaucer adopts the persona of "the weak, puerile, and loveless poet—the 'queer' poet"—to "inoculate" John of Gaunt against "contemporary moral censure." In *HF*, he adopts Dante's "hermaphroditic aesthetic"; the narrator of *HF* fails to achieve "the role of queer foil" but compels acknowledgment of "deviant poetics" and dismisses traditional authority. *PF* offers a queer view of Alan de Lille's *Plaint of Nature*, and Chaucer's Nature "is neither willing nor able to exclude sexual deviance from her realm." Traditional criticism of these poems is skewed by the "deep-rooted heterosexism of our most basic modern thinking about Chaucer's art" manifest in the "presumptively heterosexual organic metaphors" of literary criticism in general.

146. Schultz, James A. "Heterosexuality as a Threat to Medieval Studies." *Journal of the History of Sexuality* 15.1 (2006): 14–29. Schultz critiques uses of "heterosexual" as a term and as an ahistorical concept in queer studies of medieval literature. Chaucerian critics (and others) use the term in ways that "distort the very object" of their studies,

“thwart” history, and project modern sensibilities “backward” on the past. “Heterosexual” is as much a recent concept as is “homosexual.”

147. Spellman, Mary Alice. “Rembrandt’s Humor: Scatology, Satire, Burlesque, and Irony in Six Etchings.” *DAI* A67.04 (2006): n.p. Spellman compares Rembrandt’s *The Monk in the Cornfield* to Chaucerian satires of clergy.

148. Stévanovitch, Colette, ed. *Marges/Seuils: Le liminal dans la littérature médiévale anglaise*. Actes des journées d’étude de mai 2002, juin 2003, juin 2004. Publications de l’Association des Médiévistes Anglistes de l’Enseignement Supérieur. Collection GRENDÉL, no. 8. Nancy: AMAES, 2006. 404 pp. Includes seven essays that pertain to Chaucer; see nos. 7, 35, 36, 175, 176, 188, and 297.

149. Tambling, Jeremy. *Allegory and the Work of Melancholy: The Late Medieval and Shakespeare*. Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft, no. 72. Amsterdam and New York: Rodopi, 2004. 233 pp. Tambling reads several late medieval and Renaissance texts in relation to Walter Benjamin’s notions of melancholy and Freudian concepts of death, as well as allegory and history. Individual chapters treat *Piers Plowman*, Hoccleve’s *Complaint and Dialogue*, Lydgate’s *Fall of Princes*, Henryson’s *Testament of Cresseid*, and Shakespeare’s *Henry VI* and *Richard III*. A separate chapter—“The Knight Sets Forth: Chaucer, Chrétien, and Dürer” (pp. 64–93)—discusses “madness, complaint and violence” in *KnT*, focusing on exploration of the “reasons for destructiveness in people so committed to order.” Tambling compares Arcite’s melancholy to the love-madness in Chrétien’s *Yvain*, reads the “modern instances” of *MkT* as a critique of *KnT*, and comments on relations between *KnT* and Albrecht Dürer’s print *The Knight, Death, and the Devil*.

150. Turner, Marion. “Politics and London Life.” In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 13–33. Divided into three sections—“Politics and Discourse,” “London Life and Chaucer’s Poetry,” and “Chaucer’s Social Circle”—this essay surveys a variety of Chaucer’s narratives and short poems, showing how they reflect urban and political elements in fourteenth-century London.

151. Utz, Richard J. “Past Perfect: ‘Will It Do To Say Anything More About Chaucer?’” *North American Review* 291.6 (2006): 50. Comments on James Russell Lowell’s essay “Chaucer,” published in *North American Review* 111 (1870): 155–99.

152. Vander Elst, Stefan Erik Kristiaan. “Chaucer and the Crusades:

A Study in Late Medieval Literary and Political Thought.” *DAI* A67.04 (2006): n.p. Reads the Knight and Squire (and their respective tales) as embodiments of differing philosophies toward the Crusades. The Knight is linked to the Crusades’ earlier origins, while the Squire is seen as embodying a more romanticized approach to the conflicts.

153. Watts, William. “The Medieval Dream Vision as Survey of Medieval Literature.” *SMART* 12.2 (2005): 67–95. Watts explains the pedagogy of teaching the dream vision at the undergraduate level, covering texts that include Macrobius, the *Dream of the Rood*, the *Roman de la Rose*, Dante, *Pearl*, *Piers Plowman*, Christine de Pizan’s *Book of the City of Ladies*, and selections from Chaucer. Comments that *BD* and *HF* (like other works surveyed) allow students to explore the “processes of imitation, appropriation, and innovation” that characterize much medieval literature.

154. Wheeler, Bonnie, ed. *Mindful Spirit in Late Medieval Literature: Essays in Honor of Elizabeth D. Kirk*. New York: Palgrave Macmillan, 2006. viii, 266 pp. Seventeen essays by various authors on topics ranging from the Middle English St. Francis to the Passion plays, the York Cycle, John Wycliff, *Piers Plowman*, Gower, Margery Kempe, and other medieval writers and their literature. For two essays that pertain to Chaucer, see nos. 217 and 234.

155. Witalisz, Władysław. “On ‘. . . redoutynge of Mars and of his glorie’—Attitudes to War in Middle English Romance.” In Marcin Krygier and Liliana Sikorska, eds. *Naked Wordes in Englissh* (SAC 30 [2008], no. 128), pp. 169–80. Witalisz explores ambivalent attitudes toward war in Middle English romances, particularly those concerned with Troy or King Arthur. Chaucer’s attitude is “only implicit,” and the antiwar stance attributed to him is based on “his deliberate silence on the subject.”

The Canterbury Tales—General

156. Cartlidge, Neil. “Marriage, Sexuality, and the Family.” In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 218–40. Cartlidge examines the range of attitudes toward marriage, sexuality, and the family in *CT*—including questions of marriage as an ordering principle, sexuality as a threat to marriage, and sexuality as a form of aggression outside marriage. Also assesses notions of extended family, maternal grief, and paternal affection. Considers

MilT, *RvT*, *MLT*, *WBPT*, *ClT*, *MerT*, *Sq-FranL*, *FranT*, *PhyT*, *PrT*, and *ParsT*.

157. Cooper, Helen. "London and Southwark Poetic Companies: 'Si tost c'amis' and the *Canterbury Tales*." In Ardis Butterfield, ed. *Chaucer and the City* (SAC 30 [2008], no. 108), pp. 109–28. Cooper discusses the poetic confraternities called *puy*s, devoted to competitive writing of poetry. An edition and translation of Renaud de Hoiland's "Si tost c'amis" serves as an example of the kind of civil performance being rejected by the storytellers of *CT*.

158. Craig, Robert M. "Pilgrimage Route to Paradise: The Sacred and Profane Along the Dixie Highway." In Claudette Stager and Martha Carver, eds. *Looking Beyond the Highway: Dixie Roads and Culture*. Knoxville: University of Tennessee Press, 2006, pp. 267–87. Compares people and places of twentieth-century journeys on the Dixie Highway to several medieval pilgrimages, real and fictional, including *CT*.

159. Eyler, Joshua R. "Conditioning the Soul: Spiritual Athleticism in Medieval English Theology and Literature." *DAI* A67.05 (2006): n.p. Eyler considers the Pauline concept of "spiritual athleticism" (a means of struggling with temptation) in hagiographic literature and in canonical medieval English texts, including *CT*. Argues that the spiritual athlete moves from "trope in early medieval English texts to metaphorical construct in late medieval and early modern English literature."

160. Ferster, Judith. "Genre in and of the *Canterbury Tales*." In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 179–98. Ferster explores the importance of genre for understanding *CT*, a collection of different genres. Discusses how Chaucer stretches, plays with, and interrogates genre by combining features of genre and the expectations they create. Concentrates on the use of medieval estates satire and the representation of the narrator in *GP*. Also considers the dramatic approach to *CT* and the slipperiness of genre in the *Tales*, especially *MkT*.

161. Green, Richard Firth. "Morality and Immorality." In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 199–217. Green confronts "the interpretive function of morality in medieval literature" and discusses why Chaucer's "moral horizons" in *CT* are elusive. Many of the *Tales* include competing morals; frameworks such as estates satire and the seven deadly sins were adapted to different ends and contested by different perspectives. Language itself accommo-

dates “disparate moral standards,” evident in the changing meanings of *trouthe* in the late fourteenth century.

162. Hernández Pérez, Beatriz. *Voces prologales: Juan Ruiz y Geoffrey Chaucer*. Santa Cruz de Tenerife: La Página Ediciones, 2003. 272 pp. Compares varied uses of narrative voices in *CT* and Juan Ruiz’s *Libro de buen amor* in light of the tradition of prologue writing. Chaucer and Ruiz employ satire and ambiguity to elicit a variety of questions from their audience—enough to arouse interest in their books.

163. Hirsh, John C. “Christianity and the Church.” In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 241–60. Hirsh summarizes how religious concepts, contexts, and developments in the politico-religious situation in Ricardian and Lancastrian England bear on our understanding of *CT*. Discusses the Great Schism, pilgrimage, mysticism, and the shared themes of travel, suffering, and reward in *MLT*, *CIT*, *PrT*, and *SNT*. Although changed since the time of Augustine, the notion of the common good informs the description of pilgrimage in *ParsP*.

164. Koldewey, Jos. “‘Shameless and Naked Images’: Obscene Badges as Parodies of Popular Devotion.” In Sarah Blick and Rita Tekippe, eds. *Art and Architecture of Late Medieval Pilgrimage in Northern Europe and the British Isles*. 2 vols. Studies in Medieval and Reformation Traditions, no. 104. Boston and Leiden: Brill, 2005, vol. 1, pp. 493–510. 26 b&w illus. Koldewey comments on pilgrim badges and related materials mentioned in *CT* and illustrated in the Ellesmere manuscript. The commentary introduces a discussion of obscene badges (ca. 1350–ca. 1450) intended to mock pilgrimage.

165. Lerer, Seth. “*The Canterbury Tales*.” In Seth Lerer, ed. *The Yale Companion to Chaucer* (SAC 30 [2008], no. 131), pp. 243–94. Lerer reads *CT* as a “set of representative performances” that “question literary and social selves” and explore the functions of language, literature, and the imagination. Recurrent concern with clothing and representation, communication and monetary exchange, impersonation and competition, intention and effect. The structure of “quitting and response” in *CT* offers a model “for a future of literary history.”

166. Mertens-Fonck, Paule. “Une référence envahissante aux *Débats du clerc et du chevalier* dans les *Contes de Canterbury*.” In Catherine Bel, Pascale Dumont, and Frank Willaert, eds. *Contez me tout: Mélanges de langue et de littérature médiévales offerts à Herman Braet*. Paris: Dudley, 2006, pp. 281–96. The structure of the Clerk-Knight debates, based on

the rivalry between a clerk and a knight, underlies most *Tales* in *CT* and can be used to reveal unsuspected meanings.

167. Pugh, Tison. "Queering Harry Bailly: Gendered Carnival, Social Ideologies, and Masculinity Under Duress in the *Canterbury Tales*." *ChauR* 41 (2006): 39–69. In his initial governance of the carnivalesque "play" of tale-telling, Harry Bailly augments his masculinity by "queering" his fellow pilgrims; by the end of *CT*, his own masculinity is "undermined" by his inability to control the carnival he set in motion and by the self-"queering" personal "revelations" the *Tales* provoke him to make.

168. Smith, Peter J., and Greg Walker. "Review of *The Canterbury Tales*, Adapted by Mike Poulton in Two Parts and Directed by Gregory Doran, Rebecca Catward, and Jonathan Munby for the Royal Shakespeare Company, The Swan Theatre, Stratford-upon-Avon, 19 and 21 December 2005, Centre Stalls." *Cahiers élisabéthains* 69 (2006): 53–57. Smith and Walker review the dramatic performance of *CT* (all but *CYT*), describing the staging and tracing the emotional swings of the adaptation. Includes one black-and-white and four color photographs of the production.

169. Sola Buil, Ricardo J. "Orality and Literacy in Chaucer: The Case of the Conquest and Destruction of Troy in *The Canterbury Tales*." In Juan Camilo Conde Silvestre and Ma Nila Vázquez González, eds. *Medieval English Literary and Cultural Studies* (SAC 30 [2008], no. 110), pp. 145–61. Evaluates the effects of the transition from orality to literacy in *CT*. Chaucer's oral mode of presentation conditions his manipulation of that tradition to the extent that it compels his audience to believe that he has read what, in fact, comes from a collective oral memory.

170. "Stratford, Swan. 8 December 2005–4 February 2006. *The Canterbury Tales*." *Theatre Record* 25.25 (2005): 1678–83; "[London], Gielgud. 13 July 2006. *The Canterbury Tales*." *Theatre Record* 26.14 (2006): 815–18. Reprints of Stratford and London newspaper and magazine reviews of Mike Poulton's two-part adaptation of *CT* for the stage, performed by the Royal Shakespeare Company. Includes cast list for each part.

See also nos. 7, 9, 17, 18, 21, 23, 25, 27, 31, 49, 51, 74, 82, 105, 136.

CT—The General Prologue

171. Lara Rallo, Carmen. “‘The hooly blisful martir for to seke’: Una aproximación a los personajes eclesiásticos en el Prólogo General a los *Cuentos de Canterbury*.” *Analecta Malacitana: Revista de la Sección de Filología de la Facultad de Filosofía y Letras* 27 (2004): 155–68. Assesses *GP* descriptions of the ecclesiastical pilgrims, showing that Chaucer’s criticism of his church figures is ambiguous. Focuses on the Prioress but also comments on the Monk, the Friar, the Summoner, the Pardoner, and the idealized Parson.

172. Thompson, Kenneth J. “Chaucer’s Warrior Bowman: The Roles and Equipment of the Knight’s Yeoman.” *ChauR* 40 (2006): 386–415. Although the Knight’s Yeoman may be a “forster” (1.117) before all else, the skills he would possess in that role “would find ready application on military campaign,” which helps to explain the Knight’s choice of his Yeoman, rather than another servant, to accompany him (*GP* 1.101).

See also nos. 4, 52, 104, 118, 160, 162, 189, 245.

CT—The Knight and His Tale

173. Chung, Inju. “The Lord and the Poet: Theseus and the Knight in *The Knight’s Tale*.” *Medieval and Early Modern English Studies* 11 (2003): 299–316 (in Korean, with English abstract). The Knight’s failure to provide narrative order and consistency in his characters is Chaucer’s means to pose questions about the nature of human life in an unstable world.

174. Eyler, Joshua R., and John P. Sexton. “Once More to the Grove: A Note of Symbolic Space in the *Knight’s Tale*.” *ChauR* 40 (2006): 433–39. Following Arcite’s death in *KnT*, Theseus designates for his funeral “that selve grove” (1. 2860) where Arcite and Palamon first fought privately, which technically would have been “destroyed” to erect the lists for the public tournament in which Arcite met his demise. This ostensible textual inconsistency “enforces . . . the chaotic conclusion of the tournament: nothing has truly been resolved.”

175. Greenwood, Maria K. “Garlands of Derision: The Thematic Imagery of Garlands. Part II: The Garlands of Power: Chaucer’s *The*

Knight's Tale and Shakespeare's *A Midsummer Night's Dream*." In Colette Stévanovitch, ed. *Marges/Seuils: Le liminal dans la littérature médiévale anglaise* (SAC 30 [2008], no. 148), pp. 271–89. As Greenwood has shown in a previous study, garlanding often implied criticism. In *KnT* and *A Midsummer's Night's Dream*, however, it is an acknowledgment of power.

176. ———. "Narrow Margins of Meaning and the Metamorphosis of the Power-holder: The Political Figure of Theseus in Chaucer and in Chaucer's Predecessors, Euripides, Statius, *Le Roman de Thèbes*, and Boccaccio's *Teseida*." In Colette Stévanovitch, ed. *Marges/Seuils: Le liminal dans la littérature médiévale anglaise* (SAC 30 [2008], no. 148), pp. 247–69. Focuses on Theseus in *KnT* as Chaucer's critique of power-holders in general.

177. Kelly, Henry Ansgar. "Chaucer's Knight and the Northern 'Crusades': The Example of Henry Bolingbroke." In Ruth Evans, Helen Fulton, and David Matthews, eds. *Medieval Cultural Studies: Essays in Honour of Stephen Knight* (SAC 30 [2008], no. 115), pp. 152–65. Kelly recounts military and political events in Lithuania around 1390–92 involving Roman Catholics, Greek Orthodox Christians, and recent converts. Focuses on the involvement of Henry Bolingbroke and on uses of the word *pagan*, as backdrop to Chaucer's *GP* description of the Knight.

178. Minnis, Alastair. "Standardizing Lay Culture: Secularity in French and English Literature of the Fourteenth Century." In Ursula Schaefer, ed. *The Beginnings of Standardization: Language and Culture in Fourteenth-Century England* (SAC 30 [2008], no. 144), pp. 43–60. Minnis discusses the impact of Aristotelian social and political theory on the rise of a growing lay culture in France and England. Considers similarities among several "discourses of secular power"—including Chaucer's *KnT* and Gower's advice to princes in *Confessio Amantis*—and suggests that they are rooted in Aristotle's *Ethics*, the pseudo-Aristotelian *Economics*, and related works.

179. Pearman, Tory Vandeventer. "Laying Siege to Female Power: Theseus the 'Conqueror' and Hippolyta the 'Asseged' in Chaucer's 'The Knight's Tale.'" *Essays in Medieval Studies* 23 (2006): 31–40. The language used to describe Hippolyta in *KnT* undermines the praise of Theseus and exposes "the dramatic irony in the Knight's perception of Theseus's military exploits and subsequent exchange of ethnic women."

180. Rock, Catherine A. "Forsworn and Fordone: Arcite as Oath-Breaker in the *Knight's Tale*." *ChauR* 40 (2006): 416–32. Arcite breaks his oath of brotherhood with Palamon, the promise he made to Theseus

never to return to Athens, and the code of knighthood by doing menial labor disguised as a “povre laborer.” The “ignoble, freakish manner of [his] death” thus suits the manner of his living.

181. Snyder, Martin. “The Role of Women in Chaucer’s ‘The Knight’s Tale.’” *Journal of Liberal Arts* (Seijoh University) 2 (2006): 69–82. Snyder explores how, despite initial impressions to the contrary, women can be said to have a central function in *KnT*, even though no woman in the *Tale* serves as an agent of change.

See also nos. 51, 53, 66, 67, 70, 106, 112, 116, 120, 149, 152, 172, 184, 185, 269.

CT—The Miller and His Tale

182. Aloni, Gila. “Extimacy in the *Miller’s Tale*.” *ChauR* 41 (2006): 163–84. The relation between public and private in *MilT* may be understood as the condition of “extimacy”: “the presence of the Other at the place thought to be most intimate.” The “structure of extimacy” frustrates masculine attempts to control or acquire Alisoun as a private possession and affords her unusual freedom.

183. Biggs, Frederick M. “Seventeen Words of Middle Dutch Origin in the *Miller’s Tale*?” *N&Q* 53 (2006): 407–9. In *Sources and Analogues of the “Canterbury Tales,”* Peter G. Beidler identifies *Heile van Beersele* as a likely source for *MilT*, supporting his argument with seventeen words he ascribes to Middle Dutch origin in *MilT*. Only one “or perhaps two” of those words prove to be “distinctively Dutch,” however, thus providing little assistance in identifying Chaucer’s source.

184. Bullón-Fernández, María. “Private Practices in Chaucer’s *Miller’s Tale*.” *SAC* 28 (2006): 141–74. Explores links between privacy and urban spaces in Fragment 1 of *CT*, especially *MilT*, in which each of the major male characters fails to control his own *pryvetee*. The article follows Pierre Bourdieu in conceptualizing the practices of privacy as a developing *habitus*, exploring concerns with bodies, buildings, commerce, estate, and class competition among the characters and tellers of Part 1.

185. Cannon, Christopher. “The Boethianism of the ‘Miller’s Tale.’” In Mark Chinca, Timo Reuvekamp-Felber, and Christopher Young, eds. *Mittelalterliche Novellistik im Europäischen Kontext: Kulturwissenschaftliche Perspektiven*. Berlin: Erich Schmidt, 2006, pp. 326–46. Cannon explores the critique in *MilT* of the limited Boethianism of *KnT*. The double plot

of *MilT* and its emphasis on turning harm to joke are more genuinely Boethian than is the tragic emphasis of *KnT*.

186. Lyons, Mathew. *Impossible Journeys*. Cadogan Guides. London: Cadogan, 2005. 222 pp. Lyons describes twenty-four journeys derived from early travelogues, now known to be fictional or fanciful. Includes description of the likely spurious *Inventio Fortunata*, attributed to Nicholas of Lynn by Richard Hakluyt. Also speculates that Nicholas of *MilT* may be based on Nicholas of Lynn. Section titles imitate *CT* (e.g., “The Walker’s Tale,” “The Mapmaker’s Tale”).

187. Walter, Katie Louise. “The Middle English Term ‘Froten’: Absolon and Barber-Surgery.” *N&Q* 53 (2006): 303–5. When Absolon “froteth” his lips upon realizing the real target of his kiss in *MilT*, he acts in accordance with his training as a barber-surgeon. More than a synonym for “to rub,” the verb *froten* connotes a range of medical and surgical approaches to remedying oral suffering or, in Absolon’s case, a literal and metaphorical “passion” of the mouth.

188. Yvernault, Martine. “Tel est vu qui croyait voir: Marges, brèches, et jeux optiques dans le *Conte du Meunier* de Chaucer.” In Colette Stévanovitch, ed. *Marges/Seuils: Le liminal dans la littérature médiévale anglaise* (*SAC* 30 [2008], no. 148), pp. 209–24. Yvernault focuses on the narrative imbalance in *MilT* caused by the intrusions of the margin through description of holes and through open and broken architectural structures.

See also nos. 41, 79, 299.

CT—The Reeve and His Tale

See nos. 20, 79, 94, 184.

CT—The Cook and His Tale

189. Benson, C. David. “Literary Contests and London Records in the *Canterbury Tales*.” In Ardis Butterfield, ed. *Chaucer and the City* (*SAC* 30 [2008], no. 108), pp. 129–44. Significantly, the setting of *GP* is located outside the limits of London proper, and most of the pilgrims are not Londoners. *CkT* offers a clear vision of fourteenth-century London and reflects what is both good and appalling about the city.

190. Casey, Jim. “Unfinished Business: The Termination of Chau-

cer's *Cook's Tale*." *ChauR* 41 (2006): 185–96. In view of Chaucer's resistance to the "finality of closure," allusions to *CkT* in Fragment 9 suggest that *CkT* "may be complete for Chaucer, although not completed by the Cook." Perhaps the *Tale's* "unfinished business" is an interruption by one of the other pilgrims, cutting short an increasingly vulgar piece.

See also nos. 102, 118, 184.

CT—The Man of Law and His Tale

191. Cooper, Christine F. "'But algates therby was she understonde': Translating Custance in Chaucer's *Man of Law's Tale*." *YES* 36 (2006): 27–38. In *MLT*, Chaucer uses the case of Custance's Latin being understood by Northumbrians—an instance of xenoglossia, more characteristic of the saint's life genre—to focus on translation in various genres and to make Custance, "subtly active," an "apt figure of the translator him/herself."

192. Lavezzo, Kathy. "Beyond Rome: Mapping Gender and Justice in the *Man of Law's Tale*." In Kathy Lavezzo. *Angels on the Edge of the World: Geography, Literature, and English Community, 1000–1534*. Ithaca, N.Y.: Cornell University Press, 2006, pp. 93–113. Revised version of an essay of the same title in *SAC* 24 (2002): 149–80. See *SAC* 26 (2004), no. 208.

193. Lim, Hyunyang Kim. "'Take Writing': News, Information, and Documentary Culture in Late Medieval England." *DAI* A67.06 (2006): n.p. In the context of an analysis of a news-hungry medieval culture, one chapter examines Chaucer's suspicion of written documents in *MLT*.

194. Wood, Marjorie Elizabeth. "The Sultaness, Donegild, and Fourteenth-Century Female Merchants: Intersecting Discourses of Gender, Economy, and Orientalism in Chaucer's *Man of Law's Tale*." *Comitatus* 37 (2006): 65–85. Anxious about the threat of Eastern hegemony and the increasing authority of merchant women, the narrator of *MLT* crafts characters that subtly feminize the East, "Orientalize" the feminine, and discredit women's economic participation as a threat to patriarchal structure. The Wife of Bath destabilizes this subtext.

See also nos. 52, 113, 120, 140, 163, 224.

CT—The Wife of Bath and Her Tale

195. Baker, Michel van. "The Dame and the Knight: Marriage, Sovereignty, and Transformation." *Parabola* 29.1 (2004): 11–18. Commentary on *The Weddyng of Sir Gawen and Dame Ragnell* that emphasizes partnership in marriage. Occasional references to *WBT*.

196. Bardsley, Sandy. *Venomous Tongues: Speech and Gender in Late Medieval England*. Philadelphia: University of Pennsylvania Press, 2006. 214 pp. Includes brief discussion of the Wife of Bath's claim that verbal disorder is the special preserve of women; in this way, the Wife shares important parallels with the unruly wife of Noah in the Chester and York Flood plays.

197. Baumgardner, Rachel Ann. "I Alisoun, I Wife: Foucault's Three Egos and the *Wife of Bath's* Prologue." *MedievalF* 5 (2006): n.p. Read against Foucault's "What Is an Author?" the Wife of Bath of *WBP* fits the criteria for representation of a "third ego." Thereby, she can be seen as a character who "establishes her own personality." Chaucer serves as a "medium for her determined and unique personality."

198. Cawsey, Kathy. "Tutivillus and the 'Kyrkchaterars': Strategies of Control in the Middle Ages." *SP* 102 (2005): 434–51. Cawsey examines features of medieval tales of Tutivillus and explores how representations of female "discursive communities" and gossip in *WBPT* and plays about Noah illuminate these features through similar concerns with marginalized speech.

199. Desmond, Marilyn. *Ovid's Art and the Wife of Bath: The Ethics of Erotic Violence*. Ithaca, N.Y.: Cornell University Press, 2006. xiii, 206 pp. Desmond studies the discourse of erotic violence in medieval literature and iconography, surveying depictions of the "mounted Aristotle" and focusing on the adaptations of material from Ovid's *Ars Amatoria* found in the letters of Héloïse and Abélard, the *Roman de la Rose*, *WBP*, and Christine de Pizan's contributions to the *Querelle de la Rose*. The letters of Héloïse and Pizan "offer alternative perspectives" to the "canonical reworkings" of Ovid, while the *Roman* and *WBP* reflect the "erotic potential of intimate violence" that has connections with sado-masochism, as well as being rooted in the homoerotics of love in Ovid's imperial Rome. The popularity of the Wife of Bath today indicates that the "strategic relations" of love and violence in *WBP* continue to shape our contemporary attitudes.

200. Driver, Martha W. "Romancing the *Rose*: The Readings of

Chaucer and Christine.” In Helen Cooney, ed. *Writings on Love in the English Middle Ages* (SAC 30 [2008], no. 111), pp. 147–62. Driver explores how the *Roman de la Rose* was “re-written” for late medieval audiences in various ways: Chaucer advocates contemporary views of the work in his adaptation of La Vieille in *WBP*, and Pizan criticizes such views in her *Book of the Three Virtues*. Also comments on Prudence’s role in *Mel*.

201. Goodspeed-Chadwick, Julie Elaine. “Sexual Politics in ‘The Wife of Bath’s Prologue’ and ‘Tale’: The Rhetorics of Domestic Violence and Rape.” *Readerly/Writerly Texts* 11–12 (2004–5): 155–62. *WBPT* can be seen as Alison’s “therapeutic” attempts to “educate the public at large” about domestic violence and rape. Although she succumbs at times to the rhetoric of “the woman as commodity” and misunderstands herself as “unrapeable,” Alison vindicates women.

202. Guardia Massó, Pedro. “Marginación y opresión en *Los Cuentos de Canterbury* y en *Pedro el Labriego*.” In Mercedes Brea, ed. *Marginales e marginados en la Época Medieval*. Cuadernos del CEMYR, no. 4. [La Laguna, Canary Islands]: Universidad de La Laguna, Centro de Estudios Medievales y Renacentistas, 1996, pp. 107–24. Guardia Massó examines ecclesiastical and sexual suppression in Lollardy, *Piers Plowman*, and *CT* (especially in *WBP*).

203. Kassell, Lauren. “‘All was this land full fill’d of faerie,’ or Magic and the Past in Early Modern England.” *Journal of the History of Ideas* 67.1 (2006): 107–22. Following a methodology outlined in Gabriel Naudé’s seventeenth-century history of magic, the essay examines early modern historical accounts of magic to understand how magic came to be defined and debated. The title derives from *WBT*.

204. Mathur, Indira. “Prestucturing Reception Through Intertextuality in *The Wife of Bath’s Prologue*.” In Jean-Paul Debax, ed. *Actes de l’atelier “Moyen Age” du XLVe congrès de la SAES (Société des Anglicistes de l’Enseignement Supérieur)*. Paris: Publications de l’Association des Médiévistes Anglicistes de l’Enseignement Supérieur, 2006, pp. 101–10. Establishes a link between the “preamble” in *WBP* and the sermon genre.

205. Minnis, Alastair. “From *Coilles* to *Bel Chose*: Discourses of Obscenity in Jean de Meun and Chaucer.” In Nicola McDonald, ed. *Medieval Obscenities*. York: York Medieval Press, 2006, pp. 156–78. Explores the “connection between dirty words and dirty things,” focusing on the speech of “three outspoken female figures”: Raison and La Vieille from the *Roman de la Rose* and Chaucer’s Wife of Bath. While Raison attacks

“linguistic equivocation” and La Vieille speaks explicitly, the Wife’s obscene euphemisms in *WBP* are “governed by the dictates of bourgeois respectability.”

206. ———. “The Wisdom of Old Women: Alisoun of Bath as *Auctrice*.” In Helen Cooney, ed. *Writings on Love in the English Middle Ages* (SAC 30 [2008], no. 111), pp. 99–114. In the Wife of Bath, Chaucer radically remakes La Vieille from the *Roman de la Rose*, granting her true wisdom and authority. The Wife of Bath successfully uses Latin tradition and academic techniques in *WBP*, and *WBT* reflects the profound wisdom of old women. Minnis considers the authenticity of the six disputed passages in *WBP* (44a–f, 575–84, 605–8, 609–12, 619–26, and 717–20).

207. Scheitzeneder, Franziska. “‘For myn entente nys but for to pleye’: On the Playground with the Wife of Bath, the Clerk of Oxford, and Jacques Derrida.” *PhiN: Philologie im Netz* 36 (2006): 44–59. Reads the opposition between the Clerk and the Wife of Bath in light of Derrida’s opposition between the structuralist desire to decipher signs and the poststructuralist impulse to play with the “instability of signs.” The Wife is an “anachronistic allegory of Derrida’s play of structure, whose only truth is that there is not a single truth.” In his Envoy, the Clerk transgresses his own efforts to specify meaning.

208. Shimomura, Sachi. *Odd Bodies and Visible Ends in Medieval Literature*. The New Middle Ages. New York: Palgrave Macmillan, 2006. ix, 198 pp. Set against the eschatology of the Last Judgment, medieval narratives prompt their audiences to employ complex—often deferred—criteria for interpretation or evaluation. Shimomura considers how audience judgment is engaged and complicated in *Christ III*, several homilies and romances, *WBPT*, and *Sir Gawain and the Green Knight*, focusing on how eschatological tradition underlies and challenges the desire for closure and evaluation in medieval stories. Chapter 3 (pp. 85–125) assesses how the “discontinuous selves” represented in *WBP* anticipate the dynamics of transformation in *WBT*.

209. Thomas, Susanne Sara. “The Problem of Defining *Sovereynettee* in the *Wife of Bath’s Tale*.” *ChauR* 41 (2006): 87–97. While the knight of *WBT* returns from his quest with the word that saves his life—*sovereynettee*—he never understands its meaning: “independence and self-government.” The wedding-night conversation between the knight and the “wyf” demonstrates her “sovereynettee” as well as her “power over” the knight; she controls his choices, ensuring that he will never attain

“sovereynettee” in relation to his “worldly appetit” for beauty and obedience.

See also nos. 36, 43, 76, 79, 86, 104, 122, 194, 214, 224.

CT—The Friar and His Tale

210. Phillips, Helen. “‘A gay yeman, under a forest side’: ‘The Friar’s Tale’ and the Robin Hood Tradition.” In Ruth Evans, Helen Fulton, and David Matthews, eds. *Medieval Cultural Studies: Essays in Honour of Stephen Knight* (SAC 30 [2008], no. 115), pp. 123–37. Phillips explores verbal, narrative, and thematic parallels between *FrT* and Robin Hood tales such as *Robin Hood and Guy of Gisburne*. Emphases on “grenewode,” archery, disguise, commercialism, ecclesiastical corruption, oppression of the poor, and ultimate righteousness suggest that Chaucer had outlaw tales in mind when writing *FrT*.

See also no. 133.

CT—The Summoner and His Tale

211. Beechy, Tiffany. “Devil Take the Hindmost: Chaucer, John Gay, and the Pecuniary Anus.” *ChauR* 41 (2006): 71–85. Studying *SumT* with John Gay’s 1717 poem “An Answer to the Sompner’s Prologue of Chaucer” reveals a continuum of greed in *SumT*, moving from goods of use value, to coins of exchange value, to excrement and insubstantial air, even as Chaucer satirizes social acceptance of such abstracted value in place of real goods.

212. Hayes, Mary. “Privy Speech: Sacred Silence, Dirty Secrets in the *Summoner’s Tale*.” *ChauR* 40 (2006): 263–88. Allusions in *SumT* to the silent canon—the clerical practice of offering the eucharistic consecration prayers silently—open a window on “lay-clerical relations,” exposing the politics governing access to the secrets of the Eucharist. Through its critique of the silent canon, *SumT* “endorses lay private devotional speech,” while questioning the capacity for any human discourse to “communicate with the divine or aptly articulate sacred mysteries.”

CT—The Clerk and His Tale

213. Ashe, Laura. "Reading like a Clerk in the *Clerk's Tale*." *MLR* 101 (2006): 935–44. If reading is a transformative act, then Griselda's unwavering "reading" of Walter as a loving husband ultimately transforms him so that Walter's will conforms with hers. Thus, her association with the Clerk (especially as aligned against the Pardoner, who rejects the moral implications of his own tale) is apt. *CIT* demonstrates the moral power and importance of acts of interpretation, which can both find and plant good, even where no good was intended.

214. Denny-Brown, Andrea. "Povre Griselda and the All-Consuming *Archeuyves*." *SAC* 28 (2006): 77–115. Denny-Brown assesses the vacillations between sartorial *richesse* and *rudenesse* in *CIT*, examining the gender and class implications of Griselda's dressing, undressing, and redressing and counterpointing Walter's attitudes toward clothing and material consumption with those of his people. The Clerk's own frugality disguises a "fascination" with "worldly, material aesthetics," and his *Envoy* engages his theme of *dispençe* as well as it does the Wife of Bath. The essay also considers the reception of *CIT* in Lydgate's "A dyte of womenhis hornys" ("Horns Away").

215. Frese, Dolores Warwick. "The 'Buried Bodies' of Dante, Boccaccio, and, Petrarch: Chaucerian 'Sources' for the Critical Fiction of Obedient Wives." *SAC* 28 (2006): 249–56. Frese reads water, dressing, and "suckling" imagery in Boccaccio, Petrarch, and *CIT* as vestiges of Dante's concern in *De vulgari eloquentia* with using "vernacular" language for "literature of lasting value."

216. Goodwin, Amy W. "Chaucer's *Clerk's Tale*: Sources, Influences, and Allusions." *SAC* 28 (2006): 231–35. Goodwin explores the practical problems of source study—terminology and the constraints of publication—in relation to *CIT*. Comments on Boccaccio's and Philippe de Mézières's Griselda stories as "sources of invention" for Chaucer's version.

217. Patterson, Lee. "The Necessity of History: The Example of Chaucer's 'Clerk's Tale.'" In Bonnie Wheeler, ed. *Mindful Spirit in Late Medieval Literature: Essays in Honor of Elizabeth D. Kirk* (*SAC* 30 [2008], no. 154), pp. 187–210. Patterson reads *CIT* in light of negotiations over the marriage of Richard II and Isabelle of France in 1396 and of the texts surrounding those negotiations, especially those concerned with the ideology of sacral kingship. Chaucer knew of the marriage negotiations through John Pritwell, the royal sergeant-at-arms who obtained

safe conduct for diplomats and who worked with Chaucer when Chaucer was Clerk of the King's Works. Chaucer may have used *L'estoire de Griseldis* as well as Petrarch and the French translation as a reaction to the muting of political and literary issues.

218. Schöpflin, Karin. "Boccaccios Griselda und Hiob." *Romanistisches Jahrbuch* 42 (1991): 136–49. A detailed comparison of the Job story and Boccaccio's *Decameron* 10.10. Boccaccio's novella is seen as a variation of the biblical Job story that lacks the justification of God's divine attributes. Schöpflin argues that Boccaccio and subsequent authors such as Petrarch and Chaucer modeled their versions of the Griselda story on this interpretation of Job.

See also nos. 71, 125, 133, 163, 207, 224.

CT—The Merchant and His Tale

219. Palmer, James M. "Your Malady Is No 'Sodeyn Hap': Ophthalmology, Benvenutus Grassus, and January's Blindness." *ChauR* 41 (2006): 197–205. Considered in the light of writings by thirteenth-century ophthalmologist Benvenutus Grassus, January's blindness in *MerT* is no sudden infirmity. With his admitted habit of "overindulgence" in women, food, and drink, January has been working on becoming blind for quite some time.

See also nos. 48, 79, 299.

CT—The Squire and His Tale

220. Harwood, Britton J. "Chaucer and the Gift (If There Is Any)." *SP* 103 (2006): 26–46. Explores gift-giving in Part 5 of *CT*, from the magical gifts given to Ghengis Khan in *SqT* to the concern with generosity that ends *FranT*. Uses Derridean notions of gifts and exchange to argue that the sequence is Chaucer's means to "erase unproductive expenditure . . . by safely framing and containing it by economy and exchange."

See also nos. 97, 120, 122, 152.

CT—The Franklin and His Tale

221. Cartlidge, Neil. “‘Nat that I chalange any thyng of right’: Love, Loyalty, and Legality in the *Franklin’s Tale*.” In Helen Cooney, ed. *Writings on Love in the English Middle Ages* (SAC 30 [2008], no. 111), pp. 115–30. In *FranT*, Chaucer presents a “moral dilemma that might be described as scholastic in its contrived intractability.” The *quaestio disputanda* posed at the end of *FranT* compels readers to confront the *Tale*’s irresolvable legal complexities of contract. Cartlidge shows parallels with other medieval texts that have legal implications.

222. Dobbs, Elizabeth A. “Re-Sounding Echo.” *ChauR* 40 (2006): 289–310. Aurelius’s comparison of himself to the nymph Echo early in *FranT* enables glimpses of Narcissus in Dorigen and emphasizes the importance of speech and interpretation in the *Tale*: in particular, Aurelius’s Echo-like interpretations of Dorigen’s speeches. Like Echo, Aurelius produces distorted versions of what he hears.

223. Nowlin, Steele. “Between Precedent and Possibility: Liminality, Historicity, and Narrative in Chaucer’s *The Franklin’s Tale*.” *SP* 103 (2006): 47–67. Nowlin contends that *FranT* “offers an interpretation of the forces that shape the ability to imagine beyond exempla.” Draws on Victor Turner’s notions of liminality to discuss the concern with genre as frame in *FranT*, which shows how frames of reference give way to new ideas and possibilities.

224. Wicher, Andrzej. “Chaucer’s ‘Franklin’s Tale’ Seen in the Context of the Tales About Calumniated Women.” In Marcin Krygier and Liliana Sikorska, eds. *Naked Wordes in Englissh* (SAC 30 [2008], no. 128), pp. 160–68. Wicher tallies a number of folktale motifs in *FranT* and argues that they are rationalized or obscured in ways that qualify the exemplary value of the *Tale*. Central is the motif of the “rash promise given to a supernatural suitor,” with Arveragus, Aurelius, and the clerk functioning as “avatars” of the husband figure (and paralleling the three females in *WBT*). Wicher comments on other folktale elements in *WBT*, *CT*, and *MLT*.

See also nos. 55, 106, 117, 220.

CT—The Physician and His Tale

225. Bleeth, Kenneth. “*The Physician’s Tale* and Remembered Texts.” *SAC* 28 (2006): 221–24. Argues that written texts are not the only valid

sources of *PhyT* and acknowledges the need to consider “remembered texts, semantic fields, and pictorial images”—“intertexts” theorized by Michael Riffaterre.

CT—The Pardoner and His Tale

226. Shaffern, Robert W. “The Pardoner’s Promises: Preaching and Policing Indulgences in the Fourteenth-Century English Church.” *Historian* 68.1 (2006): 49–65. Late medieval literary and historical attitudes toward pardoners suggest that the depictions in *Piers Plowman* and *PardPT* are exaggerated. Shaffern documents ecclesiastical efforts to control abuse of the office.

227. Trigg, Stephanie. “The Pardoner’s ‘lewed peple’: Apes, Japes, and the Pre-history of Mass Culture.” In Ruth Evans, Helen Fulton, and David Matthews, eds. *Medieval Cultural Studies: Essays in Honour of Stephen Knight* (SAC 30 [2008], no. 115), pp. 166–78. Trigg addresses relationships among the reading audience, the pilgrim audience, and the “lewed peple” of *PardPT*. Set against the *GP* description of the Parson and his flock, the Pardoner’s description of his preaching to the people may indicate their resistance to him. This dynamic is a “proleptic glimpse” into some of the issues confronting modern cultural studies.

See also nos. 55, 76, 86, 213, 302.

CT—The Shipman and His Tale

228. Hume, Cathy. “Domestic Opportunities: The Social Comedy of the *Shipman’s Tale*.” *ChauR* 41 (2006): 138–62. Read in the light of late medieval letter collections and conduct manuals for women, the comedy of *SbT* springs from a recognition of the merchant’s wife’s “clever manipulation of her roles: as hostess, social networker, housekeeper, business assistant, and status symbol.”

229. Kendall, Elliot. “The Great Household in the City: *The Shipman’s Tale*.” In Ardis Butterfield, ed. *Chaucer and the City* (SAC 30 [2008], no. 108), pp. 145–61. As reflected in *SbT*, medieval urban space allows the powerful to exert political influence by converting capital into noncommercial culture.

See also nos. 48, 79, 117.

CT—The Prioress and Her Tale

230. Bale, Anthony. *The Jew in the Medieval Book: English Antisemitisms, 1350–1500*. Cambridge Studies in Medieval Literature. Cambridge: Cambridge University Press, 2006. xiv, 266 pp. A study of the “reiteration, instability and changing valence of the Jewish image as inscribed in medieval English books,” focusing on four generic narratives: the Jew of Tewkesbury, the Marian miracle of the boy singer, the cult of Robert of Bury St. Edmunds, and the “literary and decorative scheme” of the *Arma Christi*. Bale explores philosemitism as well as anti-Semitism to see how attitudes toward Jews constitute one of the defining myths or legends of the Middle Ages. Discusses *PrT* in light of analogous narratives, including fifteenth-century “reactions” to the *Tale* found in manuscript anthologies, which convey pious sentiment and diminish Chaucer’s satire of the Prioress.

231. Bauer, Renate. “Opfer ‘Christlicher’ Gewalt: Juden im Texten des Englischen Mittelalters.” In Manuel Braun and Cornelia Herberichs, eds. *Gewalt im Mittelalter: Realitäten—Imaginationen*. Munich: William Fink, 2005, pp. 181–201. Bauer assesses formulaic or stereotypic depictions of Jews in *Cursor Mundi*, Chaucer’s *PrT*, Gower’s *Confessio Amantis* (7.3207–3360), *Elene*, *The Siege of Jerusalem*, passion treatises, and *The Croxton Play of the Sacrament*.

232. Nakao, Yoshiyuki. “Death and Life in *The Prioress’s Tale*: A Child Martyrdom and Its Expression Through Senses.” In Mizuda Hidemi et al., eds. *Death and Life in Medieval Europe*. Hiroshima: Keisuisha, 2006, pp. 69–108 (in Japanese). Examines as ritual murder the death of the clergeon in *PrT*.

233. Quinn, William A. “The Shadow of Chaucer’s Jews.” *Exemplaria* 18 (2006): 299–326. *PrT* and *SNT* mirror each other but “with a telling difference.” The two stand in relation to each other as Old Testament *figura* to New Testament fulfillment (the shadow and substance of the title). Ironically, in this figural scheme, *PrT* takes the place of the rejected term, the Jew.

234. Stanbury, Sarah. “Host Desecration, Chaucer’s ‘Prioress’s Tale,’ and Prague 1389.” In Bonnie Wheeler, ed. *Mindful Spirit in Late Medieval Literature: Essays in Honor of Elizabeth D. Kirk* (SAC 30 [2008], no. 154), pp. 211–24. Accusations of eucharistic host desecration in Prague in 1389 may be read as a backdrop for *PrT*. Stanbury summarizes the events of mob violence that led to a massacre of Jews.

See also no. 163.

CT—The Tale of Sir Thopas

235. Børch, Marianne. "Writing Remembering Orality: Geoffrey Chaucer's *Sir Thopas*." *European Journal of English Studies* 10.2 (2006): 131–48. Børch discusses *Th* as an "oral romance," surveying its oral characteristics and exploring how these characteristics—when they are written—help to parody the "chivalric ethos" that underlies the genre of romance. *Th* also exposes for consideration the differences between written and oral modes of narration, which, in turn, reflect Chaucer's concern with the relations among his Continental and English models.

236. Liu, Yin. "Middle English Romance as Prototype Genre." *ChauR* 40 (2006): 335–53. A study of five Middle English lists of romances, including the list in Chaucer's *Th* (7.897–902). Liu uses the "prototype theory of categorization" from cognitive linguistics to provide the rationale for a flexible yet rigorous definition of the Middle English romance as a genre about which "there is plenty of fascinating work yet to be done."

237. Sayers, William. "Lexical and Literary Evidence for Medieval Trade in Precious Goods: Old French *Robal*, *Roal*, and Middle English 'Walrus (and Narwhal?) Ivory.'" *NOWELE* 44 (2004): 101–19. Linguistic and economic background to uses of ivory in medieval decoration, including the saddle of Sir Thopas (*Th* 7.875–78).

See also nos. 52, 81.

CT—The Tale of Melibee

238. Turner, Marion. "Greater London." In Ardis Butterfield, ed. *Chaucer and the City* (SAC 30 [2008], no. 108), pp. 25–40. In *Mel*, Chaucer depicts space reflecting the split interests and antagonisms that dominated contemporary London.

See also nos. 76, 78, 200.

CT—The Monk and His Tale

See nos. 73, 120, 149, 160.

CT—The Nun's Priest and His Tale

239. Houwen, Luuk. "Every Picture Tells a Story: The Importance of Images in the Wider Dissemination and Reception of Texts." In An-

drew James Johnston, Ferdinand von Mengden, and Stefan Thim, eds. *Language and Text: Current Perspectives on English and Germanic Historical Linguistics and Philology* (SAC 30 [2008], no. 124), pp. 97–111. 13 b&w illus. Exemplifies text/image relationships by examining a number of misericords depicting scenes from the beast fable tradition of Reynard and other sly foxes. Considers the role of *NPT* in the development of this visual tradition.

See also nos. 30, 76, 125, 127, 129, 130.

CT—The Second Nun and Her Tale

240. Kaiser, Melanie L., and James M. Dean. “Chaucer and the Early Church.” *MedievalF* 5 (2006): n.p. Depicting an idealized portrait of the early church, *SNT* is a means to critique the church of Chaucer’s own time.

241. Little, Katherine C. “Images, Texts, and Exegetics in Chaucer’s *Second Nun’s Tale*.” *JMEMSt* 36 (2006): 103–34. Little reevaluates the Christian iconography in *SNT* in light of the Wycliffite debate over the use of images and their potential to become idolatry. Despite the importance of visual images, *SNT* shows a shift toward words and texts.

See also nos. 44, 140, 163, 233.

CT—The Canon’s Yeoman and His Tale

242. Cannon, Christopher. “Chaucer and the Language of London.” In Ardis Butterfield, ed. *Chaucer and the City* (SAC 30 [2008], no. 108), pp. 79–94. *CYT* is Chaucer’s London tale *par excellence*; its “craft sounds” evoke both what the city is and what it is not.

243. Collette, Carolyn P. “The Alchemy of Imagination and the Labyrinth of Meaning: Some Caveats About the Afterlife of Sources.” *SAC* 28 (2006): 243–48. Collette offers Umberto Eco’s notion of a “rhizome labyrinth’s indefinite structure” as a heuristic tool for describing the relationship of a text to its “cultural matrix” rather than to specific sources. Focuses on *CYT*.

See also nos. 44, 81, 102.

CT—The Manciple and His Tale

See no. 44.

CT—The Parson and His Tale

244. Huxtable, Michael J. "The Medieval Gaze at Grips with a Medieval World." In C. P. Biggam and C. J. Kay, eds. *Progress in Colour Studies: Volume I. Language and Culture*. Amsterdam and Philadelphia: Benjamins, 2006, pp. 199–217. Huxtable surveys medieval philosophical and religious understanding of sight and color as background to commentary on social concerns with color in sumptuary habits and heraldry. In *ParsT* 10.424–27, colorful clothing indicates a sinful nature.

245. Little, Katherine C. *Confession and Resistance: Defining the Self in Late Medieval England*. Notre Dame, Ind.: University of Notre Dame Press, 2006. vii, 196 pp. Centers on medieval *self-definition* rather than subjectivity and studies examples of Wycliffite lay instruction. The Lollards rejected auricular confession and emphasized personal contrition for sin. Lollard pastoral texts disrupted traditional discourses of self-definition by distinguishing discursive strands—narrative vs. pastoral language—that had been linked in earlier texts. The relationship between confession and creation of the medieval self is more complicated than is generally recognized (in the tradition of Foucault), and readers should resist prioritizing the confessing self, which causes "the perpetuation of . . . the 'antinomies' between self and other and individual and society." Chapter 3 discusses the Parson of *GP* and *ParsT*.

246. Smith, Nicole D. "The Parson's Predilection for Pleasure." *SAC* 28 (2006): 117–40. The indictment of fashionable male clothing in *ParsT* (10.422–30, "Superbia") is a "homoerotic moment" reflecting the Parson's own "scopophilic" pleasure, although the "turn to the fashionable female neutralizes any homoerotic tendency."

See also nos. 44, 78, 80, 106, 163, 227.

CT—Chaucer's Retraction

247. Vaughan, Míceál F. "Personal Politics and Thomas Gascoigne's Account of Chaucer's Death." *MÆ* 75 (2006): 103–22. Investigates the

anti-Lancastrian sentiments underlying Gascoigne's account of Chaucer's "deathbed repentance for his literary sins" in *Ret.*

See also nos. 23, 125, 260.

Anelida and Arcite

[No entries]

A Treatise on the Astrolabe

248. Eagleton, Catherine, and Matthew Spencer. "Copying and Conflation in Geoffrey Chaucer's *Treatise on the Astrolabe*: A Stemmatic Analysis Using Phylogenetic Software." *Studies in History and Philosophy of Science* 37 (2006): 237–68. Applies a technique from evolutionary biology—phylogenetic "neighborhood-joining"—to the witnesses to the text of *Astr* to produce a stemma, test the fragments and sections of longer versions against the stemma, and discuss the scribal conflation of various versions in their own productions. Concludes by commenting on scribes' concern with completeness of the text.

See also no. 186.

Boece

249. Ogura, Michiko. "Words of Emotion in Old and Middle English Translations of Boethius' *De Consolatione Philosophiae*." In Akio Oizumi, Jacek Fisiak, and John Scahill, eds. *Text and Language in Medieval English Prose: A Festschrift for Tadao Kubouchi*. Frankfurt am Main: Peter Lang, 2006, pp. 183–206. Ogura examines the lexicon of emotion (*anger, fear, joy, pleasure, sorrow, wonder*) in translations of Boethius by Jean de Meun, Chaucer, and Elizabeth I. Chaucer effectively uses three levels of word pairs: native, foreign, and combinations of native-foreign. He selects synonyms for translation in *Bo* by principles different from those reflected in his original texts.

See also nos. 80, 90, 293.

The Book of the Duchess

250. Jimura, Akiyuki. "Death and Life in Chaucer's *The Book of the Duchess*: With Special Reference to 'Herte.'" In Mizuda Hidemi et al., eds. *Death and Life in Medieval Europe*. Hiroshima: Keisuisha, 2006, pp. 109–40 (in Japanese). Examines Chaucer's varied and metaphorical use of *berte* in *BD*.

251. Kang, Ji-Soo. "Apocalyptic Imagination and Historical Text: A Study of *The Divine Comedy*, *The Book of the Duchess*, and *Pearl*." *Medieval and Early Modern English Studies* 11 (2003): 243–58 (in Korean, with English abstract). Considers relationships among apocalypse, history, and literary closure in Dante's *Paradiso*, Chaucer's *BD*, and *Pearl*. Dante brings apocalypse into history, while the other two poets use it to contrast human temporality.

252. Williams, Deanne. "The Dream Visions." In Seth Lerer, ed. *The Yale Companion to Chaucer* (SAC 30 [2008], no. 131), pp. 147–78. Williams summarizes the plots and themes of *BD*, *PF*, *HF*, and *LGW*, emphasizing Chaucer's layering of sources, his valorizing of English, and his concerns with interpretation and the truth value of literature.

See also nos. 51, 97, 100, 127, 130, 145, 153, 265.

The Equatorie of the Planetis

[No entries]

The House of Fame

253. Coletti, Theresa. "'Paths of Long Study': Reading Chaucer and Christine de Pizan in Tandem." *SAC* 28 (2006): 1–40. Coletti compares *HF* with Christine de Pizan's *Livre du chemin de long estude*, exploring their differing comments on and responses to their shared literary culture. Through parallel narrative gestures, the two poets consider textual authority, reader responsiveness, political roles of their art, vernacularity, and gender. The early Tudor association of the works is indicated by their inclusion in Richard Pynson's *Boke of Fame* (1526).

254. Davis, Paul. "After the Fire: Chaucer and Urban Poetics, 1666–1743." In Ardis Butterfield, ed. *Chaucer and the City* (SAC 30

[2008], no. 108), pp. 177–92. Davis discusses Alexander Pope's *The Temple of Fame*, a translation of *HF*.

255. Hwang, Joon Ho. "Vernacular Poetry, Text, and Fame in *The House of Fame*." *Medieval and Early Modern English Studies* 12 (2004): 371–92 (in Korean, with English abstract). *HF* reflects Chaucer's efforts to imitate Dante's innovation and use of the vernacular; the poem shows Chaucer's struggles with nonstandard forms of English and the lack of an English literary tradition.

See also nos. 23, 25, 51, 53, 71, 95, 97, 116, 118, 120, 125, 127, 130, 145, 153, 252.

The Legend of Good Women

256. Coleman, Joyce. "The Flower, the Leaf, and Philippa of Lancaster." In Carolyn P. Collette, ed. *The Legend of Good Women: Context and Reception* (SAC 30 [2008], no. 257), pp. 33–58. Coleman surveys the betrothals, marriage, and literary patronage of Philippa of Lancaster, suggesting that she may have given Chaucer a copy of Deschamps's "Ballade 765," which may have helped to inspire Chaucer's interest in flower and leaf debates that underlie *LGWP*. Includes a text and translation of Deschamps's ballade.

257. Collette, Carolyn P., ed. *The Legend of Good Women: Context and Reception*. Chaucer Studies, no. 36. Cambridge: D. S. Brewer, 2006. xviii, 203 pp. Eight essays by various authors, with an index and an introduction by the editor, who argues that Alceste's mediation is central to *LGW*, a poem about the "public dimension of ideal female behavior." The poem is best understood in the context of late medieval interest in reshaping narratives of exemplary women. For individual essays, see nos. 256, 259, 260, 262–64, 266, and 269.

258. Doyle, Kara A. "Thisbe Out of Context: Chaucer's Female Readers and the Findern Manuscript." *ChauR* 40 (2006): 231–61. Excerpted from Chaucer's *LGW* and thus lacking a narrative frame, the *Legend of Thisbe* in the Findern manuscript leaves room for the assumption that the manuscript's female readers saw Thisbe "as simply a victim." The excerpt's codicological context, however, suggests that its readers were well attuned to the commentaries on "the discourses of *fin' amors* and medieval misogyny" in which *LGW* participates.

259. Edwards, Robert R. "Ricardian Dreamwork: Chaucer, Cupid,

and Loyal Lovers.” In Carolyn P. Collette, ed. *The Legend of Good Women: Context and Reception* (SAC 30 [2008], no. 257), pp. 59–82. Explores the “political erotics” of *LGWP*, especially the G version, assessing how Cupid’s treatment of the narrator and Alceste’s intercession reflect political conditions, concepts of tyranny, and notions of loyalty and fidelity.

260. Fumo, Jamie C. “The God of Love and Love of God: Palinodic Exchange in the Prologue of the *Legend of Good Women* and the ‘Retraction.’” In Carolyn P. Collette, ed. *The Legend of Good Women: Context and Reception* (SAC 30 [2008], no. 257), pp. 157–75. Intertextual connections among *LGWP*, *Ret*, and the end of *TC* capitalize on the medieval scholastic literary theory of the co-authorship of books by human authors and God (“*duplex causa efficiens*”). All three works remind audiences of authorial responsibility and the need for accurate interpretation.

261. Gross, Karen Elizabeth. “Chaucer, Mary Magdalene, and the Consolation of Love.” *ChauR* 41 (2006): 1–37. New facets of Chaucer’s writing on love, consolation, and repentance are illuminated when we assume that Chaucer did translate Pseudo-Origen’s *De Maria Magdalena*, as he claims to have done in *LGWP* G418 (“Orygenes upon the Maudeleyne”).

262. McCormick, Betsy. “Remembering the Game: Debating the *Legend’s* Women.” In Carolyn P. Collette, ed. *The Legend of Good Women: Context and Reception* (SAC 30 [2008], no. 257), pp. 105–31. McCormick outlines game theory and summarizes the medieval rhetorical tradition in which debate and dream vision were memorial and ethical media. She describes how exempla were used in the *Querelle des Femmes*, arguing that *LGW* engages the *Querelle* as a game and uses exempla in ways that evoke ethical responsibility from the reader.

263. McDonald, Nicola F. “Games Medieval Women Play.” In Carolyn P. Collette, ed. *The Legend of Good Women: Context and Reception* (SAC 30 [2008], no. 257), pp. 176–97. McDonald describes the principles and operation of two late medieval ribald games of “amorous divination”—Ragman Roll and Chaunce of Dice—as a means to explore the female audience for such games and related literature, particularly *LGW*. *Demandes d’amour* and sexual riddles reveal that elite medieval women participated in ludic, sexually explicit discourse and double entendre.

264. Meecham-Jones, Simon. “Intention, Integrity, and ‘Renoun’: The Public Virtue of Chaucer’s Good Women.” In Carolyn P. Collette, ed. *The Legend of Good Women: Context and Reception* (SAC 30 [2008], no.

257), pp. 132–56. In *LGW*, Chaucer sets classical action in the context of Christian notions of moral intention; he poses a range of subtly differentiated portraits of difficulty in recording truth in human terms and human time. Knowability, the narrator's presence, exemplarity, heroic renown, privacy, humility, and suffering recur as concerns, posing and challenging classical ideas of virtue, patristic notions of merit, and other structures of certainty.

265. ———. "'Myn Erthly God'—Paradigm and Parody in the Prologue to the *Legend of Good Women*." In Neil Thomas and Françoise Le Saux, eds. *Myth and Its Legacy in European Literature*. Durham Modern Languages Series. Durham: University of Durham, 1996, pp. 93–113. Meecham-Jones contrasts *LGW* with *BD*, showing how the former exhibits the poet's confidence in adapting sources. Discusses the depiction of Alceste as a parody of figures such as Boethius's Philosophy, Dante's Beatrice, and the *Pearl*-maiden—assessing Alceste as a figure of insufficiency and exploring the "limited nature of any comprehension of truth."

266. Quinn, William A. "The *Legend of Good Women*: Performance, Performativity, and Presentation." In Carolyn P. Collette, ed. *The Legend of Good Women: Context and Reception* (*SAC* 30 [2008], no. 257), pp. 1–32. Quinn describes the "performance" features of each of the manuscripts and printed editions of *LGW*, exploring ideas of oral composition, performance theory, and performativity. Addresses how each witness to the text of *LGW* shapes the "protocols of 'reading'" the text, whether oral or silent.

267. Robertson, Kellie. *The Laborer's Two Bodies: Labor and the "Work" of the Text in Medieval Britain, 1350–1500*. New York: Palgrave Macmillan, 2006. ix, 276 pp. 7 b&w illus. Five chapters explore the "effects of labor laws" on vernacular writing in late medieval England: chronicles, anonymous dream visions, *LGW*, the Paston letters, and morality plays. Robertson focuses on interactions between theories of labor and textual production. Chapter 2 (pp. 51–77) is a revision of Robertson's previously published essay "Laboring in the God of Love's Garden: Chaucer's Prologue to *The Legend of Good Women*" (*SAC* 24 [2002]: 115–47), with an additional section on the role of William Morris's commentary on characterizing distinctions between Chaucer and Langland. See also no. 373. [Note: The title page of Robertson's book lists a different subtitle: *Literary and Legal Productions in Britain, 1350–1500*.]

268. Warburton, Rachel. "Reading Rape in Chaucer; or Are Cecily,

Lucretia, and Philomela *Good Women*?" In Mihoko Suzuki and Roseanna Dufault, eds. *Diversifying the Discourse: The Florence Howe Award for Outstanding Feminist Scholarship, 1990–2004*. New York: Modern Language Association of America, 2006, pp. 270–87. Warburton explores historical and literary connections between notions of female "goodness" and ability to be raped, examining the discourse of Cecily Chaumpaigne's accusation of rape and the tales of Lucretia and Philomela in *LGW*. The afterword, newly published here, emphasizes the way *LGW* renders impossible "female pleasures and intimacy between women." Originally published in *Henry Street* 10.1 (2003): 5–28.

269. Warren, Nancy Bradley. "'Olde Stories' and Amazons: The Legend of Good Women, the 'Knight's Tale,' and Fourteenth-Century Political Culture." In Carolyn P. Collette, ed. *The Legend of Good Women: Context and Reception* (SAC 30 [2008], no. 257), pp. 83–104. The "Amazonian" associations—legendary and figurative—of the women in *LGW* and *KnT* align the two narratives and suggest that the passive or intercessory roles of royal women in Chaucer's society entailed the "absent presence" of threat to that society.

270. Zissos, Andrew. "Reception of Valerius Flaccus' *Argonautica*." *International Journal of the Classical Tradition* 13.2 (2006): 165–85. Zissos surveys the reception of Valerius Flaccus's *Argonautica*, briefly discussing Chaucer's references to the author and the work in *LGW*, identified by E. F. Shannon in 1929. Chaucer was the first to refer to the poem after the postclassical period, although the poem was much more frequently cited after it was printed in 1474.

See also nos. 15, 50, 53, 63, 75, 97, 113, 120, 127, 140, 252.

The Parliament of Fowls

271. Klassen, Norman. "A Note on 'Hyre' in *Parliament of Fowls*, 284." *N&Q* 53 (2006): 154–57. The antecedent of *hyre* in *PF* 284 must be Venus rather than Diana. This reading reveals the logic of Chaucer's placement of Callisto and Atalanta at the head of his list of famous lovers and leads "inexorably to the conclusion that one wastes one's life in the service of Venus and that Chaucer has inverted the logic of male desire."

272. Wang, Denise Ming-yueh. "Order, Freedom, and 'Commune Profyt' in Chaucer's *Parlement of Foulys*." *Medieval and Early Modern En-*

glish Studies 11 (2003): 283–98. A construction of the dreamer, *PF* poses sociopolitical criticism through oppositions and explores the power of words.

See also nos. 23, 24, 51, 71, 97, 122, 127, 130, 145, 252.

The Romaunt of the Rose

273. Horobin, Simon. “A New Fragment of the *Romaunt of the Rose*.” *SAC* 28 (2006): 205–15. Horobin describes and transcribes a single-leaf, forty-eight-line fragment of *Rom* (lines 2403–50), newly found among the Reverend Joass portion of the Sutherland collection of the National Library of Scotland. Also considers relationships among this fragment and the other early witnesses to *Rom*, i.e., Glasgow University Library Hunter 409 (V.3.7) and William Thynne’s edition of 1532.

See also nos. 28, 125.

Troilus and Criseyde

274. An, Sonjae (Brother Anthony). “Echoes of Boethius and Dante in Chaucer’s *Troilus and Criseyde*.” *Medieval and Early Modern English Studies* 12 (2004): 393–418. Shows how allusions to Dante in *TC* combine with Boethian elements to offer an ironic commentary on Troilus’s notion of happiness. Also comments on allusions to Statius.

275. Carruthers, Mary. “On Affliction and Reading, Weeping and Argument: Chaucer’s Lachrymose Troilus in Context.” *Representations* 93 (2006): 1–21. Carruthers reevaluates Troilus’s weeping and lamentation in Book 4 of *TC* in the context of monastic tradition, including the works of Peter of Celle and Galen, that sees links “among perception, sensation, and rational process.”

276. Clarke, K. P. “Eagles Mating with Doves: *Troilus and Criseyde*, II, 925–931, *Inferno* V and *Purgatorio* IX.” *N&Q* 53 (2006): 297–99. The white eagle of Criseyde’s dream of *TC* 2.925–931 is a “superimposition of the eagle of *Purgatorio* IX and the doves of *Inferno* V”; it links the love affair of *TC* with that of Dante’s ruined Paolo and Francesca. The mating of doves and eagles in Criseyde’s speech of 3.1492–98 is not the *impossibilia* it would appear to be, in keeping with the inevitability of Criseyde’s betrayal of Troilus.

277. Currie, Joy M. "Rejecting Natural Law and Society's Dissolution in Chaucer's *Troilus*." *Mediaevalia* 24 (2003): 299–324. Currie explores the hypocrisy and factionalism that underlie the characters' ostensible concerns with natural law and the common good in *TC*, arguing that Chaucer exposes the negative consequences (individual and social) of breaches of natural law. Chaucer's Troy reflects the London of his day.

278. Edwards, Robert R. *The Flight from Desire: Augustine and Ovid to Chaucer*. The New Middle Ages. New York: Palgrave Macmillan, 2006. xi, 219 pp. Seven chapters on topics related to Ovid, Augustine, Héloïse and Abélard, Marie de France, Dante, *Roman de la Rose*, and Chaucer's relations with Boccaccio and Dante in *TC*. Grounded in Augustinian, Ovidian, and biblical models, *TC* (lines 5.540ff.) explores the impossibility of desire.

279. Gasse, Rosanne. "The Fierce Achilles in Chaucer, Gower, and the *Gawain* Poet." In E. L. Ridsen, ed. *"Sir Gawain" and the Classical Tradition: Essays on the Ancient Antecedents*. Jefferson, N.C.: McFarland, 2006, pp. 121–34. Gasse reads references to Achilles in *TC* as indications that the story of Achilles "is clearly the mirror of Troilus's narrative." References to Achilles in Gower's *Confessio Amantis* and in *Sir Gawain and the Green Knight* can help readers understand Chaucer's references.

280. Grady, Frank. *Representing Righteous Heathens in Late Medieval England*. The New Middle Ages. New York: Palgrave Macmillan, 2005. 214 pp. The virtuous pagan motif plays a minor thematic role but an important structural function in the scene of Troilus's ascent at the end of *TC*.

281. Hill, T. E. *"She, This in Blak": Vision, Truth, and Will in Geoffrey Chaucer's "Troilus and Criseyde"*. Studies in Medieval History and Culture. New York: Routledge, 2006. ix, 147 pp. Argues that *TC* is largely concerned with "certitude and volition as they pertain to human perception and judgment" and as they relate to late medieval philosophical discussions of divine omnipotence and divine self-limitation. Troilus, Pandarus, and Criseyde represent "disparate accounts of the perceiving soul and differing philosophies of truth that exist in counterpoint"—Troilus as traditional perspectivism, Pandarus as self-interested valuation, and Criseyde as a kind of voluntarism that views knowledge as limited and intention as important. Hill introduces the poem with a summary of

fourteenth-century debates on epistemology, voluntarism, and the power of God.

282. Jimura, Akiyuki. "On Chaucer's Imagination: With Special Reference to Nature." *Hiroshima University Studies, Graduate School of Letters* 64 (2004): 63–76 (in Japanese). Discusses Chaucer's imagination, investigating the description of nature in *TC*.

283. Klassen, Norm. "Tragedy and Romance in Chaucer's 'Litel Bok' of *Troilus and Criseyde*." In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 156–76. Klassen deconstructs concepts of genre and romance and medieval definitions of tragedy as they pertain to *TC*. Analyzes Troilus's "double sorwe," references to romance within *TC*, and the significance of Chaucer's phrase "litel bok." The poem illuminates the limitations of any one perspective.

284. Lynch, Andrew. "Love in Wartime: *Troilus and Criseyde* as Trojan History." In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 113–33. Lynch explains the centrality of the legend of Troy to European narratives as a symbol of human instability and as a mirror of the present, especially in late medieval London. In comparison to its sources, *TC* keeps war on the periphery of the love story: Troilus is individualized as a lover, not as a warrior, but his changing motivations as a warrior lead to suicidal wrath.

285. Mieszkowski, Gretchen. *Medieval Go-Betweens and Chaucer's Pandarus*. The New Middle Ages. New York: Palgrave Macmillan, 2006. x, 218 pp. Western tradition bifurcates the go-between into two separate traditions: the first, working for idealized love; the second, working for lustful sexual conquest. Mieszkowski surveys go-between figures in medieval tradition and discusses how Pandarus belongs to both traditions at once. These functions collide most spectacularly in the consummation scene in Book 3 of *TC*.

286. Morgan, Gerald. *The Tragic Argument of "Troilus and Criseyde"*. 2 vols. Lewiston, N.Y.: Mellen, 2005. xx, 691 pp. Morgan contends that *TC* is coherent; it has no sudden reversals, palinodes, or "unresolved dialectics." He discourages attention to Andreas Capellanus's theory of courtly love and encourages viewing *TC* in light of Dante's *Commedia*, demonstrating the latter's central importance in understanding key aspects of *TC*. Further, Morgan argues, the presence of Boccaccio's *Il Filostrato* is felt in every stanza, negating any need for critical concern with "medievalisation" in Chaucer's art. Above all, *TC* develops an argument that reflects medieval theological, philosophical, and ethical ideas.

287. Nair, Sashi. "'O brotel wele of mannes joie unstable!': Gender and Philosophy in *Troilus and Criseyde*." *Parergon* 23.2 (2006): 35–56. Explores Criseyde's "Boethian pragmatism" and her agency in *TC*, considering how they conflict with social gender-based social constraints and the constraints of the romance genre. The "incompatibility of Boethian philosophy and the romance genre result in Criseyde's exclusion from the poem's ending."

288. Nakao, Yoshiyuki. "The Structure of Chaucer's Ambiguity with a Focus on *Troilus and Criseyde* 5.1084." *SIMELL* 21 (2006): 55–63. Briefly sketches the methodology of Nakao's 2004 study, *The Structure of Chaucer's Ambiguity*, proposes a framework to describe how Chaucer's ambiguity may occur, and examines *TC* 5.1084 within that framework.

289. Nolan, Barbara. "Chaucer's Poetics of Dwelling in *Troilus and Criseyde*." In Ardis Butterfield, ed. *Chaucer and the City* (SAC 30 [2008], no. 108), pp. 57–75. Troy is insistently present in *TC* as a model of subjective city making.

290. Ransom, Daniel J. "Apollo's Holy Laurel: *Troilus and Criseyde* III, 542–43." *ChauR* 41 (2006): 206–12. Troilus's reference to Apollo speaking "out of a tree" (*TC* 3.543) is likely not a reflection of Chaucer's misunderstanding Ovid. Numerous authors Chaucer may have read, including Bartholomaeus Anglicus, provide grounds for the conclusion that the oracle of Apollo was expressed through a laurel tree.

291. Rossiter, W. T. "Casting Light on Clandestine Marriage in *Il Filostrato*." *Marginalia* 3 (2006): n.p. Argues that, despite critics' dismissal of the idea, a clandestine marriage is as likely in Boccaccio's *Il Filostrato* as in *TC*.

292. Saunders, Corinne. "Love and the Making of the Self: *Troilus and Criseyde*." In Corinne Saunders, ed. *A Concise Companion to Chaucer* (SAC 30 [2008], no. 143), pp. 134–55. Saunders traces elements of Chaucer's "rarefied treatment of love" to Marie de France, Chrétien de Troyes, *troubadours*, *trouvères*, and Ovid, arguing that Chaucer developed a notion of *fin' amors* to treat philosophical questions as well as the comic aspects of love. Criseyde is the "central enigma" of *TC*, but Troilus's experience as lover shapes the narrative, incapacitates him, and offers him a near-mystical experience. Criseyde's perspective is "more pragmatic and perhaps ultimately more tragic." Also considers Pandarus's disturbing role, the narrator's partiality for Criseyde, and Boethian philosophical ideas.

293. Sell, Jonathan P. A. "Cousin to Fortune: On Reading Chaucer's

Criseyde." *RCEI* 48 (2004): 193–204. Sell identifies "verbal parallels" and "ontological similarities" between Criseyde and Chaucer's version of Boethius's Fortune. Association with Fortune undermines "sentimental views of Criseyde" that Chaucer the narrator may share, though Chaucer himself may not.

294. Summit, Jennifer. "*Troilus and Criseyde*." In Seth Lerer, ed. *The Yale Companion to Chaucer* (SAC 30 [2008], no. 131), pp. 213–42. Book-by-book examination of *TC*, with consistent concern for the characters (especially Criseyde) and the construction of their subjectivities. Summit explores the poem's ongoing concern with how textuality and literary transmission are deeply related to issues of sexuality and the inner lives of people.

295. Windeatt, Barry. "*Troilus and Criseyde*: Love in a Manner of Speaking." In Helen Cooney, ed. *Writings on Love in the English Middle Ages* (SAC 30 [2008], no. 111), pp. 81–97. Windeatt assesses the uncertainties and experiences of love in *TC* and considers aspects of Chaucer's humanism and experimentalism. Rather than condemning worldly love, *TC* explores its many variations.

296. Yvernault, Martine. "Espaces réels, espaces imaginaires dans le *Troilus and Criseyde* de Chaucer." *Caietele Echinox* 10 (2006): 358–73. Analyzes the metaphors of space and architecture in relation to textual construction in *TC*.

297. ———. "'Thus gan he make a mirour of his mynde' . . . Marges, marginalité, et jeux optiques dans le Livre I du *Troilus and Criseyde* de Chaucer." In Colette Stévanovitch, ed. *Marges/Seuils: Le liminal dans la littérature médiévale anglaise* (SAC 30 [2008], no. 148), pp. 197–208. Yvernault explores the relationships among marginal spaces, architectural frames, sense, and self-assertion.

See also nos. 16, 23, 51, 59, 60, 74, 76, 80, 89, 95, 105, 106, 112, 113, 127, 130, 260.

Lyrics and Short Poems

298. Boffey, Julia. "Forms of Standardization in Terms for Middle English Lyrics in the Fourteenth Century." In Ursula Schaefer, ed. *The Beginnings of Standardization: Language and Culture in Fourteenth-Century England* (SAC 30 [2008], no. 144), pp. 61–70. Analyzes the terms—

song, dite, trefyse, etc.—used for short poems in Middle English, including terms in Chaucer’s works.

299. Hirsh, John C., ed. *Medieval Lyric: Middle English Lyrics, Ballads, and Carols*. Malden, Mass.: Blackwell, 2006. xiv, 220 pp. A classroom anthology with notes, marginal glosses, introductions, bibliographical citations, and occasional illustrations. Fifty poems arranged by topic into ten categories, with three appendices of additional poems, including one appendix titled “Some Lyrics of Geoffrey Chaucer.” Includes *Truth, Purse, Ros, Sted, Adam*, and two lyrics embedded in narratives (*MLT* 2.841–54 and *MerT* 4.2138–48).

300. Holsinger, Bruce. “Lyrics and Short Poems.” In Seth Lerer, ed. *The Yale Companion to Chaucer* (*SAC* 30 [2008], no. 131), pp. 179–212. Holsinger explores each of Chaucer’s lyrics and short poems, explicating tensions of form and theme and explaining Chaucer’s “cagey manipulation” of metrical and lyric conventions—English, French, and Italian. Rarely an inventor, Chaucer was a lyric innovator who experimented with relationships between emotion and form.

Adam Scriveyn

See nos. 34, 35, 39.

The Complaint of Chaucer to His Purse

301. Scattergood, John. “London and Money: Chaucer’s *Complaint to His Purse*.” In Ardis Butterfield, ed. *Chaucer and the City* (*SAC* 30 [2008], no. 108), pp. 162–73. Chaucer’s begging poem reflects his anxieties about money within the complex moneyed economy of fourteenth-century London.

Gentilesse

See no. 25.

Chaucerian Apocrypha

302. Sturges, Robert S. “The Pardoner in Canterbury: Class, Gender, and Urban Space in the *Prologue to the Tale of Beryn*.” *CollL* 33 (2006): 52–76. Sturges assesses the Pardoner and Kit from the *Prologue*

to *Beryn* as “comic critiques” of fifteenth-century urban concerns about class and gender. Three metaphors define urban space in the narrative: cathedral, walls, and tavern.

See also nos. 40, 68, 100.

Book Reviews

303. Akbari, Suzanne Conklin. *Seeing Through the Veil: Optical Theory and Medieval Allegory* (SAC 28 [2006], no. 59). Rev. John V. Fleming, SAC 28 (2006): 271–73; Andrew Taylor, *UTQ* 75.1 (2006): 233–34.

304. Allen, Elizabeth. *False Fables and Exemplary Truth in Later Middle English Literature* (SAC 29 [2007], no. 86). Rev. Edward Wheatley, SAC 28 (2006): 273–76.

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Author Index—Bibliography

- Adams, Jenny 100
Aers, David 373
Akbari, Suzanne [Conklin] 303, 317, 361
Allen, Elizabeth 304
Allen, Mark 1, 21, 331
Allen, Valerie 2, 101, 367
Aloni, Gila 182
Altmann, Barbara K. 15
Amodio, Mark [C.] 305, 374
An, Sonjae (Brother Anthony) 274
Anderson, Judith H. 55
Andrew, Malcolm 3, 306
Anlezark, Daniel 305
apRoberts, Robert P. 16
Apstein, Barbara 56
Archibald, Elizabeth 340
Armas, Frederick A. de 318
Ashe, Laura 213
Askins, William 333
Azuma, Yoshio 4
- Baker, Michel van 195
Bale, Anthony 230
Bardsley, Sandy 196
Barfoot, C. C. 79
Barnes, Geraldine 102
Barney, Stephen A. 16
Barron, Caroline M. 338
Bates, Linda R. 322
Bauer, Renate 231
Baumgardner, Rachel Ann 197
Bawcutt, Priscilla 57, 58
Beechy, Tiffany 211
Behrens, Katharina 59
Beidler, Peter [G.] 17, 41
Bel, Catherine 166
Bellamy, Elizabeth Jane 103
Benson, Anna Bruni 16
Benson, C. David 189
Benson, Robert G. 307
Besserman, Lawrence 60
Biggam, C. P. 244
Biggs, Frederick M. 183
- Bishop, Tom 335
Black, Nancy B. 308
Blackbourne, Matthew 104
Blake, Norman [F.] 31
Blamires, Alcuin 105, 309
Blandeau, Agnès 7, 8
Bleeth, Kenneth 225
Blick, Sarah 164
Boffey, Julia 32, 298
Boitani, Piero 310
Børch, Marianne 235, 311
Bordalejo, Bárbara 30
Boro, Joyce 376
Borroff, Marie 312
Bowers, Bege K. 1
Bowers, John M. 330, 353
Bradbury, Nancy Mason 42, 320
Braun, Manuel 231
Brea, Mercedes 202
Brewer, D[erek] S. 106
Brinkman, Baba 9, 18
Brinkman, Erik 18
Brown, Peter 313
Brown, Sarah Annes 314
Bullón-Fernández, María 184
Burger, Glenn 361
Burnard, Lou 27
Burrow, J. A. 386
Burton, T. L. 313
Butterfield, Ardis 107, 108, 315, 338
- Caie, Graham D. 43
Calabrese, Michael A. 336
Calkin, Siobhain Bly 324
Cannon, Christopher 11, 185, 242, 316
Caon, Luisella 79
Caraway, James E. 14
Carlson, David R. 317
Carruthers, Leo 362, 365, 383
Carruthers, Mary 275
Cartlidge, Neil 156, 221
Casey, Jim 190
Cawsey, Kathleen Eleanor 109

STUDIES IN THE AGE OF CHAUCER

- Cawsey, Kathy 198
 Chang, Ji-Soo 19
 Cheney, Patrick 318
 Chinca, Mark 185
 Choi, Yejung 19
 Chung, Inju 173
 Clarke, Catherine A. M. 307, 315
 Clarke, K. P. 276, 309
 Classen, Albrecht 319
 Clayton-Emmerson, Sandra 5
 Clement, Richard W. 14
 Clifton, Nicole 387
 Clopper, Lawrence M. 312
 Coleman, Joyce 256
 Coletti, Theresa 253
 Collette, Carolyn P. 44, 243, 257
 Conde Silvestre, Juan Camilo 110
 Connolly, Margaret 2
 Cooney, Helen 111, 320
 Cooper, Christine F. 191
 Cooper, Helen 5, 61, 112, 157
 Copeland, Rita 76, 354
 Correale, Robert M. 321
 Court, Elisa Narin van 322
 Cox, Catherine [S.] 322
 Craig, Robert M. 158
 Cruz Cabanillas, Isabel de la 20
 Currie, Joy M. 277
- D'Arcy, Anne Marie 323
 Da Rold, Orietta 30, 345
 Dalrymple, Roger 339
 Dance, Richard W. 347
 Davenport, Tony 324
 Davis, Isabel 386
 Davis, Paul 254
 Dean, James M. 240
 Debax, Jean-Paul 129, 204
 Delany, Sheila 325, 352
 Denny-Brown, Andrea [B.] 214, 344, 377
 Desmond, Marilyn 199
 Despres, Denise 378
 Diamond, Arlyn 45, 340
 Diller, Hans-Jürgen 80
 Dimmick, Jeremy 62
 Dobbs, Elizabeth A. 222
 Dolan, Terry 349
- Dor, Juliette 349
 Doyle, Kara A. 258
 Driver, Martha W. 200
 Dufault, Roseanna 268
 Dumont, Pascale 166
 Duncan, Thomas G. 326
- Eagleton, Catherine 248, 328
 Eaton, R. D. 310
 Eckhardt, Caroline D. 113
 Edmondson, George 388
 Edwards, A. S. G. 32
 Edwards, David L. 327
 Edwards, Elizabeth 338
 Edwards, Robert R. 259, 278
 Eisner, Sigmund 328
 Ellis, Steve 329
 Emmerson, Richard K. 5
 Evans, Ruth 46, 114, 115, 322
 Eyler, Joshua R. 159, 174
- Fahey, Amy Elizabeth 116
 Falk, Oren 360
 Farber, Lianna 117
 Faulkner, Peter 63
 Federico, Sylvia 330
 Ferster, Judith 160
 Finke, Laurie [A.] 350, 384
 Fisher, John H. 21, 331
 Fisiak, Jacek 249
 Fleming, John V. 303
 Fletcher, Alan [J.] 323, 349
 Ford, John 375
 Forni, Kathleen 332
 Foster, Allyson 346
 Foster, Michael 311, 382
 Fowler, Elizabeth 333
 Frese, Dolores Warwick 215
 Fuller, David 77
 Fulton, Helen 115, 118
 Fumo, Jamie C[laire] 260
- Gadd, Ian 334
 Galbraith, Steven K. 22
 Galloway, Andrew 322, 383
 Gasse, Rosanne 279
 Gaylord, Alan T. 119
 Gillespie, Alexandra 23, 334, 338
 Glaser, Joseph 335

- Goodspeed-Chadwick, Julie Elaine 201
 Goodwin, Amy W. 216
 Grady, Frank 280
 Green, Richard Firth 161, 336
 Greenwood, Maria K[atarzyna] 175, 176
 Gross, Karen Elizabeth 261
 Guardia Massó, Pedro 202
 Gutierrez Arranz, José María 47
- Hadfield, Andrew 334, 389
 Haggerty, Martin 327
 Hagiwara, Fumiko 24
 Hall, Alaric 81
 Hamaguchi, Keiko 120, 337
 Hamel, Mary 321
 Hanna, Ralph 316, 338
 Harding, Wendy 339
 Harwood, Britton J. 220
 Hayes, Mary 212
 Heffernan, Carol F. 48, 340
 Heng, Geraldine 341
 Herberichs, Cornelia 231
 Hernández Pérez, Beatriz 162
 Hidemi, Mizuda 232, 250
 Hieatt, A. Kent 17
 Hieatt, Constance 17
 Higl, Andrew 121
 Hill, T. E. 281
 Hilmo, Maidie 342
 Hirsh, John C. 163, 299, 343, 363
 Hodges, Laura [F.] 344
 Holley, Linda Tarte 370
 Holsinger, Bruce [W.] 300
 Horobin, David 122
 Horobin, Simon [C. P.] 273, 321, 345, 356
 Houwen, Luuk 239
 Howes, Laura [L.] 344
 Huber, Christoph 44
 Hughes, Geoffrey 82
 Hume, Cathy 228
 Huxtable, Michael J. 244
 Hwang, Joon Ho 255
- Jacobs, Kathryn Elisabeth 346
 Jasper, David 327
 Jewers, Caroline 367
 Jimura, Akiyuki 83, 250, 282
- Johnson, David F. 347
 Johnson, Ian 134, 355, 362
 Johnson, Paul 123, 348
 Johnston, Andrew James 84, 124, 361, 363, 392
 Jones, Terry 349
- Kabir, Ananya Jahanara 350
 Kaiser, Melanie L. 240
 Kang, Ji-Soo 251
 Kassell, Lauren 203
 Kastan, David Scott 6
 Kay, C. J. 244
 Kelen, Sarah A. 384
 Kelly, Henry Ansgar 177
 Kendall, Elliot 229, 306
 Kerby-Fulton, Kathryn 125
 Kim, Myungsook 64
 Kimball, Roger 348
 Kindrick, Robert L. 16
 Kinoshita, Sharon 350
 Kiser, Lisa J. 384
 Klassen, Norm[an] 271, 283
 Klein, Stacy S. 308
 Klosowska, Anna 369
 Knapp, Ethan 126
 Koldewej, Jos 164
 Krause, Kathy M. 351
 Krier, Theresa [M.] 65
 Krueger, Roberta L. 351
 Kruger, Steven [F.] 127
 Krygier, Marcin 128
 Kuskin, William 25
- Lähnemann, Henrike 44
 Lampert, Lisa 352
 Lange, Claudia 84
 Lara Rallo, Carmen 171
 Laskaya, Anne 341
 Lavezzo, Kathy 192, 353
 Lawton, David 316, 354
 Lawton, Lesley 129
 Le Saux, Françoise 265
 Lenz, Tanya S. 130
 Lerer, Seth 131, 165
 Lesser, Zachary 55
 Lim, Hyunyang Kim 193
 Linenthal, Richard A. 356

STUDIES IN THE AGE OF CHAUCER

- Lines, Candace 66
 Little, Katherine C. 241, 245
 Liu, Yin 236
 Livingston, Michael 33
 Łozowski, Przemysław 85
 Lyall, Roderick J. 389
 Lynch, Andrew 284
 Lyons, Mathew 186
- Machan, Tim William 355
 Maíz Arévalo, Carmen 86
 Mann, Jill 49, 310
 Marzec, Marcia Smith 388
 Mathur, Indira 204
 Matsuda, Takami 356
 Matthews, David 115, 132
 McCarthy, Conor 357
 McClellan, William 383
 McCormack, Frances 370, 380
 McCormick, Betsy 50, 262
 McDonald, Nicola [F.] 205, 263, 358
 McSheffrey, Shannon 133
 McTurk, Rory 359
 Mead, Jenna 328, 390
 Meecham-Jones, Simon 264, 265
 Mengden, Ferdinand von 124
 Mertens-Fonck, Paule 166
 Meyerson, Mark D. 360
 Mieszkowski, Gretchen 285
 Miller, D. Gary 87
 Miller, Mark 361, 363
 Minnis, A[lastair] [J.] 134, 178, 205, 206, 355, 362
 Miralles Pérez, Antonio J. 67
 Mitchell, J. Allan 363
 Molencki, Rafał 88
 Monson, Don A. 375
 Mooney, Linne R. 34, 336
 Morey, James H. 322
 Morgan, Gerald 286
 Morrison, Stephen 35, 36
 Morrison, Susan 319
 Morse, Charlotte C. 385
 Morse, Ruth 364
 Mosser, Daniel W. 30, 37
- Nagle, Betty Rose 314
 Nair, Sashi 287
- Nakao, Yoshiyuki 89, 232, 288
 Nevalainen, Terttu 90
 Newman, K. 390
 Nisse, Ruth 325
 Nolan, Barbara 289
 Nolan, Maura [B.] 49, 365
 Nowlin, Steele 223
 Nuttall, Jenni 323
- O'Donoghue, Heather 359
 O'Keeffe, Katherine O'Brien 27
 Obermeier, Anita 366
 Ogura, Michiko 135, 249
 Oizumi, Akio 249
 Ono, Hideshi 91
 Ormrod, W. M. 12, 358
 Osberg, Richard [H.] 329, 332
- Nicholas Perkins 323, 365
- Packer, William 348
 Palmer, James M. 219
 Palmer, R. Barton 15
 Palti, Kathleen 326
 Patterson, Lee 136, 217
 Pearman, Tory Vandeventer 179
 Pearsall, Derek 92, 137
 Perfetti, Lisa 101, 367
 Perry, Judy 13
 Petrina, Alessandra 68
 Pfeiffer, Kerstin 391
 Phillips, Helen 69, 210
 Poulton, Mike 168, 170
 Powell, Stephen D. 379
 Prendergast, Thomas A. 368
 Prior, Sandra Pierson 384
 Pugh, Tison 167, 369
- Quinn, William A. 233, 266
- Ramsey, Rachel 334
 Ransom, Daniel J. 290
 Raybin, David 370
 Reichardt, Dosia 368
 Reilly, Terry 70
 Reimer, Stephen R. 26
 Reuvekamp-Felber, Timo 185
 Reynolds, Meredith 320
 Rhodes, Jim 371

- Richmond, Velma Bourgeois 372
 Ridyard, Susan J. 307
 Rigby, S. H. 344
 Ridsen, E. L. 279
 Rissanen, Matti 93
 Ritt, Nikolaus 138
 Robertson, Elizabeth 139, 367
 Robertson, Kellie 267, 317, 373
 Robertson, Mary 38
 Robinson, Benedict S. 55
 Robinson, Peter [M. W.] 27, 30
 Rock, Catherine A. 180
 Rogerson, Margaret 10
 Rose, Christine M. 360
 Rosenthal, Joel T. 374
 Rossiter, W. T. 291
 Rothwell, W. 94
 Runde, Emily 365
- Sadlek, Gregory M. 375
 Saito, Isamu 349
 Salih, Sarah 140
 Saunders, Corinne 141–43, 292, 376
 Sayers, William 237
 Scahill, John 249, 356
 Scanlon, Larry 71, 377
 Scase, Wendy 354
 Scattergood, John 39, 301
 Schaefer, Ursula 78, 144
 Scheitzneder, Franziska 207
 Schendl, Herbert 138
 Schibanoff, Susan 145
 Schildgen, Brenda Deen 378
 Schöpflin, Karin 218
 Schultz, James A. 146
 Sell, Jonathan P. A. 293
 Sexton, John P. 174
 Seya, Yukio 28
 Shaffern, Robert W. 226
 Sharon-Zisser, Shirley 322
 Shearer, Joanna 337
 Shephard, Alan 379
 Shimomura, Sachii 208
 Shiomi, Tomoyuki 29
 Shoaf, R. Allen 380
 Sikorska, Liliana 128
 Simerka, Barbara 318
 Simpson, James 51, 71, 338, 377
- Smith, D. Vance 52
 Smith, Jennifer A. 335
 Smith, Nicole D. 246
 Smith, Peter J. 168
 Smith, Warren S. 381
 Snyder, Martin 181
 Sobecki, Sebastian 53
 Sola Buil, Ricardo J. 169
 Somerset, Fiona 336
 Spearing, A. C. 382
 Spellman, Mary Alice 147
 Spencer, Matthew 248
 Staley, Lynn 6, 383
 Stanbury, Sarah 234
 Stanford, Charlotte 358
 Stanley, E[ric] G. 95
 Stein, Robert M. 384
 Steinberg, Glenn [A.] 72
 Stévanovitch, Colette 148
 Stout, Christopher 343
 Strohm, Paul 385
 Sturges, Robert S. 302
 Summers, Joanna 386
 Summit, Jennifer 294
 Suzuki, Mihoko 268
 Swanson, R. N. 371
- Taggie, Benjamin F. 14
 Tambling, Jeremy 149
 Tavormina, M. Teresa 357
 Taylor, Andrew 303
 Taylor, Karla 342
 Tekippe, Rita 164
 Thaisen, Jacob 31
 Thiery, Daniel 360
 Thim, Stefan 124
 Thomas, Neil 265
 Thomas, Paul [R.] 30
 Thomas, Susanne Sara 209
 Thompson, Kenneth J. 172
 Timmerman, Anke 40
 Tolmie, Jane 354
 Tonry, Kathleen 344
 Treggiari, Susan 381
 Treharne, Elaine 347
 Trevisan, Sara 73
 Trigg, Stephanie 74, 227
 Troyan, Scott D. 391
 Turner, Marion 150, 238, 383

STUDIES IN THE AGE OF CHAUCER

- Unsworth, John 27
- Utz, Richard J. 151
- Van Dyke, Carolyn 387
- Vander Elst, Stefan Erik Kristiaan 152
- Vaughan, Míceál F. 247
- Vázquez González, Ma Nila 110
- Vitto, Cindy L. 388
- Wade, James 364
- Walker, Greg 168, 389
- Wallace, David 390
- Walpole, Paul 348
- Walter, Katie Louise 187
- Wang, Denise Ming-yueh 272
- Warburton, Rachel 268
- Warner, Lawrence 325
- Warren, Nancy Bradley 269
- Waters, Claire M. 391
- Watkins, J. 379
- Watson, Nicholas 96
- Watts, William 153
- Waugh, Scott 360
- Wheatley, Edward 304
- Wheeler, Bonnie 154
- Wicher, Andrzej 224
- Willaert, Frank 166
- Williams, Deanne 252, 350, 392
- Williams, Janet Hadley 58
- Williamson, Anne 75
- Windeatt, Barry [A.] 97, 295
- Witalisz, Władysław 155
- Wood, Chauncey 366
- Wood, Marjorie Elizabeth 194
- Yeager, R[obert] F. 54, 349
- Yoshikawa, Fumiko 98
- Youmans, Karen 372
- Young, Christopher 185
- Yvernault, Martine 188, 296, 297
- Zissos, Andrew 270
- Zurcher, Andrew 99