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Bibliographical Citations and Annotations

Bibliographies, Reports, and Reference

1. Allen, Mark, and Bege K. Bowers. "An Annotated Chaucer Bibliography, 2003." *SAC* 27 (2005): 381–470. Continuation of *SAC* annual annotated bibliography (since 1975); based on contributions from an international bibliographic team, independent research, and *MLA Bibliography* listings. 304 items, plus listing of reviews for 68 books. Includes an author index.

2. Allen, Valerie, and Margaret Connolly. "Middle English: Chaucer." *YWES* 84 (2005): 222–55. A discursive bibliography of Chaucer studies for 2003, divided into four subcategories: general, *CT*, *TC*, and other works.

3. Johnson, James D. "Identifying Chaucer Allusions, 1991–2000: An Annotated Bibliography." *ChauR* 39 (2005): 436–55. Tabulates and annotates fifty-seven studies that identify or discuss allusions to Chaucer, presented as a continuation of Caroline Spurgeon's *Five Hundred Years of Chaucer Criticism and Allusion* (1925). Includes a name and title index for the studies.

4. Oizumi, Akio, ed. *A Bibliography of Writings on Chaucer's English*. New York: Olms-Weidmann, 1995. xxv, 81 pp. A selective bibliography of Chaucer studies, covering linguistic approaches through 1993, arranged topically under ten headings: Bibliographies (30 items); Manuscripts, Facsimiles, and Editions (26); Textual Criticism (53); English Linguistic Background (53); Medieval Rhetoric and Poetics (26); Dictionaries and Concordances (55); Phonology and Grammar (111); Lexicon (142); Meter and Versification (80); and Style and Rhetoric (130). Updates versions published in 1989 and 1990.

5. Tajima, Matsuji. *Waga Kuni no Eigogaku: Kaiko to Tenbo 100-wen* [*One Hundred Years of English Philology: Retrospect and Prospect*]. Tokyo: Nanundo, 2001. 225 pp. Tajima discusses the status of English study in Japan, providing a discursive bibliography of studies on linguistic topics: parts of speech, metrics, onomastics, etc. Addresses Old English to Modern English, with significant attention to Chaucer. Includes an index.

See also nos. 108, 137.

Recordings and Films

See nos. 60, 150.

Chaucer's Life

6. Taggie, Benjamin F. "Chaucer in Spain: The Historical Context." *Mediterranean Studies* 3 (1992): 35–44. Describes political and military events involving Edward, the Black Prince, Pedro of Castile, and his rivals that led up to the military campaign of 1366. Suggests the nature and timing of Chaucer's likely participation in these events, perhaps as an emissary to Anglo-Gascon forces in Navarre.

See also nos. 48, 118, 122, 131.

Facsimiles, Editions, and Translations

7. Beidler, Peter G. "Where's the Point? Punctuating Chaucer's *Canterbury Tales*." In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96), pp. 193–203. Repunctuates several passages from *CT* and comments on the implications, encouraging classroom attention to modern editorial punctuation.

8. Bordalejo, Bárbara. "The Text of Caxton's Second Edition of the *Canterbury Tales*." *ILES* 5.2 (2005): 133–48. Bordalejo compares variant readings of Caxton's first and second editions of *CT*, explores affiliations of these variants in the manuscript tradition of the poem, and argues that the readings in the second edition are useful for understanding the textual tradition of the poem and the construction of a reliable text.

9. Costa Palacios, Luis, trans. *El parlamento de las aves*. Córdoba: Astur, 1982. 137 pp. A facing-page Middle English/Spanish verse translation of *PF*, with notes and introduction by the translator.

10. Erne, Lukas. "Words in Space: The Reproduction of Texts and the Semiotics of the Page." *Swiss Papers in Language and Literature* 17 (2005): 99–118. Exemplifies how various aspects of the "bibliographical space" (e.g., format, typography, layout, paper, binding) of manuscripts and early editions challenge modern editors to represent the semiotic value of such space. Examples include the Ellesmere manuscript of *MLT* with its accompanying glosses.

11. Glaser, Joseph, trans. *Geoffrey Chaucer: "The Canterbury Tales" in Modern Verse*. Indianapolis: Hackett, 2005. vi, 348 pp. Verse translation of *CT* with several tales abridged or excerpted (*KnT*, *MLT*, *ClT*, *SqT*, *FranT*, *MkT*) and several summarized (*Mel*, *CYT*, *ManT*, *ParsT*), based on the Riverside edition. Converts Chaucer's pentameter couplets into octosyllabic couplets to increase the pace but maintains the original verse forms elsewhere. The introduction emphasizes Chaucer's vitality and social realism, and occasional glosses and notes identify terms, quotations, and unfamiliar concepts.

12. Howard, Donald R., ed. *The Canterbury Tales: A Selection*. Signet Classics. New York: New American Library, 2005. 400 pp. Reprint of the 1969 edition, with a new foreword (pp. 7–15) by Frank Grady.

13. Jung, Verena, and Angela Schrott. "A Question of Time? Question Types and Speech Act Shifts from a Historical-Contrastive Perspective: Some Examples from Old Spanish and Middle English." In K. M. Jaszczolt and Ken Turner, eds. *Meaning Through Language Contrast*. 2 vols. Pragmatics and Beyond, n.s., nos. 99–100. Amsterdam and Philadelphia: John Benjamins, 2003, 2:345–71. Combines historical pragmatics and translation studies, using them to clarify issues fundamental to both. Examines translations of questions in *Cantar de mio Cid* and translations of lines from *WBP* (ll.1–3 and 149–51), assessing in the latter case how Modern English and Modern German translations change the illocution of the lines.

14. Karita, Motoshi, trans. *Koi no Toriko: Toroirusu to Kuriseide* [*Prisoners of Love: Troilus and Criseyde*]. Tokyo: Hon no tomo sha, 1998. 311 pp. Reprint of Japanese translation of *TC* with notes and commentary, based on F. N. Robinson's edition. First published in 1948.

15. Klitgård, Ebbe. "Chaucer Reception and Translation in Denmark." *ChauR* 40 (2005): 207–17. Surveys Chaucer's reception in Danish scholarship, curricula, and translations, emphasizing the need for a Danish translation of *CT* that does not lose Chaucer's "subtlety and poetic forcefulness."

16. Kolve, V. A., and Glending Olson, eds. *The "Canterbury Tales": Fifteen Tales and the General Prologue. Authoritative Text, Sources, and Backgrounds, Criticism*. 2nd ed. Norton Critical Edition. New York: W. W. Norton, 2005. xix, 600 pp. Revised version of the 1989 Norton critical edition, with expanded selection and apparatus. Includes *GP*, *KnT*, *MilPT*, *RvPT*, *CkPT*, *WBPT*, *FrPT*, *SumPT*, *ClPT*, *MerPT*, *FranPT*, *PardPT*, *PrPT*, *TbP*, and *Tb* and selections from *MelP* and *Mel*, *NPPT*,

ManPT, and *ParsPT*. Notes and glosses accompany the texts. Also includes a selection of sources and analogues, nine previously published essays by various authors, a chronology, and a selected bibliography.

17. Mann, Jill, ed. *The Canterbury Tales*. London: Penguin, 2005. lxxii, 1254 pp. New edition of *CT*, based on both the Hengwrt and Ellesmere manuscripts, with on-page glosses, explanatory notes (pp. 795–1111), and glossary (pp. 1112–1254). The introduction (pp. xvii–lxx) comments on the importance of Chaucer and *CT*, Chaucer's language, and major themes and techniques of the work. Headnotes to the explanatory notes discuss sources and genres.

18. Mason, Tom. "Chaucer and Other Earlier English Poetry." In Stuart Gillespie and David Hopkins, eds. *The Oxford History of Literary Translation in English. Volume 3: 1660–1790*. Oxford and New York: Oxford University Press, 2005, pp. 427–39. Mason surveys English translations and modernizations of Chaucer's works (and apocrypha) between 1660 and 1795, commenting on Dryden's and Pope's versions and the imitations they inspired. Includes a list of "Chaucer's Translations 1660–1795."

19. Mayer, Lauryn S. "Caxton, Chaucerian Manuscripts, and the Creation of an *Auctor*." In Lauryn S. Mayer. *Worlds Made Flesh: Reading Medieval Manuscript Culture*. Studies in Medieval History and Culture, no. 28. New York: Routledge, 2004, pp. 121–54. Mayer examines Caxton's edition of *HF* and de Worde's edition of *TC* to explore "strategies of authorial construction."

20. McCaughrean, Geraldine. Victor G. Ambrus, illus. *The Canterbury Tales*. Oxford: Oxford University Press, 1991. 118 pp. Color illus. Free adaptation of *CT* for children: *GP*, *KnT*, *MilT*, *NPT*, *RvT*, *ClT*, *WBT*, *PardT*, *Tb*, *FranT*, *ManT*, *CYT*, *FrT*, and *MerT*. Provides links for the *Tales* in the above order and concludes with an arrival at Canterbury. First published in 1984.

21. Miyata, Takeshi, trans. *Turoirasu to Kuriseide [Troilus and Criseyde]*. Tokyo: Kobian Shoten, 1987. 311 pp. Reprint of a Japanese translation of *TC* with notes and commentary, based on F. N. Robinson's second edition. First published in 1979.

22. Mosser, Daniel W. "William Caxton's First Edition of the *Canterbury Tales* and the Origin of the Leaves for the Caxton Club's 1905 Leaf Book." In Christopher de Hamel and Joel Silver, with contributions by John P. Chalmers, Daniel W. Mosser, and Michael Thompson. *Disbound and Dispersed: The Leaf Book Considered*. Chicago: Caxton Club,

2005, pp. 24–51. 10 color illus. A portion of a copy of Caxton's first edition of *CT* was "harvested" to make a run of "leaf books" for the Caxton Club. Mosser describes the project, the known portions of the dismembered book, the known copies of Caxton's first edition, collectors' efforts to reconstruct a "perfect" version of Caxton's original, and the codicological implications of such efforts. Includes two appendices.

23. Oka, Saburo, trans. *Toroirusu* [*Troilus*]. Torioia Soshō [Troy Series], no. 4. Tokyo: Kokubunsha, 2005. 584 pp. Japanese translation of *TC*, based on the Wendeatt edition, with commentary.

24. Richmond, E. B., trans. Steve Ellis, ed. *The Parliament of Birds*. London: Hesperus Poetry, 2004. xv, 151 pp. Facing-page translation of *PF* and nineteen short poems and lyrics by Chaucer, with introduction and brief notes. The translations maintain Chaucer's metrical forms and, where possible, original rhymes, while normalizing spelling and modernizing diction and syntax. Short poems include *Form Age*, *Pity*, *Lady*, *Mars*, *Venus*, *Ros*, *Wom Nob*, *Adam*, *For*, *Truth*, *Gent*, *Sted*, *Scog*, *Buk*, *Purse*, *Prov*, *Wom Unc*, *MercB*, and *ABC*.

25. Richmond, Velma Bourgeois. "Edward Burne-Jones's Chaucer Portraits in the Kelmscott *Chaucer*." *ChauR* 40 (2005): 1–38. The thirty-one portraits in the Kelmscott Chaucer show Burne-Jones's development as a painter and his identification with Chaucer as an artist. Burne-Jones represents Chaucer as a tall and slender man, similar to his own self-portraits. The emotions he captures in Chaucer—happy to melancholy to almost deathlike—roughly parallel events in the artist's own life and reflect changes in his own philosophy, as well as tensions in late Victorian England.

26. Serrano Reyes, Jesús L., trans. *El parlamento de las aves y otras visiones del sueño*. Madrid: Ediciones Siruela, 2005. 191 pp. An anthology of Spanish translations of Chaucer's dream visions. Includes previously published translations of *BD* and *HF*, plus new translations of *PF* and *LGW*. Notes and introduction by the translator.

27. Sherbo, Arthur. "From the Sale Catalogue of the Library of Samuel Rogers." *N&Q* 52 (2005): 25–32. Lot 1543 is "Chaucer (black letter): printed by Wylyyam Bonham, at the sign of the Reed [*sic*] Lyon," given to Rogers (1763–1855) by his friend Horne Tooke.

28. Shiomi, Tomoyuki, trans. *Chaucer no Yume Monogatari Shi* [*Chaucer's Dream Poetry*]. Tokyo: Kobundo, 1981. 295 pp. Japanese translation of *BD*, *HF*, and *PF*, based on Robinson's and Skeat's editions.

29. Snell, William. "A Note on Dr. Samuel Johnson and the Recep-

tion of Chaucer in Eighteenth-Century England.” *Hiyoshi Review of English Studies* (Keio University) 44 (2004): 157–72. Explores why Samuel Johnson did not carry out his publicized intention to produce an annotated edition of Chaucer’s works. If he had relied on Urry’s edition, the annotated edition would have proved a sorry rival to Tyrwhitt’s.

30. Tanaka, Sachiho, trans. *Toritachi no Kokkai, G. Chaucer {Saku}* [“*The Parliament of Fowls*” by G. Chaucer]. Tokyo: Eihosha, 2004. 161 pp. Japanese translation of *PF*, based on Derek S. Brewer’s 2nd edition (1972) and *The Riverside Chaucer*. Includes Japanese translation of Brewer’s commentary.

31. Tokunaga, Satoko. “Early English Printing and the Hands of Compositors.” *IJES* 5.2 (2005): 149–60. Explains the value of variant type faces in establishing the process and sequence of composition in Caxton’s Westminster print house, focusing particularly on the two compositors of the first edition of *CT* and on evidence of their involvement in other early Caxton volumes. Computer-aided analysis enables specific surmises about the process of composition in *Mel* and *ParsT*.

32. Ulliyot, Michael. “English *Auctores* and Authorial Readers: Early Modernizations of Chaucer and Lydgate.” In Ian Frederick Moulton, ed. *Reading and Literacy in the Middle Ages and Renaissance* (SAC 29 [2007], no. 129): 45–62. Assesses how two seventeenth-century modernizations reflect the reception of their Middle English originals. Jonathan Sidnam’s modernization of the first three books of *TC* (ca. 1630) offers respectful tribute to Chaucer and seeks to preserve his legacy, while *The Life and Death of Hector* (1614), an anonymous modernization of Lydgate’s *Troy Book*, seeks to replace the original.

33. Walker, Greg. *Writing Under Tyranny: English Literature and the Henrician Reform*. Oxford: Oxford University Press, 2005. xi, 556 pp. Walker seeks to understand reactions to the rise of tyranny during the rule of Henry VIII—the “unprecedented changes of the 1530s and 1540s”—seen through records left by “poets, prose-writers, scholars, and dramatists who wrote, revised, edited, or printed works of fiction and advice” during this period. Chapters 4–5 (pp. 56–99) emphasize Sir Brian Tuke’s involvement with William Thynne’s 1532 edition of Chaucer’s works, considering the “politics” of editing and the implications of the apocrypha included in the edition, the importance granted to *CT*, and the recurrent emphasis on peace. Other works considered at length are John Heywood’s *Play of the Weather*, Sir Thomas Elyot’s *Book*

Named the Governor, and works of Sir Thomas Wyatt and Henry Howard, Earl of Surrey.

See also nos. 58, 108, 158, 193, 270, 281, 311, 329.

Manuscripts and Textual Studies

34. Blake, N. F. "Editorial Assumptions and Problems in *The Canterbury Tales*." *PoeticaT* 20 (1984): 1–19. Considers textual issues that pertain to the "Host stanza" at the end of *CT* (4.1212a–g) and several passages in *MkT* and *NPT*: the "Adam stanza" (7.2007–14), the "Modern Instances" (7.2375–2462), and the short versus long versions of *NPP*. Discusses manuscript evidence and the likely sequence of composition.

35. ———. "The Manuscripts and Textual Tradition of *The Canterbury Tales* Again." *PoeticaT* 28 (1988): 6–15. Argues for new attention to the complexities of textual issues in critical discussions of *CT*, suggesting that many recent studies ignore or only gesture toward such complexities.

36. ———. "The Text of the *Canterbury Tales*." *PoeticaT* 13 (1982): 27–49. Comparison of manuscripts of *CT* enables inferential conclusions about their exemplar (which does not survive), but the complexity of these conclusions justifies reliance on the Hengwrt manuscript. Blake considers the likelihood that the manuscripts of most of Chaucer's works, especially those of *CT* and *TC*, may be the products of an "editorial committee."

37. Brewer, Derek. "Root's Account of the Text of *Troilus*." *PoeticaT* 12 (1981): 36–44. Brewer critiques Root's explanation of relationships among *TC* manuscripts, arguing that Root's explanation is inconsistent and commenting on the possibilities of discovering the process of Chaucer's revisions.

38. Edwards, A. S. G. "Collation and Its Misuses in Some Middle English Texts." In Christa Jansohn and Bodo Plachta, eds. *Varianten—Variants—Variantes*. Tübingen: Max Niemeyer, 2005, pp. 79–90. Edwards comments on the conceptualizations and uses of variants in textual studies of *CT* and *Piers Plowman*, particularly those by Manly and Rickert and by Kane and Donaldson, arguing that some manuscripts are better regarded as separate versions of texts than as sources of individual

variants. Edwards considers in this light an excerpted version of the *GP* description of the Parson found in British Library MS Additional 10340.

39. ———. “A New Text of *The Canterbury Tales*?” In Anne Marie D’Arcy and Alan J. Fletcher, eds. *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood* (SAC 29 [2007], no. 103): 121–28. Transcribes a version of *CkT* from Oxford, Bodleian Library, MS Ashmole 45, previously unnoticed or ignored. Accompanied by the apocryphal *Tale of Gamelyn*, the text was copied by Elias Ashmole (1617–92), probably from a manuscript now lost.

40. ———. “The Text of Chaucer’s *House of Fame*: Editing and Authority.” *PoeticaT* 29–30 (1989): 80–93. Edwards clarifies the indeterminacies of the “editorial process” by questioning several textual issues pertaining to the manuscripts of *HF*: uncertain authority of individual manuscript and manuscript groupings, and the implications of this uncertainty for individual readings.

41. Horobin, Simon, and Daniel W. Mosser. “Scribe D’s SW Midland Roots: A Reconsideration.” *NM* 106 (2005): 289–305. The authors analyze the spelling and dialect evidence of manuscripts attributed to Scribe D (including *CT*) and argue that the southwestern dialect features derive from exemplars rather than from the scribe’s own dialect. This argument, in turn, raises questions about the relative chronology of the manuscripts and challenges assumptions that scribes converted copy-texts into their own dialects. More generally, the rise of a London standard may have been slower than previously thought.

42. Pouzet, Jean-Pascal. “Quelques aspects de l’influence des chanoines Augustins sur la production et la transmission littéraire vernaculaire en Angleterre (XIIIe–XVe siècles).” *Comptes-rendus de l’Académie des Inscriptions et Belles-lettres* 1(2004): 169–213. Pouzet surveys the late medieval activities of Augustinian canons in the production of Anglo-Norman and Middle English manuscripts and texts. Considers evidence of the commitment of members of the order to the transmission of Chaucer material.

43. Robinson, Peter. “Where We Are with Electronic Scholarly Editions, and Where We Want to Be.” *Jahrbuch für Computerphilologie* 4 (2002): 123–42; *Jahrbuch für Computerphilologie Online* 1 (2005): n.p. Robinson surveys developments in electronic editing and comments on the strengths and limitations of electronic scholarly editions, calling for greater collaboration among scholars and for increased fluidity and in-

teractivity in the editions. Draws examples from several projects, including *The Canterbury Tales Project* e-version of *MilT*.

44. Sánchez-Martí, Jordi. "Longleat House MS 257: A Description." *Atlantis* 27.1 (2005): 79–89. 5 b&w illus. Considers the date and provenance of the Longleat 257 manuscript, describes its contents, and offers a full codicological analysis of collation and compilation, hands, and illustrations.

45. Windram, Heather F., Christopher J. Howe, and Matthew Spencer. "The Identification of Exemplar Change in the *Wife of Bath's Prologue* Using the Maximum Chi-Squared Method." *L&LC* 20 (2005): 189–204. Uses a statistical technique derived from DNA research to reexamine the possibility of exemplar changes in the copying of *WBP*. Results agree with earlier studies, indicating the usefulness of this method.

See also nos. 8, 10, 86, 97, 112, 116, 168, 186, 193, 244, 281.

Sources, Analogues, and Literary Relations

46. Correale, Robert M., and Mary Hamel, eds. *Sources and Analogues of the "Canterbury Tales."* Vol. 2. Chaucer Studies, no. 35. Woodbridge, Suffolk; and Rochester, N.Y.: D. S. Brewer, 2005. xvi, 824 pp. An anthology of the sources and analogues for selections from *CT*. Each section comments on source-and-analogue relations, edits the materials in a form close to what Chaucer might have known, and provides facing-page translations of non-English material. Sections include *GP* (Robert R. Raymo), *KnT* (William E. Coleman), *MilT* (Peter G. Beidler), *MLPT* (Robert M. Correale), *WBP* (Ralph Hanna and Traugott Lawler), *WBT* (John Withrington and P. J. C. Field), *SumPT* (Christine Richardson-Hay), *MerT* (N. S. Thompson), *PhyT* (Kenneth Bleeth), *SbT* (John Scattergood), *PrPT* (Laurel Broughton), *Tb* (Joanne A. Charbonneau), *CYT* (Carolyn P. Collette and Vincent DiMarco), *ManT* (Edward Wheatley), and *Ret* (Anita Obermeier). The volume includes an index of names and titles. For vol. 1, see *SAC* 26 (2004), no. 47.

47. Griffiths, Eric, and Matthew Reynolds, eds. *Dante in English*. New York: Penguin, 2005. cxxxvi, 479 pp. An anthology of selections from Dante's works adapted or translated into English, including several examples from Chaucer's works (*WBT*, *MkT*, *SNT*, *HF*, and *TC*). Focusing on the *Commedia* and arranged chronologically, the selections range

from Chaucer to works of the late twentieth century, with about one hundred writers included. The extensive introduction addresses the challenges of translating Dante.

48. McTurk, Rory. *Chaucer and the Norse and Celtic Worlds*. Aldershot, Hampshire; and Burlington, Vt.: Ashgate, 2005. ix, 218 pp. Revives the idea that Chaucer visited Ireland between 1361 and 1366, placing new emphasis on the date of the Statute of Kilkenny. Identifies sources for Chaucer's works in Irish and Norse literatures. Observes parallels for *HF* in the *Topographia Hibernie* of Gerald of Wales, Snorri Sturluson's *Edda*, and the Old Irish sagas *Fled Bricrend* and *Togail Bruidne Da Derga*. Compares the journey as framework for a collection of tales in *CT* with Snorri's *Edda* and the Middle Irish saga *Acallam na Senórach*. Argues that *Laxdæla Saga* and *WBT* descend from an Irish version of the Loathly Lady story and surmises that Chaucer's five-stress line may derive from the tradition of Irish song known as *ambrán*.

49. Minnis, Alastair. "I speke of folk in seculer estaat': Vernacularity and Secularity in the Age of Chaucer." *SAC* 27 (2005): 25–58. Biennial Chaucer Lecture, The New Chaucer Society, Fourteenth International Congress, 15–19 July 2004, University of Glasgow. Traces late medieval "vernacular secularity," particularly the influences of Aristotle's *Ethics*, *Politics*, and *Economics* and Boethius's *Consolation* as transmitted to England by Giles of Rome, Nicole Oresme, Nicholas Trevet, Jean de Meun, Guillaume de Machaut, etc. Comments on issues of audience and patronage. Explores the secularity of Chaucer's "renegotiations of Boethian matter" in *KnT*, *FranT*, and *TC*, as well as his representation of the Aristotelian virtue of magnificence in Theseus of *KnT*.

50. Tripp, Raymond P., Jr. "On the Continuity of English Poetry Between *Beowulf* and Chaucer." *PoeticaT* 6 (1976): 1–21. Argues for the continuity of English literary tradition from *Beowulf* to the present by exploring several "great speeches" in Chaucer's works and in previous literature. No one disputes the continuity from Chaucer to the present, and the presence in these speeches of similar rhetorical and thematic devices indicates a common English tradition up to and including Chaucer.

51. Wetherbee, Winthrop, III. "Chaucer and the European Tradition." *SAC* 27 (2005): 3–21. The Presidential Address, The New Chaucer Society, Fourteenth International Congress, 15–19 July 2004, University of Glasgow. Explores Chaucer's idea of "serious poetry," derived from French and Italian models. Comments on Chaucer's treat-

ments of heroism and tragedy, the political implications of poetry, and Chaucer's fusion of courtly and classical traditions. Discusses *TC*, *KnT*, and *NPT* and gives particular attention to *MkT* (especially Hugolino) as Chaucer's exploration of inadequate poetry.

52. Williams, Deanne. "Gower's Monster." In Ananya Jahanara Kabir and Deanne Williams, eds. *Postcolonial Approaches to the European Middle Ages: Translating Cultures*. Cambridge: Cambridge University Press, 2005, pp. 127–50. Compares Nebuchadnezzar in Gower's *Confessio Amantis* with his depictions in Chaucer's *HF* and *MkT*.

See also nos. 73, 87, 106, 108, 126, 155, 160, 166, 168, 181, 184, 191, 197, 202, 203, 205, 206, 210–12, 216, 226, 243, 246, 247, 267, 271, 282, 288, 295, 312, 317, 324.

Chaucer's Influence and Later Allusion

53. Beidler, Peter. "Louise Erdrich's Lulu Nanapush: A Modern-Day Wife of Bath?" *Studies in American Indian Literature* 15 (2003): 92–103. Comments on the possible influence of *CT* on the frame-tale structure of Erdrich's *Tales of Burning Love* and considers to what extent parallels between the Wife of Bath and Lulu Nanapush (*Love Medicine*) indicate that Chaucer's work is a source for Urdrich's. Identifies eight parallels between Alison and Lulu.

54. Crocker, Holly A. "Manufacture in the Archive: Impingham's Chaucer in MS BL Harley 7333." *MFF* 39 (2005): 29–37. The proverbs signed "Impingham" in Harley 7333 derive from Chaucer, but the emphases and arrangement of the proverbs present a more reductive view of women than is found in Chaucer's works.

55. D'Agata D'Ottavi, Stefania. "Dunbar's 'The Goldyn Targe' and the Question of the *Auctoritates*." In Marco Fazzini, ed. *Alba Literaria: A History of Scottish Literature*. Venice: Amos Edizioni, 2005, pp. 45–63. Chaucer's four dream poems, especially *PF* and *LGWP* (both the F and G versions), are sources of Dunbar's "Golden Targe," although Dunbar's imagery owes much to *CT*, *Anel*, and *Rom*. Dunbar seeks innovation within tradition, and the praise he bestows on Chaucer shows that he wishes to have in Scottish literature the place that Chaucer has in English.

56. Edminster, Warren. "Fairies and Feminism: Recurrent Patterns in Chaucer's 'The Wife of Bath's Tale' and Brontë's *Jane Eyre*." *Victorian*

Newsletter 104 (2003): 22–28. Similar concerns with fairies and male oppression encourage comparison of *WBT* and *Jane Eyre*; they reflect either Brontë's familiarity with Chaucer's work or a significant coincidence.

57. Ellis, Steve. "Framing the Father: Chaucer and Virginia Woolf." *NML* 7 (2005): 35–52. Virginia Woolf's discussions of Chaucer have "the effect of cutting him down to size." This effect reflects her reaction to High Modernist affection for the Middle Ages and her "subversive and anti-canonical approach to literary history."

58. Ganim, John M. "Chaucer and Free Love." In Robert M. Stein and Sandra Pierson Prior, eds. *Reading Medieval Culture: Essays in Honor of Robert W. Hanning* (SAC 29 [2007], no. 146): 344–65. Explores the reception of Chaucer by William Morris (the Kelmscott *Chaucer*) and Virginia Woolf ("The Pastons and Chaucer"), arguing that the responses of both individuals are deeply autobiographical and indications of how "modernity privatizes the premodern." Woolf's essay is a "dry run" for "*Orlando* and its imagining of a subversive past," while Morris's edition (especially in Burne-Jones's illustrations) combines innocence and fatalism in ways that reflect Morris's troubled marriage.

59. Jack, R. D. S. "Robert Henryson." In Marco Fazzini, ed. *Alba Literaria: A History of Scottish Literature*. Venice: Amos Edizioni, 2005, pp. 33–44. Comments on Henryson's biography, relations with medieval tradition, and stylistic range. Though he admired Chaucer, Henryson criticizes *TC* in the *Testament of Cresseid* because at the end of Chaucer's poem nothing more is known about Criseyde.

60. Johnston, Andrew James. "Filming the Seven Deadly Sins—Chaucer, Hollywood, and the Postmodern Middle Ages." In Thomas Honegger, ed. *Riddles, Knights, and Cross-Dressing Saints: Essays on Medieval English Language and Literature* (SAC 29 [2007], no. 119): 1–32. Johnston compares uses of medieval details, anachronisms, and hermeneutic concerns in two films (Brian Helgeland's *A Knight's Tale* and David Fincher's *Seven*) and Umberto Eco's *The Name of the Rose*. Includes attention to Chaucer references and allusions.

61. Lynch, Kathryn L. "The Three Noble Kinsmen: Chaucer, Shakespeare, Fletcher." In Yvonne Bruce, ed. *Images of Matter: Essays on British Literature of the Middle Ages and Renaissance. Proceedings of the Eighth Citadel Conference on Literature, Charleston, South Carolina, 2002*. Newark: University of Delaware Press, 2005, pp. 72–91. Lynch posits that Shakespeare had an "anxious" relationship with Chaucer as a model, a

source, and a father figure. She reads *Two Noble Kinsman* against *KnT* for evidence of this “nervous” relationship and similarly assesses Fletcher’s “revisionary adaptation” of Chaucerian and Shakespearian material.

62. McCleary, Joseph Robert, Jr. “Locality, Patriotism, and Nationalism: Historical Imagination and G. K. Chesterton’s Literary Works.” *DAI* 66 (2005): 1009A. Considers Chesterton’s literary criticism of Chaucer as a means to understanding Chesterton’s conception of locality as part of his philosophy of history.

63. Nolan, Maura. “Lydgate’s Literary History: Chaucer, Gower, and Canacee.” *SAC* 27 (2005): 59–92. Reads Lydgate’s tale of Canacee (*Fall of Princes*, Book 1) as a subtle response to its source (Gower’s *Confessio Amantis*), complicated by several allusions to Chaucerian narratives (*ClT*, *MLT*, *PrT*). Lydgate’s confrontations with various kinds of “Ovidianism” are epitomized in the silence of Canacee’s child and in Canacee’s own complaint, which via further allusions to Chaucer (*TC*, *HF*) poses competing views of fortune and of the value of poetry in representing fortune and history.

64. Phillips, Helen. “Scott and Chaucer: Ekphrasis, Politics, and the Past in *The Antiquary*.” *PoeticaT* 61 (2004): 25–42. Explores Sir Walter Scott’s knowledge of Chaucer and the novelist’s use of themes and techniques reminiscent of those in *BD* and the apocryphal *Flower and the Leaf*. Alluding to these works in *The Antiquary*, Scott emphasizes their concerns with gender and feudalism and imitates such devices as juxtaposition, ekphrasis, genre shift, and insertion.

65. Robbins, Rossell Hope. “Chaucer and the Lyric Tradition.” *PoeticaT* 15–16 (1983): 107–27. Arguing that “Chaucer changed the direction of the Middle English lyric,” Robbins comments on Chaucer’s lyrics, on fifteenth-century lyrics, and on the influence of *TC* on the latter.

66. Salfors, Solomon, and James Duban. “Chaucerian Humor in *Moby Dick*: Queequeg’s ‘Ramadan.’” *Leviathan* 5 (2003): 73–77. Salfors and Duban contend that *MiT* “informs the dramatic setting, humor, and tension of Ishmael’s response to Queequeg’s ‘Ramadan’” in Chapter 17 of Melville’s *Moby Dick*. Specifically, the characterization of John the Carpenter underlies Ishmael’s skeptical response.

67. Sayers, William. “Gat-Toothed Alysoun, Gaptoothed Kathleen: Sovereignty and Dentition.” *Hypermedia Joyce Studies* 6.1 (2005): n.p. Explores the complex workings of an allusion to the Wife of Bath in

Joyce's *Ulysses* that resonates with Irish mythology, Yeats, and Irish political power.

68. Steinberg, Glenn A. "Spenser's *Shepheardes Calendar* and the Elizabethan Reception of Chaucer." *ELR* 35.1 (2005): 331–51. Spenser's adoption of Chaucerian humility should be understood in light of Elizabethan debates about Chaucer. Although Chaucer is universally listed as preeminent among English poets, his detractors find him lacking in moral or stylistic weight, while his defenders—especially those associated with Cambridge—praise his morality and poetic richness. Spenser's imitation of Chaucerian humility reflects positive assessments of Chaucer.

69. Terrell, Katherine Hikes. "Translating the Past, Scripting the Nation: Poetry, History, and Authority in Late Medieval Scotland." *DAI* 66 (2005): 1350A. In a larger discussion of Scottish attempts to form national and literary identities, Terrell mentions William Dunbar's and Gavin Douglas's "myths of Chaucerian inheritance" as grounds for a Scots poetics.

70. Torti, Anna. "The Poetry of Gavin Douglas: Memory, Past Tradition, and Its Renewal." In Marco Fazzini, ed. *Alba Literaria: A History of Scottish Literature*. Venice: Amos Edizioni, 2005, pp. 65–81. Consciousness of the importance of the Scottish literary tradition characterizes Douglas's work. Although *The Palice of Honour* is grounded in Chaucer's *HF*, Douglas makes it clear that his aim is different, and the latter compares Fame to Honour unfavorably. In *Eneados* and in the *Prologues* to the individual books of the poem, Douglas shows interest in tradition and in the theoretical aspects of translation.

See also nos. 50, 108, 182, 197, 264, 272, 286, 316, 325.

Style and Versification

71. Murphy, James J. "A New Look at Chaucer and the Rhetoricians." In James Jerome Murphy. *Latin Rhetoric and Education in the Middle Ages and Renaissance*. Variorum Collected Studies Series; Collected Studies, no. 827. Burlington, Vt.: Ashgate, 2005. First published in 1964, the essay is reprinted here with original pagination, along with a number of other essays by Murphy. Murphy argues that Chaucer was not likely to have been directly influenced by rhetoricians such as Geoffrey of Vinsauf.

72. Windeatt, B. A. "'Most conservatif the soun': Chaucer's *Troilus Metre*." *PoeticaT* 8 (1977): 44–60. Examines manuscript evidence and compares the verse of *TC* with that of Boccaccio's *Filostrato*, arguing that Chaucer's decasyllabic lines, adapted to rhyme-royal stanzas, are characterized by greater flexibility of caesura than in English four-stress verse and by more varied syllable numbers and stress patterns than in strict iambic pentameter.

73. Windeatt, Barry. "Pace in Chaucer. 'The proverbe seith: 'He hasteth wel that wisely kan abyde'" (*Melibee*, 1054)." *PoeticaT* 14 (1983): 51–65. Windeatt compares several of Chaucer's works and their sources to show that through variations in narrative pace and increased attention to pinpointing time, Chaucer makes something quite new. Considers *PF*, *MLT*, *TC*, *KnT*, and several of the tales in *LGW*.

74. Zonneveld, Wim. "Constraining S and Satisfying Fit." In Paula Fikkert and Haike Jacobs, eds. *Development in Prosodic Systems*. Berlin and New York: Mouton de Gruyter, 2003, pp. 197–247. Zonneveld examines factors associated with iambic stress in the octosyllabic Dutch poem *Het Leven van St. Lutgart* [*Life of St. Lutgart*], comparing them with conditions in early English. Considers the "uncertain status of schwa syllables" in Chaucer's poetry and in Shakespeare's plays.

See also nos. 48, 244, 302.

Language and Word Studies

75. Boggel, Sandra. "*Nou ondertsand wel*—Metacommunicative Directives in Middle English and Early Modern English Religious Texts." In Thomas Honegger, ed. *Riddles, Knights, and Cross-Dressing Saints: Essays on Medieval English Language and Literature* (SAC 29 [2007], no. 119): 193–222. Metacommunicative markers are more frequent in Middle English religious texts than in Early Modern English religious texts. Boggel focuses on such structural and directional markers as "you must remember this" or "let us first examine." Examples include passages from *ParsT*.

76. Burnley, J. D. "Geoffrey Chaucer." In D. Alan Cruse et al., eds. *Lexikologie: Ein Internationales Handbuch zur Natur und Struktur von Wörtern und Wortschätzen/Lexicology: An International Handbook on the Nature and Structure of Words and Vocabularies*. 2 vols. Handbooks of Linguistics and Communication Science, nos. 21.1–2. Berlin and New York: Walter

de Gruyter, 2002, 2:1468–71. Describes the historical and regional characteristics of Chaucer's vocabulary, his particular uses of various registers, and how he adapts them to circumstances and contexts.

77. Dor, Juliette. "Les bons comptes font les bons amis: Variations sur *quite(n)* dans *Les contes de Canterbury*." In Marie-Françoise Alamichel, ed. *La complémentarité: Mélanges offerts à Josseline Bidard et Arlette Sancery à l'occasion de leur départ en retraite (SAC 29 [2007], no. 85): 165–76*. Analyzes Chaucer's polysemous uses of *quite(n)* in *CT* in light of late fourteenth-century concerns with contracts and debts, disclosing various tensions among the tellers' origins, professions, and ranks.

78. Eitler, Tamás. "Some Dialectical, Sociolectal, and Communicative Aspects of Word Order Variation and Change in Late Middle English." In Michael D. Fortescue et al., eds. *Historical Linguistics 2003: Selected Papers from the 16th International Conference on Historical Linguistics, Copenhagen, 11–15 August 2003*. Philadelphia: John Benjamins, 2005, pp. 87–102. Eitler studies the development of the "incipient standard" syntactic pattern (subject-verb-object), comparing data from Chaucer's prose works with data from other ME prose, characterizing his idiom as the "(relatively) upper class sociolect" of London and suggesting that syntactic analysis encourages us to accept Chaucer's authorship of *Equat*.

79. Honegger, Thomas. "'And if ye wol nat so, my lady sweete, thane preye I thee, [. . .]': Forms of Address in Chaucer's *Knight's Tale*." In Irma Taavitsainen and Andreas H. Jucker, eds. *Diachronic Perspectives on Address Term Systems*. Philadelphia: John Benjamins, 2003, pp. 61–84. Honegger argues that analyses of international forms of address would gain depth if critics considered "situational" factors and even "competing interactional" factors along with traditional considerations of *ye/thou* pronouns. He focuses on addresses to the gods in *KnT* to demonstrate such complicating factors. See also no. 406.

80. Kokorian-Coutureau, Nathalie. "Le rôle du discours homilétique dans l'émergence de la valeur additive de *also* en moyen-anglais." *BAM* 67 (2005): 1–24. Examines the evolution of *also* from a marker of comparison in Old English to a marker of addition in Middle English.

81. Laing, Margaret, and Roger Lass. "Early Middle English *Knight*: (Pseudo)metathesis and Lexical Specificity." *NM* 106 (2005): 405–23. Surveys a wide range of occurrences and developments for [kn], a cluster with a number of uncommon properties. Examination of the lexical and phonetic idiosyncrasies demonstrates that observed figural representa-

tion in <cin-/kin-> is not at odds with a rational literal and phonetic interpretation.

82. Pakkala-Weckström, Mari. "Genre, Gender, and Power: A Study of Address Forms in Seven *Canterbury Tales*." In Karind Aijmer and Britta Olinder, eds. *Proceedings from the 8th Nordic Conference on English Studies*. Göteborg: Göteborg University Department of English, 2003, pp. 121–36. Pakkala-Weckström applies linguistic "politeness theory" to the use of pronouns as "forms of address in male/female dialogue" in *MilT*, *MerT*, *SbT*, *ClT*, *Mel*, *WBT*, and *FranT*. Usage is similar in the romances and religious tales but differs in the fabliaux; social class complicates patterns of usage in male and female speech.

83. Tajima, Matsuji. "The Gerund in Chaucer, with Special Reference to the Development of Its Verbal Character." *PoeticaT* 21–22 (1985): 106–21. Examines Chaucer's use of gerunds, observing that his usage is generally not unusual for his time except in two respects: he more frequently uses the construction "determiner + gerund + *of*-adjunct"; and seemingly "modern" gerunds with verbal properties occur in his works, especially his prose works.

84. Twomey, Michael W. "Reading Chaucer's Latin Aloud." In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 181–90. Guide to pronouncing the Latin words and phrases in *CT*, presented in International Phonetic Alphabet; includes a brief introduction on historical phonology.

See also nos. 5, 116, 128, 165, 221, 239, 253, 255, 256, 280.

Background and General Criticism

85. Alamichel, Marie-Françoise, ed. *La complémentarité: Mélanges offerts à Josseline Bidard et Arlette Sancery à l'occasion de leur départ en retraite*. Publications de l'Association des Médiévistes Anglistes de l'Enseignement Supérieur. Hors série, no. 11. Paris: AMAES, 2005. 290 pp. Includes seven essays that pertain to Chaucer; see nos. 77, 93, 163, 199, 202, 283, and 327.

86. Allen, Elizabeth. *False Fables and Exemplary Truth in Later Middle English Literature*. New York: Palgrave, 2005. viii, 225 pp. Explores issues of exemplarity and applicability in examples of Middle English literature—*Book of the Knight of the Tower*, Gower's *Confessio Amantis*,

Lydgate's *Fall of Princes*, Henryson's *Testment of Cresseid*, and *CT* and *TC*. Chaucerian topics include the function of the frame in *ClT*; history, fiction, and exemplarity in *PbyT*; Northumberland MS 455 and how the *Canterbury Interlude (Tale of Beryn)* reflects fifteenth-century audience reaction to *PardT*; and Criseyde's multivalent exemplarity in *TC*.

87. Battles, Dominique. *The Medieval Tradition of Thebes: History and Narrative in the OF "Roman de Thèbes," Boccaccio, Chaucer, and Lydgate*. New York: Routledge, 2004. xix, 235 pp. Examines the Chaucerian treatment of Theban matter. Unlike Boccaccio's *Teseida*, *Anel* represents Thebes as a viable urban center even after the siege, while *KnT* disentangles Theban from Trojan history and re-creates Thebes as a pagan site. Both texts reinstate Statius's fatalistic sense of a criminal Theban identity. In addition, *TC* dramatizes the failure of historical transmission and reception to avert tragedy. All three Chaucerian texts construct an intimate, subjective, multivalent portrait of Theban history that Lydgate attempts to reenvision in politically utilitarian terms.

88. Böker, Uwe, et al., eds. *Of Remembrance the Key: Medieval Literature and Its Impact Through the Ages. Festschrift for Karl Heinz Göller on the Occasion of His 80th Birthday*. Frankfurt am Main: Lang, 2004. 378 pp. Twenty-one essays by various authors and a bibliography of Göller's publications. The essays focus on medieval romances and their reception in later traditions, German and English. Four essays pertain to Chaucer. See nos. 121, 141, 243, and 299.

89. Braswell, Mary Flowers. "The Chaucer Scholarship of Mary Eliza Haweis (1852–1989)." *ChauR* 39 (2005): 402–19. Haweis's two books—*Chaucer for Children* (1877) and *Chaucer for Schools* (1881)—reveal much about Victorian Chaucerians, their conversations, and their research. A scholarly popularizer, Haweis supported Chaucer's reputation during the formative years of his Victorian revival.

90. Brewer, D. S. "Chaucer's Attitudes to Music." *PoeticaT* 15–16 (1983): 128–35. Brewer surveys the presence (and absence) of music in Chaucer's work, suggesting that Chaucer knew its celestial, theoretical underpinnings and enjoyed its zesty, earthy pleasures.

91. Brewer, Derek. "The Nature of Romance." *PoeticaT* 9 (1978): 9–48. Seeks to define "romance" in Western literary tradition, commenting on its development from classical roots up to modern fantasy literature. Common formal features help to define the term, along with recurrent narrative patterns and themes. The article treats a wide range of literature, including Arthurian romance and works by Chaucer.

92. ———. “Some Notes on ‘Ennobling Love’ and Its Successor in Medieval Romance.” In Corinne Saunders, ed. *Cultural Encounters in the Romance of Medieval England*. Studies in Medieval Romance, no. 2. Cambridge: D. S. Brewer, 2005, pp. 117–33. Chaucer indicates that same-sex friendship is threatened when complicated by issues of “sexual love” (127). Considering *TC*, *PF*, *WBPT*, and *FranT*, Brewer calls for reinstatement of friendship “as a recognizable, uncontentious area of love” and praises Chaucer for recognizing the value of friendship in marriage.

93. ———. “A Test of the Nature of Friendship: Lydgate, Chaucer, and Others.” In Marie-Françoise Alamichel, ed. *La complémentarité: Mélanges offerts à Josseline Bidard et Arlette Sancery à l’occasion de leur départ en retraite* (*SAC* 29 [2007], no. 85): 155–64. Examines the portrayal of friendship in works by Chaucer, Lydgate, and Petrus Alfonsi.

94. Brown, Peter. “Chaucer and Medieval Studies in Canterbury.” Colloquium: Administrative Perspectives on Chaucer Studies. *SAC* 27 (2005): 261–67. Brown describes a “recent crisis” that threatened the survival of the Canterbury Centre for Medieval and Tudor Studies at the University of Kent at Canterbury.

95. Burger, Glenn, and Steven F. Kruger. “Queer Chaucer in the Classroom.” In Tanya Agathocleous and Ann C. Dean, eds. *Teaching Literature: A Companion*. New York: Palgrave Macmillan, 2003, pp. 31–40. Argues for an expansion of the notion of queer readings of Chaucer, encouraging a broad concern with questions of identity and its formulations. Comments on possible queer approaches to Chaucer the Pilgrim and the “Marriage Group” of *CT*.

96. Burton, T. L., and John F. Plummer, eds. “*Seyd in Forme and Reverence*”: *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* Provo, Utah: Chaucer Studio Press, 2005. xix, 249 pp. Eighteen essays by various authors; a professional biography of Emerson Brown Jr.; and a list of his academic publications. For the essays, see nos. 7, 84, 115, 134, 166, 179, 196, 204, 232, 234, 252, 259, 276, 282, 316, 317, 322, and 326.

97. Caie, Graham D. “‘I do not wish to be called auctour, but the pore compilatour’: The Plight of the Medieval Vernacular Poet.” *Miscelánea* 29 (2004): 9–21. Caie describes features of manuscript *ordinatio*, material, glossing, etc. to show how late medieval English vernacular manuscripts (especially those of Chaucer and Gower) lay claim to authority even while their authors assert that they are only compilers.

Clarifies “scribe,” compiler,” “author,” and related terms as they are used by the poets.

98. Camargo, Martin. “The State of Medieval Studies: A Tale of Two Universities.” Colloquium: Administrative Perspectives on Chaucer Studies. *SAC* 27 (2005): 239–47. Recounts the author’s experiences as chair of the English departments at the University of Missouri and the University of Illinois.

99. Cannon, Christopher. *The Grounds of English Literature*. Oxford: Oxford University Press, 2004. xi, 247 pp. Cannon combines Marxist and Hegelian ideas of “form” to argue that “*form is that which thought and things have in common*” (5), enabling a valuation of form as a record of thinking in and about a culture. Formalist criticism (in this sense) of Middle English literature reveals a poverty of categories in literary history and encourages an expansion of our ideas of literary potential and of the idea of form itself. Cannon challenges the traditional division of Old and Middle English literatures and explores the “body of learning that informed” particular texts (Layamon’s *Brut*, the *Ormulum*, *The Owl and the Nightingale*, *Ancrene Wisse* and the *Katherine*-group, and several romances). He discusses romance in light of the “closing down of formal possibilities,” considering Chaucer’s uses of this “holographic” form or genre in *BD* and *Th* and his awareness that literature projects particularities into forms.

100. Carruthers, Leo, and Adrian Papahagi, eds. *Jeunesse et vieillesse: Images médiévales de l’âge en littérature anglaise*. Paris: Harmattan, 2005. 199 pp. Eleven articles in French and English by various authors exploring the themes of youth and age in Old and Middle English literature. For two essays that pertain to Chaucer, see nos. 198 and 328.

101. Carruthers, Mary. “Our ‘crafty science’: Institutional Support and Humanist Discipline.” Colloquium: Administrative Perspectives on Chaucer Studies. *SAC* 27 (2005): 269–76. Encourages medievalists to recognize the realities of academic institutions and to participate in administrative processes.

102. Crane, Christopher Elliott. “‘Now mendys oure chere from sorow’: The Rhetoric of Humor in Middle English Drama, Spiritual Instruction, and Chaucerian Religious Comedy.” *DAI* 65 (2005): 3377A. Examines the relationship between humor and religious rhetoric in a variety of texts, including *CT*, *BD* and *TC*.

103. D’Arcy, Anne Marie, and Alan J. Fletcher, eds. *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood*: “The key

of *all good remembrance*." Dublin: Four Courts, 2005. 416 pp. Twenty-four essays by various authors and a bibliography of Scattergood's publications. For eight essays that pertain to Chaucer, see nos. 39, 169, 227, 273, 319, 325, 330, and 332.

104. Denny-Brown, Andrea B. "Beyond the Fig Leaf: Sexuality, Consumption, and the Clothed Medieval Self." *DAI* 65 (2005): 2981A. Considers Chaucer's vernacular poetry as part of the discourse on "vestimentary appearance and consumption."

105. Duncan, Thomas G. *A Companion to the Middle English Lyric*. Woodbridge, Suffolk, and Rochester, N.Y.: D. S. Brewer, 2005. xxv, 302 pp. An introduction and twelve essays by various authors survey critical issues related to Middle English lyrics—courtly, popular, religious, political, etc. Individual essays consider topics such as manuscripts, meter and editing, carols, lyrics in sermons, gender issues, and Middle Scots lyrics. The book contains recurrent references to Chaucer's stand-alone and embedded lyrics, with one essay that pertains directly to his works. See no. 318.

106. Economou, George D. "Chaucer and Langland: A Fellowship of Makers." In Robert M. Stein and Sandra Pierson Prior, eds. *Reading Medieval Culture: Essays in Honor of Robert W. Hanning* (SAC 29 [2007], no. 146): 290–301. Economou considers a range of possibilities—that Chaucer and Langland knew each other, knew each other's works, or shared the same literary context. Focuses on *GP* and *Ret* of *CT*.

107. Edwards, David L. *Poets and God: Chaucer, Shakespeare, Herbert, Milton, Wordsworth, Coleridge, Blake*. London: Darton, Longman, and Todd, 2005. xv, 256 pp. Appreciative criticism of seven major poets, aware of academic theory (formalist, psychoanalytic, feminist) but addressed to a nonacademic audience. Chapter 1, "Chaucer" (pp. 1–33), considers Chaucer's characterization, moral tolerance, comedy, tragedy, and Christian humanism. See also no. 353.

108. Ellis, Steve, ed. *Chaucer: An Oxford Guide*. Oxford: Oxford University Press, 2005. xxiv, 644 pp. 14 b&w illus. Thirty-six essays on individual topics, plus an introduction (by Ellis) and a postscript (Julian Wasserman). Part 1 (historical contexts): Chaucer's life (Ruth Evans), society and politics (S. H. Rigby), nationhood (Ardis Butterfield), London (C. David Benson), religion (Jim Rhodes), chivalry (Mark Sherman), literacy and literary production (Stephen Penn), Chaucer's language (Donka Minkova), philosophy (Richard Utz), science (J. A. Tasioulas), visual culture (David Griffith), sexuality (Alcuin Blamires), identity and

subjecthood (John M. Ganim), love and marriage (Bernard O'Donoghue). Part 2 (literary contexts): classical (Helen Cooper), English (Wendy Scase), French (Helen Phillips), Italian (Nick Havely), biblical (Valerie Edden). Part 3 (readings): modern criticism (Elizabeth Robertson), feminisms (Gail Ashton), carnivalesque (Marion Turner), postmodernism (Barry Windeatt), new historicism (Sylvia Federico), queer theory (Glenn Burger), postcolonialism (Jeffery J. Cohen), psychoanalytic criticism (Patricia Clare Ingham). Part 4 (reception): editing (Elizabeth Scala), 1400–1700 (John J. Thompson), 1700–1900 (David Matthews), 1900–present (Stephanie Trigg), translations (Malcolm Andrew), performance (Kevin J. Harty), guides (Peter Brown). Part 5 (study resources): printed (Mark Allen), electronic (Philippa Semper). See also no. 356.

109. Fichte, Jörg O. "Chaucer's Work in German Literary Scholarship." *PoeticaT* 29–30 (1989): 93–101. Surveys studies of Chaucer written in German from the mid-nineteenth century until World War I.

110. Galloway, Andrew. "Middle English Prologues." In David F. Johnson and Elaine Treharne, eds. *Readings in Medieval Texts: Interpreting Old and Middle English Literature* (SAC 29 [2007], no. 120): 288–305. Galloway examines the claims to authority—traditional and innovative—found in prologues to Middle English works, with special attention to Chaucer's *HF*, *LGWP*, *GP*, and other prologues in *CT* (e.g., *WBP*). The essay identifies four types of prologues in Middle English: the "redactor's prologue" (which emphasizes the writer's role as collector or compiler), the "testimonial" prologue, the "commentary" prologue, and the "literary autobiographical" prologue.

111. Gildow, Jason R. "Origin and Adaptation of the Medieval Theban Narrative from Gildas to Shakespeare." *DAI* 65 (2005): 2981A. Examines the treatment of Theban/Oedipal myth in Chaucer, Lydgate, and Shakespeare.

112. Gilles, Sealy, and Sylvia Tomasch. "Professionalizing Chaucer: John Matthews Manly, Edith Rickert, and the *Canterbury Tales* as Cultural Capital." In Robert M. Stein and Sandra Pierson Prior, eds. *Reading Medieval Culture: Essays in Honor of Robert W. Hanning* (SAC 29 [2007], no. 146): 364–83. Describes the "scientific humanism" that underlies the scholarship of Manly and Rickert and that prompted them to construct Chaucer as "an ideal bourgeois." Their efforts to establish Chaucer as an ordinary ideal through a wholly authoritative text failed because of a shift in cultural valuation.

113. Haas, Renate. "From the *Vormärz* to the Empire: The Socio-Political Context of the Golden Age of German Chaucer Scholarship." *PoeticaT* 29–30 (1989): 102–14. Assesses the sociopolitical assumptions and implications of mid-nineteenth-century German study of Chaucer, especially pre-academic translations and commentary.

114. Hamaguchi, Keiko. *Chaucer and Women*. Tokyo: Eihosha, 2005. xiv, 168 pp. Eight previously printed essays, seven on Chaucer and one on Shakespeare's *Cressida*. See *SAC* 11 (1989), no. 186; *SAC* 12 (1990), no. 124; *SAC* 17 (1995), no. 203; *SAC* 20 (1998), no. 248; *SAC* 21 (1999), no. 108; *SAC* 24 (2002), no. 282; and *SAC* 29 (2007), no. 184.

115. Hanks, D. Thomas, Jr. "Chaucer, Auctoritas, and the Problem of Pain." In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (*SAC* 29 [2007], no. 96): 219–36. Surveys Chaucer's concern with the coexistence of a beneficent God and the suffering of humans in *KnT*, *MLT*, *ClT*, and *FranT*. Chaucer often poses this issue by alluding to Job.

116. Hanna, Ralph. *London Literature, 1300–1380*. Cambridge Studies in Medieval Literature, no. 57. Cambridge: Cambridge University Press, 2005. xxi, 359 pp. Analyzes the cultural conditions of literary production and the books produced in England, 1300–1380, focusing on English vernacular works but also attending to Latin and French ones, seeking to understand the textual communities defined by such texts. Hanna considers linguistic features (the transition from Type II to Type III English, Anglo-Norman, etc.), as well as literary genres such as romance, biblical commentary, history, and legal discourse, with extended attention to the Auchinleck Manuscript, Laud miscellaneous 622, Pepys 2498, the Chandos Herald, and Langland's *Piers Plowman*. Comments on ways that Chaucer helped to displace earlier traditions, with attention to *Tb*, the *GP* description of the Parson, and Chaucer's status as a court poet. See also no. 367.

117. Hansen, Elaine Tuttle. "Response: Chaucerian Values." Colloquium: Administrative Perspectives on Chaucer Studies. *SAC* 27 (2005): 277–87. Expresses concerns about contemporary higher education—from "prevailing careerism to the overall decline in literary reading"—and encourages "Chaucerian values" among university administrators.

118. Helterman, Jeffrey. "Geoffrey Chaucer (1340?–1400)." In Jeffrey Helterman and Jerome Mitchell, eds. *Old and Middle English Literature*. Dictionary of Literary Biography, no. 146. Detroit: Gale, 1994. pp.127–44. 5 b&w illus. Introduces Chaucer's life and works, summa-

rizing historical context, plots, relations to sources, themes, and critical issues. Includes a brief bibliography of manuscripts, editions, and critical works.

119. Honegger, Thomas, ed. *Riddles, Knights, and Cross-Dressing Saints: Essays on Medieval English Language and Literature*. Bern: Lang, 2004. 222 pp. Eight essays by various authors, selected from the papers presented at SEM (Studenttag zum Englisches Mittelalter) 4 and 5, held in Potsdam in 2002 and 2003, respectively. Three essays pertain to Chaucer; see nos. 60, 75, and 315.

120. Johnson, David F., and Elaine Treharne, eds. *Readings in Medieval Texts: Interpreting Old and Middle English Literature*. Oxford: Oxford University Press, 2005. [xii], 400 pp. Twenty-five essays by various contributors, addressing individual works or genres and designed for “students undertaking courses in Old and Middle English.” The book includes recurrent references to Chaucer’s works, with two essays that pertain to them directly. See nos. 110 and 279.

121. Kaylor, Noel Harold, Jr. “Karl Heinz Göller’s Essay ‘Geoffrey Chaucer: *Troilus and Criseyde*.’” In Uwe Böker et al., eds. *Of Remembrance the Key: Medieval Literature and Its Impact Through the Ages. Festschrift for Karl Heinz Göller on the Occasion of His 80th Birthday (SAC 29 [2007], no. 88)*: 17–45. English translation of a German essay that was first published in 1969, assessing the narrative techniques, structure, characters, and major themes of *TC*.

122. Kelly, Henry Ansgar. “Jews and Saracens in Chaucer’s England: A Review of the Evidence.” *SAC* 27 (2005): 129–69. Compiles evidence for the presence of Jews, Muslims, and other non-Christians in late medieval England, using as sources public records, sermons, and toponyms. Chaucer likely had significant contact with non-Christians—or recently converted Christians—while at home in England, as well as abroad.

123. Kendrick, Laura. “‘In bourde and in pleye’: *Mankind* and the Problem of Comic Derision in Medieval English Religious Plays.” *ÉA* 58 (2005): 261–75. Includes references to Chaucer’s fabliaux.

124. Knapp, Peggy A. “Aesthetic Attention and the Chaucerian Text.” *ChauR* 39 (2005): 241–58. Knapp argues that a historicized, aesthetic appreciation of Chaucer is possible, despite recent tendencies to focus on ideological issues only. The aesthetic theories of Kant and Gadamer help to explain the roles of subjectivity, universality, and ge-

nius in the perception of aesthetic value. The article comments on *Bo*, *CT*, and *TC*.

125. Liu, Jin. "Chaucer's Dream Poetry and the Medieval Tradition of Dream Vision." *Wai Guo Wen Xue Yan Jiu* [*Foreign Literature Studies*] 6.116 (2005): 112–17, 174 (in Chinese, with English abstract). Describes adaptations of dream-vision conventions in Chaucer's early works, arguing that Chaucer transcends the genre.

126. Masi, Michael. *Chaucer and Gender*. New York: Peter Lang, 2005. 165 pp. Masi investigates depictions of women in Chaucer's works compared to depictions in works of other authors, including Christine de Pizan, Aquinas, and Boethius. He links Chaucer's *LGW* and Pizan, suggesting that Eustace Deschamps may have been a mediator; also suggests that Chaucer's use of the incubus figure is pivotal in his Lucretia account in *LGW*. Assesses the Wife of Bath's central role in the Marriage Group, her role in *SbT*, and her uses of logic as it is found in Boethius. Discusses Cecilia's feminine discourse in *SNT* in relation to medieval stereotypes, suggesting contrasts with Pertelote of *NPT*, Prudence of *Mel*, the Wife of Bath, and Criseyde. Also considers the feminine and masculine aspects of Criseyde's logical discourse.

127. McCarthy, Conor. *Marriage in Medieval England: Law, Literature, and Practice*. Woodbridge, Suffolk: Boydell, 2004. [viii], 185 pp. McCarthy explores how marriage is represented in medieval English literary and legal texts and the "relationship of these representations to actual practice." Subjects range from *Beowulf* and Old English laws to late medieval ecclesiastical statutes and the works of Chaucer and his contemporaries, including such topics as marital consent, property rights, love and sex, the family, and more. McCarthy comments on *LGW* and portions of *CT*, especially *KnT*, *WBP*, *MerT*, *FranT*, and *ParsT*. See also no. 385.

128. Moore, Colette. "Representing Speech in Early English." *DAI* 65 (2005): 3815A. Moore shows that medieval poems (including Chaucer's) "exploit the less-determined systems of medieval speech marking for aesthetic and rhetorical purposes."

129. Moulton, Ian Frederick, ed. *Reading and Literacy in the Middle Ages and Renaissance*. Arizona Studies in the Middle Ages and the Renaissance, no. 8. Turnhout: Brepols, 2004. xviii, 193 pp. Nine essays by various authors on reading habits and the trope of reading in the late Middle Ages and the Early Modern period. The introduction by Moulton (ix–xviii) comments on evidence of reading practice in *GP* and other

literature and summarizes the essays included in the volume. For two essays that pertain to Chaucer, see nos. 32 and 306.

130. Nachtwey, Gerald R. "‘Swete harm’: Chivalry and the Consent to Violence in the Works of Geoffrey Chaucer and Jean Froissart." *DAI* 66 (2005): 1680A. Nachtwey argues that chivalry was "a pragmatic institution" that created a framework for understanding/controlling knightly violence. He further argues that this concept of chivalry is apparent in the works of Froissart and Chaucer (especially in *TC* and *CT*), as well as in a host of chivalric manuals.

131. Pugh, Tison. "Chaucer's Rape, Southern Racism, and the Pedagogical Ethics of Authorial Malfeasance." *CE* 67 (2005): 569–86. Consideration of authorial agency enables professors and students to explore relationships between personal ethos and literary texts. Ethical criticism frames discussions of whether Chaucer raped Cecily Chaumpaigne or whether Flannery O'Connor was a racist and thus enables students to develop a more critically sophisticated and ethically engaged analysis.

132. ———. *Queering Medieval Genres*. The New Middle Ages. New York: Palgrave Macmillan, 2004. x, 226 pp. Pugh assesses the "nonnormative" features of several genres in medieval literature—lyric, fabliau, tragedy, and romance—exploring not only representations and suggestions of homosexual behaviors but also how these behaviors disrupt readers' expectations of genre and ideological power. One chapter considers Latin lyrics; another, *Sir Gawain and the Green Knight*. Two chapters pertain to Chaucer: one focuses on adaptations of genre expectation compelled by heteronormativity in the fabliaux of *CT* (especially *MilT* and *WBPT*, but others as well); the other, on how Pandarus's relations with Troilus in *TC* suggest resistance to courtly codes, Christian teleology, and the genre of tragedy.

133. Quinn, William A. "Harriet Monroe as Queen-Critic of Chaucer and Langland (*viz.* Ezra Pound)." *SiM* 14 (2005): 200–216. Monroe's essay "Chaucer and Langland," published in her journal *Poetry* in 1915, argued that Chaucer's preference for French forms and rhythms had cut off later English poetry from the true native tradition represented by Langland's alliterative verse. The essay was intended to counter the strong critical influence of her sometime collaborator in *Poetry*, Ezra Pound, who "adored" Chaucer, and to remind him of native qualities he himself had captured in his "truly wonderful paraphrase" of the *Seafarer*.

134. Ransom, Daniel J. "Annotating Chaucer: Some Corrections and

Additions." In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 205–15. Offers adjustments or expansions to explanations of several of Chaucer's allusions: the labors of Hercules, Lucia, Xantippe, Chrysippus, a number of place names, etc.

135. Raybin, David, and Susanna Fein. "Chaucer and Aesthetics." *ChauR* 39 (2005): 225–33. Raybin and Fein introduce the six essays included in this "special issue" of *ChauR*, all pertaining to Chaucer and aesthetics; see nos. 124, 249, 265, 275, 303, and 304.

136. Richardson, Catherine. *Chaucer: A Beginner's Guide*. London: Hodder & Stoughton, 2001. v, 90 pp. Introduces Chaucer and his works, with focus on *CT*, and provides commentary on context, themes, and critical approaches. The guide is aimed at high school students or students early in college.

137. Richmond, Velma Bourgeois. *Chaucer as Children's Literature: Retellings from the Victorian and Edwardian Eras*. Jefferson, N.C.: McFarland, 2004. viii, 255 pp. Richmond studies British and American adaptations of Chaucer's *CT* for children, from Charles Cowden Clarke's *Tales from Chaucer in Prose* (1833) until World War I. She examines the selections and adaptations of the *Tales* and the accompanying illustrations, exploring didactic and pedagogical values that underlie the texts and illustrations, as well as relationships with the contemporary book trade, artistic traditions, educational reforms, and cultural nostalgia. Also considers the inclusion of Chaucer's works in schoolbooks and the development of his status as "Father" of English poetry. The book includes a bibliography of "Victorian and Edwardian Books of Chaucer for Children," plus several tables that identify which *Tales* were selected and illustrated in these books. See also no. 393.

138. ———. "Ford Madox Brown's Protestant Medievalism: Chaucer and Wycliffe." *C&L* 54 (2005): 363–96. Four historical paintings by Ford Madox Brown (1821–93) exhibit the interplay among literature, art, and religion in Victorian medievalism. Chaucer is the primary focus in *The Seeds and Fruits of English Poetry* (1845) and *Chaucer at the Court of Edward III* (1851, 1867–68). In addition, Chaucer is a witness to Wycliffe in *Wycliffe Reading His Translation of the Bible to John of Gaunt, in the Presence of Chaucer and Gower* (1847–48, 1859–61) and in *Wycliffe on His Trial* (1884–86). Brown saw Chaucer and Wycliffe, through their development of English poetry and prose, respectively, as crucial to

breaking the hold of the Catholic Church in England and establishing national identity.

139. Sadlack, Erin A. "'In Writing It May be Spoke': The Politics of Women's Letter-Writing, 1377–1603." *DAI* 66 (2005): 1782A. In a larger discussion of women's letter-writing, Sadlack notes that "Ovid, Chaucer, and Gower suggest that letters are often the best means for women to communicate."

140. Saunders, Corinne. "Chaucer's Romances." In Corinne Saunders, ed. *A Companion to Romance: From Classical to Contemporary*. Malden, Mass.: Blackwell, 2004, pp. 85–103. Chaucer transcended and transgressed the commonly accepted conventions of "romance": *Th* parodies the genre, while *BD* elevates its status by associating romance with classical works. *Th*, *KnT*, *SqT*, *FranT*, and *WBT* reflect a variety of approaches to romance. In *TC*, Chaucer combines realism and romance and raises "existential questions relating to free will, faith, and transience."

141. Schleburg, Florian. "Role-Conformity and Role-Playing in Troilus, Pandarus, and Criseyde." In Uwe Böker et al., eds. *Of Remembraunce the Key: Medieval Literature and Its Impact Through the Ages. Festschrift for Karl Heinz Goller on the Occasion of His 80th Birthday (SAC 29 [2007], no. 88): 79–93*. The three main characters of *TC* "embody three widely different ways of handling the roles they want to be judged by": total identification (Troilus), total detachment (Pandarus), and acceptance with reservations (Criseyde). Although Chaucer could not have had role-playing theory in mind, he was sensitive to "what happens when three persons of so incompatible views on reality are let loose on each other."

142. Shiomi, Tomoyuki. *Chusei Goshikku Kaiga to Chosa [Medieval Gothic Art and Chaucer]*. Tokyo: Kobundo, 2005 (in Japanese, except for pages 179–200). 206 pp.; illus. Assesses Chaucer's works in the light of medieval English and European art.

143. Spearing, A. C. *Textual Subjectivity: The Encoding of Subjectivity in Medieval Narratives and Lyrics*. Oxford: Oxford University Press, 2005. viii, 273 pp. Spearing counters the assumption that all medieval narration implies a narrator. Medieval literature is permeated with subjectivity, but it is often "subjectless subjectivity," better compared to painting than to oral storytelling. Similar to twentieth-century experiments in disembodied perception, medieval fiction was just beginning to explore the possibility of representing unified consciousness. Examination of linguistic phenomena, such as deixis, shows how subjectivity is encoded in

medieval lyrics and narratives, even though it is not represented as the product of a unitary speaking voice. Spearing considers *TC*, *MLT*, and *Pity*, as well as other works of Middle English literature.

144. Staley, Lynn. *Languages of Power in the Age of Richard II*. University Park: Pennsylvania State University, 2005. xiv, 394 pp. Explores how late medieval English literature helps us to understand contemporary political events and aristocratic efforts to develop a successful rhetoric of power amid shifts in control. Chapter 1 focuses on Richard I, political discourse, and the discourse of courtly love in Gower, Usk, Clanvowe, and Chaucer (*TC*, *LGWP*, *KnT*, *FranT*). Chapter 2 considers the Merciless Parliament to be a watershed that changed the discourses of the court and courtliness, documented by chroniclers and here paralleled with political address in Valois France; considers in this light Part 7 of *CT*, especially *NPT* and *ManT*. Chapter 3 explores patronage, John of Gaunt, and Thomas of Woodstock; and chapter 4 assesses the household as a political metaphor in French literature, courtesy books, several romances, and *CT* (*MLT*, *ClT*, *Mel*). See also no. 401.

145. Stanley, E. G. "Parody in Early English Literature." *PoeticaT* 27 (1988): 1–69. Surveys parody and parodic devices in Middle English literature, arguing that, though there is much that is coarse in this literature, there is little actual parody outside of liturgical texts. *Th* is Chaucer's only true parody, although elsewhere (e.g., in portions of *PF*, *MiIT*, *NPT*) he approaches parody while lampooning or satirizing.

146. Stein, Robert M., and Sandra Pierson Prior, eds. *Reading Medieval Culture: Essays in Honor of Robert W. Hanning*. Notre Dame: University of Notre Dame Press, 2005. ix, 505 pp. Twenty essays by various authors and a bibliography of Hanning's publications. The essays are divided into three sections: history and romance, Chaucer's works, and Italian contexts. For nine essays that pertain to Chaucer, see nos. 58, 106, 112, 185, 209, 226, 242, 262, and 305.

147. Stévanovitch, Colette, and Henry Daniels, eds. *L'Affect et le jugement: Mélanges offerts à Michel Morel à l'occasion de son départ à la retraite*. 2 vols. xiv, 574 pp. Publications de l'Association des Médiévistes Anglistes de l'Enseignement Supérieur. Collection GRENDEL, no. 6. Paris: AMAES, 2005. xiv, 574 pp. Includes two essays that pertain to Chaucer; see nos. 214 and 297.

148. Thompson, N. S. "Geoffrey Chaucer (c. 1340–1400)." In Jay Parini, ed. *British Writers. Retrospective Supplement II*. New York: Scrib-

ner's, 2002, pp. 33–50. Surveys Chaucer's reception, life, and works, with recurrent attention to Chaucer's nascent realism.

149. Tomasch, Sylvia. "Searching for a Medievalist: Some (Generally Positive) News About the State of Chaucer Studies." *Colloquium: Administrative Perspectives on Chaucer Studies*. *SAC* 27 (2005): 249–59. Characterizes the "scholarly interests" of the more than 150 applicants for a 2003 tenure-track job in medieval studies at Hunter College of the City University of New York.

150. Trigg, Stephanie. "Walking Through Cathedrals: Scholars, Pilgrims, and Medieval Tourists." *NML* 7 (2005): 9–33. Distinguishes among "various ways in which medieval English religious sites are mediated for visitors," from cathedrals (including Canterbury) to the Canterbury Tales Visitor Attraction. Assesses the authenticity of visitors' experiences in light of theories of tourism, comments on Brian Helgeland's movie *A Knight's Tale*, and concludes that there is no pure "medieval" separate from medievalism.

151. Van Dyke, Carolyn. *Chaucer's Agents: Cause and Representation in Chaucerian Narrative*. Madison, N.J.: Fairleigh Dickinson University Press, 2005. 371 pp. Examines agency as theme and narrative technique throughout Chaucer's corpus, considering the "multifariousness" of the topic. Agency does not refer exclusively to the human will; it also "embraces innumerable forces that operate interdependently"—not only "multiple but also bidirectional." Chaucer's works present for consideration the agency of nonhuman forces as they affect human affairs (birds, gods, universals), with parallel attention to humans as both "instigators and instruments"—producers of art and social constructs and respondents to such forces. Often gendered female, Chaucer's protagonists are at times paradoxically passive, suggesting that human freedom "arises from our ability to confer freedom on our own agents, human and non-human."

152. Weisl, Angela Jane. *The Persistence of Medievalism: Narrative Adventures in Contemporary Culture*. The New Middle Ages. New York: Palgrave Macmillan, 2003. ix, 277 pp. Weisl explores residual traces in contemporary American popular culture of medieval narrative structures and patterns—e.g., pilgrimage, veneration of relics, conversion, heroic accomplishment, romance, fabliau—identifying such patterns in sports (especially baseball), popular news scandals, film, and television. Recurrent references to Chaucer. Includes bibliography and index.

153. Yandell, Stephen. "Concealed Revelation: The Work of the

Prophet in Late Medieval Britain.” *DAI* 65 (2005): 2983A. Argues that Chaucer “uses prophecy as a way of proposing alternate, flexible modes of reading.”

154. Yuko, Tagaya, and Masahiko Kanno, eds. *Words and Literature: Essays in Honour of Professor Masa Ikegami*. Tokyo: Eihosha, 2004. iii, 293 pp. Includes three essays that pertain to Chaucer; see nos. 194, 207, and 230.

The Canterbury Tales—General

155. Behrman, Mary Davy. “Chaucer, Gower, and the Vox Populi: Interpretation and the Common Profit in *The Canterbury Tales* and *Confessio Amantis*.” *DAI* 65 (2005): 2981A. *CT*—in part a reaction to Gower’s conservative conception of vernacular literature in *Confessio Amantis*—is a text encouraging interpretive autonomy.

156. Chicote, Gloria B. “La construcción ficcional en las colecciones de cuentos medievales: *Libro del conde lucanor*, *Decameron*, y *Canterbury Tales*.” In Lillian von der Walde Moheno, ed. *Propuestas teórico-metodológicas para el estudio de la literatura hispánica medieval*. Publicaciones de Medievalia, no. 27. Mexico: Universidad Nacional Autónoma de México, 2003, pp. 165–89. Three features characterize the collections of tales of Don Juan Manuel, Boccaccio, and Chaucer, especially as they relate to cultural context: marks of realism or authentication, thematic concern with unity and diversity, and the presence of the author and his relationship with his audience.

157. Cornelius, Michael G. “Geoffrey Chaucer’s *Canterbury Tales*: Gender in the Middle Ages (ca. 1388–1400).” In Jerilyn Fisher and Ellen S. Silber, eds. *Women in Literature: Reading Through the Lens of Gender*. Westport, Conn.: Greenwood, 2003, pp. 69–71. The stereotypes depicted in Cecilia, the Wife of Bath, and Griselda reflect the continuing conflict between women who want to escape submissive roles and those who accommodate abusive relationships. Cornelius encourages classroom discussion of *SNT*, *WBPT*, and *CT* in quantitative and qualitative terms.

158. DeSpain, Jessica. “A Book Arts Pilgrimage: Arts and Crafts Socialism and the Kelmscott *Chaucer*.” *Journal of the William Morris Society* 15.4 (2004): 74–90. In his *Kelmscott Chaucer*, Morris presents Chaucer as a proponent of anticapitalist socialism, consistent with Morris’s own arts and crafts movement. The essay comments on the heteroglot

voices of the Canterbury pilgrims and the Kelmscott illustrations of Chaucer that frame *CT* in this edition; compares these features with Morris's own interests and activities.

159. Ganze, Alison L. "Seeking Trouthe in Chaucer's *Canterbury Tales*." *DAI* 65 (2005): 4189A. Ganze discusses concepts and manifestations of "trouthe" in *MLT*, *CT*, and *FranT*.

160. Gariano, Carmelo. *Juan Ruiz, Boccaccio, Chaucer*. Explicación de Textos Literarios, no. 13.2. Sacramento: Department of Foreign Languages, California State University, 1984 (in Spanish). 175 pp. Comparative analysis of the themes, techniques, and intertextual relationships of Ruiz's *Libro de buen amor*, Boccaccio's *Decameron*, and *CT*. Topics include worldview, love and passion, nascent humanism, satire and irony, and narrative structures. Recurrent emphasis on the innovations of Ruiz.

161. Griffith, John Lance. "Anger in the *Canterbury Tales*." *DAI* 66 (2005): 173A. Anger "rises to the level of a philosophical and ethical problem for Chaucer." An understanding of the role anger plays in the formation of self and community is useful in understanding the communities Chaucer creates and examines in *CT*.

162. Mertens-Fonck, Paule. "Les contes de *Canterbury* et la querelle des universaux." In Colette Stévanovitch, ed. *L'Articulation langue-littérature dans les textes médiévaux anglais*. Collection GRENDEL, no. 5. Nancy: Association des Médiévistes Anglicistes de l'Enseignement Supérieur, 2005, pp. 99–116. *CT* reflects the medieval philosophical debate over universals, posing traditional literature in tension with more fully actualized characterization.

163. ———. "Les deux débats complémentaires des *Contes de Canterbury*." In Marie-Françoise Alamichel, ed. *La complémentarité: Mélanges offerts à Josseline Bidard et Arlette Sancery à l'occasion de leur départ en retraite* (SAC 29 [2007], no. 85): 177–85. Two intertwined debates underlie *CT*: (1) a tension between traditional literature and individualizing contemporary details, and (2) the realist/nominalist debate over universals.

164. Miller, Mark. *Philosophical Chaucer: Love, Sex, and Agency in the "Canterbury Tales"*. Cambridge: Cambridge University Press, 2004. x, 289 pp. Although Chaucer is often considered a poet of love or of philosophy, an examination of the philosophical facets of *CT*—especially practical reason, individual agency, and autonomy—illuminates the ideologies of sex, gender, and love within his works. This analysis encourages a reformulation and broadening of our understanding of ideol-

ogy and practical reason and their relationship to normativity. In *MiIT* and *KnT*, natural impulses are in tension with practical reason. A reading of the *Consolation of Philosophy* provides a foundation for understanding “why normativity resists grounding in a comprehensive theory,” illustrating in the Prisoner a tension between desire and action and thus exploring the mutually shaping forces of practical rationality and psychological phenomena. A close reading of *Rom* provides a better understanding of how these forces shape eroticism in Chaucer, especially as it appears in *WBP*, *WBT*, and *ClT*. See also no. 388.

165. Pakkala-Weckström, Mari. *The Dialogue of Love, Marriage, and “Maistrise” in Chaucer’s “Canterbury Tales.”* Mémoires de la Société Néophilologique de Helsinki, no. 67. Helsinki: Société Néophilologique, 2005. 265 pp. Explores the relationships between power (“maistrise”) and gender in *CT* as these relationships are reflected in conversation and the dialogue of spouses and lovers in seven *Tales*: *MiIT*, *WBT*, *ClT*, *MerT*, *FranT*, *SbT*, and *Mel*. Using techniques of historical pragmatics, Pakkala-Weckström examines such matters as politeness strategies, forms of address, pronoun usage, and speech acts—especially as they operate under a variety of conditions, including literary genre and the status of medieval women.

166. Plummer, John F. “Fables, *Cupiditas*, and Vessels of Tree: Chaucer’s Use of The Epistles to Timothy.” In T. L. Burton and John F. Plummer, eds. “*Seyd in Forme and Reverence*”: *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (*SAC* 29 [2007], no. 96): 237–45. Considers citations of Paul’s epistles to Timothy in *WBPT*, *PardPT*, and *ParsPT*, reading them in light of late fourteenth-century concerns with preaching and pastoral care—Lollard and anti-Lollard, mendicant and antimendicant. Chaucer was concerned with the performative force of language.

167. Shiomi, Tomoyuki. *Chaucer Kenkyu [Studies in Chaucer]*. Tokyo: Kobundo, 2004 (in Japanese). vi, 255pp. A selection of essays on Chaucer’s works, with attention to structure and meaning, focusing on *CT*.

168. Vaughan, Míceál F. “Chaucer’s *Canterbury Tales* and the Auchinleck MS: Analogous Collections?” *Archiv* 242 (2005): 259–74. Manuscript compilations, especially the Auchinleck MS, are structural analogues to *CT*. Manuscripts segmented into booklets parallel the fragments in *CT* in four ways: segments vary considerably in size and shape; common subjects and themes link portions that are not contiguous; seg-

ments evince multiple “voices” in scribal hands and literary styles; and portions are incomplete or unfinished.

See also nos. 7, 11, 12, 16, 17, 20, 33, 35, 36, 46, 48, 55, 77, 82, 95, 102, 124, 137, 140, 185, 266.

CT—*The General Prologue*

169. Allen, Valerie. “Playing Soldiers: Tournament and Toxophily in Late-Medieval England.” In Anne Marie D’Arcy and Alan J. Fletcher, eds. *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood* (SAC 29 [2007], no. 103): 35–52. Allen explores the showiness and ideology of tournaments in late medieval England, not only for knights but also for archers, focusing on Roger Ascham’s *Toxophilus* for information about the latter. Allen comments on Chaucer’s *GP* Yeoman as an absent presence.

170. Hodges, Laura. *Chaucer and Clothing: Clerical and Academic Costume in the General Prologue to “The Canterbury Tales.”* Chaucer Studies, no. 34. Rochester, N.Y.; and Woodbridge, Suffolk: D. S. Brewer, 2005. xiv, 316 pp. 16 b&w illus.; 8 color illus. Assesses the details and implications of the clothing and accoutrements of the clerical and academic pilgrims in *GP*, discussing the Prioress, Monk, Friar, Clerk, Physician, Parson, Pardoner, and Summoner. More richly symbolic than secular dress, clerical dress must be understood in terms of social and literary values developed over time and exploited by Chaucer. Hodges introduces historical, linguistic, sartorial, and literary contexts as backgrounds to the descriptions. She examines each detail of the descriptions (and illustrations surviving in the manuscripts) to explain how “costume rhetoric” is fundamental to Chaucer’s creation of character in *GP*.

171. Kendrick, Laura. “Lives and Works: Chaucer and the Compilers of the Troubadour Songbooks.” In Teodolinda Barolini, ed. *Medieval Constructions in Gender and Identity: Essays in Honor of Joan M. Ferrante*. Tempe: Arizona Center for Medieval and Renaissance Studies, 2005, pp. 103–15. Kendrick compares *GP* to the vernacular compilations of lives of the troubadours in fourteenth-century songbooks. A revised version of SAC 25 (2003), no. 170.

172. Steiner, Emily. “*Piers Plowman*, Diversity, and the Medieval Political Aesthetic.” *Representations* 91 (2005): 1–25. Assesses the political character of late medieval English poetry, arguing that it extends the

political thinking found in contemporary legal writing. Focuses on the notion of “diversity” in *Piers Plowman* and other alliterative verse as an extension of Continental legal thought and explores contrasts between Langland’s “field of folk” and Chaucer’s “sundry folk” in *GP*.

See also nos. 38, 106, 110, 116, 129, 176, 177, 183, 200, 201, 230, 239, 252, 255, 256.

CT—The Knight and His Tale

173. Boehler, Karl E. “Heroic Destruction: Shame and Guilt Cultures in Medieval Heroic Poetry.” *DAI* 66 (2005):1348A. Boehler employs the concept of “shame culture” (which emphasizes satisfaction and honor over personal happiness, or even survival) as a means to examine medieval heroes (including those in *KnT*.) Ultimately, shame culture contributes not only to the death of heroes but also to the death of their societies; it is eventually supplanted by “guilt culture,” as seen in *Sir Gawain and the Green Knight*.

174. Greenwood, Maria. “The Discourses of Chivalry and Courtly Love in Chaucer and Malory: With Particular Reference to *The Knight’s Tale* and *The Book of Tristram*.” In Colette Stévanovitch, ed. *L’Articulation langue-littérature dans les textes médiévaux anglais*. Collection GRENDEL, no. 5. Nancy: Association des Médiévistes Anglicistes de l’Enseignement Supérieur, 2005, pp. 133–56. Greenwood contrasts Chaucer’s and Malory’s uses of models and antimodels in depictions of chivalry and courtly love.

175. Greenwood, Maria. “Theseus and His ‘Manly’ Fight in Chaucer’s *The Knight’s Tale*.” In Colette Stévanovitch, ed. *L’Articulation langue-littérature dans les textes médiévaux anglais*. Collection GRENDEL, no. 5. Nancy: Association des Médiévistes Anglicistes de l’Enseignement Supérieur, 2005, pp. 157–75. Greenwood examines the meaning of *manly* as applied to the character of Theseus in *KnT*.

176. Keen, Maurice. “Chaucer and Chivalry Re-Visited.” In Matthew Strickland, ed. *Armies, Chivalry, and Warfare in Medieval Britain and France: Proceedings of the 1995 Harlaxton Symposium*. Harlaxton Medieval Studies, no. 7. Stamford, Lincolnshire: Watkins, 1998, pp. 1–12. Keen surveys a range of late medieval attitudes toward chivalry, knighthood, and warfare, especially a “streak of puritanism” that criti-

cized the vainglory of chivalry. He considers a range of texts, including Chaucer's *ParsT* and the *GP* description of the Knight.

177. Krochalis, Jeanne. "'And ridden in Belmarye': Chaucer's General Prologue, Line 57." *ANQ* 18.4 (2005): 3–8. In *GP*, "Belmarye," one of the Knight's destinations, might well be glossed as a reference to Almerin (a province between Granada and Algezir), spelled "Balmarie" in a mid-fifteenth-century manuscript.

178. Stretter, Robert. "Cupid's Wheel: Love and Fortune in *The Knight's Tale*." *M&H*, n.s., 31 (2005): 59–82. Discusses the "amatory fatalism" of *KnT* as Chaucer's means to explore "problems of chance, destiny, and Providence." Somewhat different from *TC* in this regard, *KnT* poses love as analogous to fate. Chaucer uses the analogy to focus on human perception of experience as well as on the order that frames it.

179. Thomas, Paul R. "Chaucer's *Knight's Tale*: Were Arcite and Emelye Really Married? Why It Matters." In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (*SAC* 29 [2007], no. 96): 19–35. Argues that Palamon and Arcite in *KnT* are very carefully balanced, "even equivalent" as warriors, lovers, and husbands to Emelye. Explains aspects of the symmetry by means of *fin amor*, or courtly love.

180. Williams, Tara Nicole. "Inventing Womanhood in Late Medieval Literature." *DAI* 65 (2005): 4190A. In exploring development of the word/concept *womanhood*, Williams discusses *KnT* and *CT*, as well as works by Gower, Lydgate, Henryson, Kempe, and Julian of Norwich.

See also nos. 49, 51, 61, 73, 79, 87, 115, 127, 130, 144, 164, 181, 182, 250, 257.

CT—The Miller and His Tale

181. Arner, Timothy D. "No Joke: Transcendent Laughter in the *Teseida* and the *Miller's Tale*." *SP* 102.2 (2005): 143–58. Examines Chaucer's use of Boccaccio's *Teseida* as a source for *KnT*. Also argues that by having the Miller parody the story of Palamon and Arcite, Chaucer transforms his own work, as well as Boccaccio's text, into a fabliau.

182. Biggs, Frederick M. "The Miller's Tale and *Heile van Beersele*." *RES* 56 (2005): 497–523. Difficulties in dealing with the role of the three tubs (along with other issues) suggest that Chaucer's *MilT* is the

source for the Flemish version. Chaucer may have originated this *Tale* to reflect on the theme of God's control, an idea also important in *KnT* and *ParsT*.

183. Bredehoft, Thomas A. "Middle English 'Knarre': More Porcine Imagery in the Miller's Portrait." *ELN* 43.2 (2005):14–18. In calling the *GP* Miller a "knarre," Chaucer probably draws on an iconographic tradition illustrated in a pilgrim badge depicting a boar playing a bagpipe and inscribed "Laet knorren."

184. Hamaguchi, Keiko. "The Adoption of Conventions in 'Alysoun' in the Harley Lyrics 2253, f. 63 and in *The Miller's Tale*." *Tosa Women's Junior College Journal* 12 (2005): 57–66. Chaucer's descriptions of Alison and of Absolon's love of her in *MilT* parody the courtly diction and conventions found in "Alysoun" of the Harley lyrics. Possibly, Chaucer was influenced by the lyric. Also printed in *SAC* 29 (2007), no. 114.

185. Pappano, Margaret Aziza. "'Leve Brother': Fraternalism and Craft Identity in the Miller's Prologue and Tale." In Robert M. Stein and Sandra Pierson Prior, eds. *Reading Medieval Culture: Essays in Honor of Robert W. Hanning* (*SAC* 29 [2007], no. 146): 248–70. Pappano characterizes late medieval craft guilds and the roles they play in *CT*, particularly the recurrent concern with "male artisan identity." Through *MilPT*, Chaucer critiques the exclusionary nature of "craft fraternalism."

186. Robinson, Peter. "The Identification and Use of Authorial Variants in the *Miller's Tale*." *IJES* 5.2 (2005): 115–32. Selection from among variant readings should be based on both literary judgment and variant distribution. In the case of *MilT*, the richest readings are likely to be Chaucer's own. Analysis of them leads to greater appreciation of *MilT*, "of the processes that shaped the tale," and "of what is distinctive about Chaucer." Robinson examines sets of variants in *MilT*.

See also nos. 43, 66, 132, 164.

CT—The Reeve and His Tale

187. Morris, Andrew Jeffrey. "Representing the Countryside in Fourteenth-Century England." *DAI* 65 (2005): 4555A. As part of a larger discussion of medieval estate management and its literary representations, Morris examines the character of Piers Plowman and Chaucer's Oswald the Reeve.

CT—The Cook and His Tale

188. Stanley, E. G. "'Of This Cokes Tale Maked Chaucer Na Moore.'" *PoeticaT* 5 (1976): 36–59. Stanley comments on the inconclusive endings of several Chaucerian narratives and argues that *CkT* is complete as it is, developing the theme of *herbergage* (taking in lodgers) that runs throughout Part 1 of *CT*.

See also nos. 39, 193.

CT—The Man of Law and His Tale

189. Cordery, Leona. "A Medieval Interpretation of Risk: How Christian Women Deal with Adversity as Portrayed in *The Man of Law's Tale*, *Emaré*, and the *King of Tars*." In Gudrun M. Grabher and Sonja Bahn-Coblans, eds. *The Self at Risk in English Literatures and Other Landscapes: Honoring Brigitte Scheer-Schäzler on the Occasion of Her 60th Birthday*. Innsbrucker Beiträge zur Kulturwissenschaft, no. 29. Innsbruck: Institut für Sprachwissenschaft, 1999, pp. 177–85. Spiritual stalwartness makes heroines of the protagonists in *MLT*, *Emaré*, and the *King of Tars*; the active quality of their faith makes them agents in the conversion of others.

190. Ingham, Patricia Clare. "Contrapuntal Histories." In Patricia Clare Ingham and Michelle R. Warren, eds. *Postcolonial Moves: Medieval Through Modern*. New York: Palgrave Macmillan, 2003, pp. 47–70. Ingham urges a "contrapuntal" postcolonial approach to premodern texts—i.e., an approach that observes differences and distinctions that are oppositional without overdetermining them. She explores how Chaucer's *MLT* and Conrad's *Heart of Darkness* invite and resist colonialist attitudes. See also no. 375.

191. Kisor, Yvette. "Moments of Silence, Acts of Speech: Uncovering the Incest Motif in the *Man of Law's Tale*." *ChauR* 40 (2005): 141–62. Unlike the character in the sources and analogues, Custance in *MLT* forcefully confronts her father's authority at times. This confrontation and her willingness to disclose her past inscribe a "lesser version of the incest motif that has supposedly been excised from the tale."

192. Lee, Brian S. "Family Values and the Boundaries of Christendom in Chaucer's *Man of Law's Tale*." *Southern African Journal of Medieval and Renaissance Studies* 14 (2004): 23–38. Discusses three top-

ics—Ford Madox Brown’s painting of Chaucer reading from *MLT* to a decadent court at a time of dynastic crisis, the current Middle Eastern situation, and the story of Noah’s Flood—in relation to Chaucer’s portrayal of Custance’s wanderings between the extremes of Islamic “heresy,” to Northumbrian paganism and Christian apostasy, and to the portrayal of the triumph and continuity of Christianity in *MLT*, signified by water.

193. Morse, Ruth. “Chaucer’s Man of Law in Sequence.” *Poetica* 28 (1988): 16–31. *MLT* extends the concerns with wooing and governance that are developed in Part 1 of *CT*, especially when considered in light of the extended version of *CkT* found in Bodley MS 686, which is edited and appended to “Chaucer’s Man of Law in Sequence.”

194. Shimodao, Makoto. “Devotion and the Passion as Seen in Chaucer’s *Man of Law’s Tale*.” In Tagaya Yuko and Kanno Masahiko, eds. *Words and Literature: Essays in Honour of Professor Masa Ikegami* (SAC 29 [2007], no. 154): 181–97 (in Japanese). Discusses the religious significance of *MLT*.

See also nos. 10, 73, 115, 143, 144, 159, 228.

CT—The Wife of Bath and Her Tale

195. Alexander, Laura. “‘Thanne Have I Gete of Yow Maistrie’: Power and the Subversive Body in Chaucer’s Wife of Bath.” *Hortulus* 1 (2005): n.p. Traditional mind (male)/body (female) distinctions are insufficient for discussing *WBPT* because the Wife celebrates “reason, learning, and open sexuality as rights given to women.” In the Wife’s relations with Jankin and in the Loathly Lady of *WBT*, Chaucer anticipates feminist efforts to redefine marriage as a free relationship between the sexes.

196. Burton, T. L. “Sir Gawain and the Green Hag: The *Real* Meaning of the *Wife of Bath’s Tale*.” In T. L. Burton and John F. Plummer, eds. “*Seyd in Forme and Reverence*”: *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 75–80. A playful send-up of literary criticism, especially efforts to psychoanalyze characters. Explains features of *WBT* in terms of *Sir Gawain and the Green Knight* and vice versa.

197. Carter, Susan. “Duessa, Spenser’s Loathly Lady.” *Cabiers Élisabéthains* 68 (2005): 9–18. Assesses Spenser’s Duessa in light of *WBT*

and its Middle English analogues, exploring how Spenser turned the Irish sovereignty motif against the Irish.

198. Cigman, Gloria. "Excavating Alison." In Leo Carruthers and Adrian Papahagi, eds. *Jeunesse et vieillesse: Médiévales de l'âge en littérature anglaise* (SAC 29 [2007], no. 100): 93–101. Imaginative re-creation of the Wife of Bath's life and times from childhood onward, expanding on hints in *WBP*.

199. ———. "Sentence and solas: visitaciouns . . . to pleyes of myracles." In Marie-Françoise Alamichel, ed. *La complémentarité: Mélanges offerts à Josseline Bidard et Arlette Sancery à l'occasion de leur départ en retraite* (SAC 29 [2007], no. 85): 267–79. Explores the character of the Wife of Bath, focusing on complementary dualities, particularly moral instruction and enjoyment.

200. Goldbeck, Janne. "The Teeth of Desire." *Rendezvous* 38 (2003): 31–33. Personal comments on being gap-toothed, related to the Wife of Bath (*GP* 1.468; *WBP* 3.603). Also comments on having a "colt's tooth."

201. Haines, Simon. *Poetry and Philosophy from Homer to Rousseau: Romantic Souls, Realist Lives*. New York: Palgrave Macmillan, 2005. xiii, 214 pp. Haines surveys interactions between realist and romantic thought in Western literary and philosophical discourse, commenting on a range of writers but focusing on Homer, Sophocles, Plato and Aristotle, Augustine, Aquinas, Dante, Shakespeare, and Descartes. In "Chaucer: The Wife and the Clerk" (pp. 84–89), he discusses Chaucer's *GP* and the Wife of Bath as manifestations of "appetitiveness" and the poet's essential realism, cast into relief by the Clerk.

202. Kendrick, Laura. "Deschamps' Anonymous 'Belle' and Chaucer's Wife of Bath: Complementary Experiments in Feminine Audacity." In Marie-Françoise Alamichel, ed. *La complémentarité: Mélanges offerts à Josseline Bidard et Arlette Sancery à l'occasion de leur départ en retraite* (SAC 29 [2007], no. 85): 203–19. Contrasts Chaucer's Wife of Bath with Belle, who is constructed from the tradition of masculine discourse on feminine attractiveness.

203. Kennedy, Thomas C. "The Wife of Bath as St. Jerome." *Mediævalia* 23 (2002): 75–97. Close reading of Jerome's "Against Jovinian" indicates that in *WBP* the Wife of Bath agrees with Jerome, even though she shifts the emphasis from the superiority of virginity to the acceptability of marriage. At Jankyn's death, she becomes, like her fifth

husband, a student of patristic texts, although her interpretations are affected by her own experiences.

204. Koster, Josephine A. "The *Vita Sancte Alicie Bathoniensis*: Transgressions of Hagiographic Rhetoric in the *Wife of Bath's Prologue and Tale*." In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 35–45. Reads *WBP* as an example of genre-bending: a parody of female saints' lives. Surveys Chaucer's uses of the conventions of female hagiography in *CT* and argues that Alison of Bath "acts in *precisely* the opposite way to an orthodox saint." The essay gives little attention to *WBT*.

205. McTurk, Rory. "Guðrún Ósvífrsdóttir: An Icelandic Wife of Bath?" In Ásdís Egilsdóttir and Rudolf Simek, eds. *Sagnabeimur: Studies in Honour of Hermann Pálsson on His 80th Birthday, 26th May 2001*. *Studia Medievalia Septentrionalia*, no. 6. Vienna: Fassbaender, 2001, pp. 175–94. McTurk argues that *Laxdaela Saga* is an analogue to *WBPT*, although the two derive independently from the Irish tale of the Loathly Lady.

206. Minnis, Alastair. "'Dante in Inglissh': What *Il Convivio* Really Did for Chaucer." *EIC* 55 (2005): 97–116. The Loathly Lady's lecture on "gentillesse" in *WBT* goes beyond sexual sovereignty to encompass *dominium*, a concept central to Wyclif's challenge to authority. Without naming his source, Chaucer channels orthodox, Boethian ideas about "gentillesse" through Dante's vernacular *Convivio* to allow for observations without the taint of Lollardy.

207. Noji, Kaoru. "A Woman Who Talks: The Wife of Bath." In Tagaya Yuko and Kanno Masahiko, eds. *Words and Literature: Essays in Honour of Professor Masa Ikegami* (SAC 29 [2007], no. 154): 99–207 (in Japanese). Noji examines the Wife of Bath as a marginalized woman.

208. Passmore, S. Elizabeth. "The Loathly Lady Transformed: A Literary and Cultural Analysis of the Medieval Irish and English Hag-beauty Tales." *DAI* 65 (2005): 4556A. Passmore engages *WBT* as part of a longer examination of the Loathly Lady motif in English and Irish texts, stories, and fabula.

209. Robertson, Elizabeth. "'Raptus' and the Poetics of Married Love in Chaucer's Wife of Bath's Tale and James I's *Kingis Quair*." In Robert M. Stein and Sandra Pierson Prior, eds. *Reading Medieval Culture: Essays in Honor of Robert W. Hanning* (SAC 29 [2007], no. 146): 302–23. The representations of rape (sexual assault and abduction) in *WBT* and

Kingis Quair invite consideration of free will and agency as part of a critique of late medieval social formulations of male/female relationships. In *WBT*, Chaucer indicts contemporary social structures; James I locates the problem in poetics.

210. Smith, Warren S. "The Wife of Bath and Dorigen Debate Jerome." In Warren S. Smith, ed. *Satiric Advice on Women and Marriage from Plautus to Chaucer*. Ann Arbor: University of Michigan Press, 2005, pp. 243–69. In *WBP* and *FranT*, the uses of Jerome's antifeminist treatise *Adversus Jovinianum* as source material are ironic. *WBP* presents a more centrist Augustinian tradition than does her acerbic predecessor, and Dorigen's lament prefigures the gentle "resolution of her dilemma."

211. Zaerr, Linda Marie. "The Weddyng of Sir Gawen and Dame Ragnell: Performance and Intertextuality in Middle English Popular Romance." In Evelyn Birge Vitz, Nancy Freeman Regalado, and Marilyn Lawrence, eds. *Performing Medieval Narrative*. Cambridge: D. S. Brewer, 2005, pp. 193–208. Zaerr explores the concept of *mouvance* (textual variation) as reflected in a performance of *The Weddyng*, commenting on the process of performance and adaptation and tabulating variants between the manuscript of the poem and a recorded memorized performance. Briefly contrasts the flexibility of *Weddyng* with the relative metrical fixity of *WBT* and Gower's *Tale of Florent*.

See also nos. 13, 45, 48, 53, 56, 67, 92, 110, 126, 127, 132, 157, 164, 166, 245, 310.

CT—The Friar and His Tale

212. Finlayson, John. "Art and Morality in Chaucer's *Friar's Tale* and the *Decameron*, Day One, Story One." *Neophil* 89 (2005): 139–52. Finlayson reads *FrT* as anticlerical comic satire rather than a moral exemplum, exploring similarities between the *Tale* and Boccaccio's story of Ciapellatto in *Decameron* 1.1. The probable source of *FrT* is a sermon by Robert Rypon, but Boccaccio may have influenced its structure, characterization, narrative stance, and anticlerical outlook.

CT—The Summoner and His Tale

[No entries]

CT—The Clerk and His Tale

213. Filios, Denise Keyes. "Rewriting Griselda: From Folktale to Exemplum." *Mediaevalia* 24 (2003): 45–73. Filios compares the folktale of

Griselda with four medieval versions, exploring their adaptations. Boccaccio's tale is eroticized, with the teller Dioneo disagreeing with the conventional happy ending that reinforces dangerous power relations; Petrarch valorizes both Griselda and her husband, reinforcing dominant power structures; *CIT* ironically celebrates unruly wives; and Christine de Pisan's version is a feminist reappropriation in which Griselda's strength leads to her husband's reform.

214. Greenwood, Maria. "Skirting Damnation, or the Speech and Speechlessness of Griselda in Chaucer's *The Clerk's Tale*." In Colette Stévanovitch and Henry Daniels, eds. *L'Affect et le jugement: Mélanges offerts à Michel Morel à l'occasion de son départ à la retraite* (SAC 29 [2007], no. 147), 1:33–256. Surveys recent criticism of *CIT*, focusing on Griselda as allegory, as "a figure of divinity," and as a flat figure. Concludes that Griselda may simply be read as a real person.

215. Hernández Pérez, María Beatriz. "Griselda's Heritage: Ancestral Family Bonds in *The Clerk's Tale*." In Manuel Brito and Juan Ignacio Oliva, eds. *Traditions and Innovations Commemorating Forty Years of English Studies at ULL (1963–2003)*. Tenerife, Canary Islands: RCEI, 2004, pp. 273–80. Hernández Pérez explores kinship models implicit in the cultural "memory" of *CIT*, especially those that involve Walter's sister and the sending of children to a relative's household. Griselda's class and deference may reflect vestiges of marriage to a "strange woman" of the wild. Told by the Clerk, the *Tale* may also include vestiges of the Church's opposition to endogamy.

216. Klein, Joan Larsen. "'Ne suffreth nat that men yow doon offence': The Griselda Figure in Boccaccio, Petrarch, and Chaucer." In Rhoda Schnur, gen. ed.; J. F. Alcina et al., eds. *Acta Conventus Neo-Latini Bariensis: Proceedings of the Ninth International Congress of Neo-Latin Studies, Bari, 29 August to 3 September, 1994*. Medieval & Renaissance Texts & Studies, no. 184. Tempe: Arizona Center for Medieval and Renaissance Studies, 1998, pp. 361–69. *CIT* is, in some ways, more like Boccaccio's version of the Griselda story than like Petrarch's, and it goes even further than its predecessors in eliciting pity for Griselda and her children.

217. McClellan, William. "'Ful Pale Face': Agamben's Biopolitical Theory and the Sovereign Subject in Chaucer's *Clerk's Tale*." *Exemplaria* 17 (2005): 103–34. McClellan relates Giorgio Agamben's theory of the ambiguity of political sovereignty and his ideas on "gesture" and "shame" to Walter's sovereignty and Griselda's submission in *CIT*. Argues that these are key to understanding the *Tale*: "The paradoxes of sovereignty, the medium of gesture, and the disarray of shame [are]

the cruxes of a political allegory that has long disturbed and baffled readers.”

218. Mitchell, J. Allan. “Chaucer’s *Clerk’s Tale* and the Question of Ethical Monstrosity.” *SP* 102.1 (2005): 1–26. Mitchell examines the polyvalent meanings of *CIT* and reflects on the processes of moral deliberation and the polarities that possible meanings represent. The *Tale* invites us to think hard about the nature of moral thinking.

219. Patterson, Lee. “Freedom and Necessity: History and Performance in the Clerk’s Tale.” *SIMELL* 20 (2005): 35–58. Considers *CIT* in light of historical context, particularly the events of Richard II’s marriage to Isabel of France.

220. Shutters, Patricia Lynn. “Gendering Histories: Representations of Pagan Cultures in Middle English Literature.” *DAI* 65 (2005): 3401A. In an argument that medieval writers gendered undesirable aspects of pagan beliefs as feminine, Shutters examines Griselda in *CIT*.

221. Williams, Tara. “‘T’assaye in thee thy wommanheede’: Griselda Chosen, Translated, and Tried.” *SAC* 27 (2005): 93–127. In *CIT*, Chaucer expands notions of female power, helping to shape an idea of womanliness, especially as manifested in submissiveness, production of heirs, and self-sacrifice. Williams analyzes the linguistic and cultural category of “womanhood” in late medieval England.

See also nos. 34, 86, 115, 144, 157, 159, 164, 180, 201.

***CT*—The Merchant and His Tale**

222. Bodden, M. C. “Via erotica/via mystica: A *Tour de Force* in the ‘Merchant’s Tale.’” In Susannah Mary Chewning, ed. *Intersections of Sexuality and the Divine in Medieval Culture: The Word Made Flesh*. Burlington, Vt.: Ashgate, 2005, pp. 51–73. The carnal quest in *MerT* has as its goal an erotic union in the “paradys terrestre.” This desire is fulfilled in an inverted *via mystica*, enforcing the ambiguity of mystical language as a mode of knowing. See also no. 344.

223. Eadie, John. “Chaucer’s *Merchant’s Tale* Reviewed.” *PoeticaT* 21–22 (1985): 25–47. In light of the mythological tradition of Janus and connections between January and Adam, January’s self-deception in *MerT* is less bitter than funny. In general, the *Tale* “is one of the great literary celebrations of marriage, albeit a comic one.”

224. Sheridan, Christian. “Commodification and Textuality in the

Merchant's Tale." *SP* 102.1 (2005): 27–44. Discusses how readers of *MerT* are encouraged to view all texts in mercantile terms and how texts (medieval texts in particular) are formed in the interactions among reader, author, and language. Both a product (a text to be consumed) and a producer (retelling the events in the pear tree), May exemplifies how characters are made into commodities.

See also nos. 127, 250.

CT—The Squire and His Tale

225. Bloomfield, Morton W. "Chaucer's *Squire's Tale* and the Renaissance." *PoeticaT* 12 (1981): 28–35. Bloomfield considers natural law, an interest in distant geography, and the similarities between magic and technology in *SqT* as evidence of the "new spirit of the Renaissance" in Chaucer's works.

CT—The Franklin and His Tale

226. Ginsberg, Warren. "'Gli scogli neri e il niente che c'è': Dorigen's Black Rocks and Chaucer's Translation of Italy." In Robert M. Stein and Sandra Pierson Prior, eds. *Reading Medieval Culture: Essays in Honor of Robert W. Hanning* (*SAC* 29 [2007], no. 146): 387–408. Ginsberg considers Boccaccio's tale of Menedon (*Filocolo* 4) as a "translation" of *FranT*, as well as vice versa, exploring the "mode of meaning" particular to each version. Differences in ideology between *trecento* Italy and Chaucer's London encourage us to recognize how the plot and details would have been read differently in these different contexts.

227. Lucas, Angela M. "'But if a man be vertuous withal': Has Aurelius in Chaucer's *Franklin's Tale* 'lerved gentillesse aright?'" In Anne Marie D'Arcy and Alan J. Fletcher, eds. *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood* (*SAC* 29 [2007], no. 103): 181–200. Surveys approaches to *FranT* and discusses it as "an exemplum on a young man's learning of *gentillesse*, by way of serving an apprenticeship in love." Set against actions in other Breton lays, Aurelius's behavior reflects the *gentillesse* that the Franklin hopes his son will learn.

228. Tajiri, Masaji. *Studies in the Middle English Didactic Tail-Rhyme Romances*. [Tokyo]: Eihosha, 2002. x, 232 pp. Examines several aspects

of Middle English tail-rhyme romances, contrasting them with couplet romances, comparing them with Japanese “sekkyo,” and exploring their relations with the “cult of the Virgin,” the Holy Family, and contemporary visual art. Includes a survey of previous criticism and gives sustained attention to “the hero on the beach” motif, women in the Breton lays, and individual romances such as *Le Bone Florence of Rome*, *Sir Gowther*, and *Sir Orfeo*. Recurrent comments on *Tb* and *MLT*, plus discussion of *FranT* as a Breton lay in couplets that show “some orientation to Celtic tradition.” See also no. 407.

229. Wright, Edmond. “Faith and Narrative: A Reading of *The Franklin’s Tale*.” *Partial Answers* 3.1 (2005): 19–42. Wright argues that the conditional faith and reciprocal acceptance of narrative reception are intrinsic to human communication and that *FranT* explores similar principles and their relations to love. The love between Dorigen and Aurelius gives way to the love between Dorigen and Arveragus, depicting Chaucer’s ideal of marriage—ideal insofar as it “confronts its own imperfections” by accepting the risks that are intrinsic to all acts of human communication.

See also nos. 49, 92, 115, 127, 144, 159, 210.

CT—The Physician and His Tale

230. Asakawa, Junko. “Chaucer’s Physician and Astronomy.” In Tagaya Yuko and Kanno Masahiko eds. *Words and Literature: Essays in Honour of Professor Masa Ikegami* (SAC 29 [2007], no. 154): 209–18 (in Japanese). Examines the *GP* description of Chaucer’s Physician, assessing the extent to which the Physician’s astrological medicine is satiric when seen in relation to such works as Nicholas of Lynn’s *Kalendarium*.

See also nos. 86, 235.

CT—The Pardoner and His Tale

231. Cox, Catherine S. *The Judaic Other in Dante, the “Gawain” Poet, and Chaucer*. Gainesville: University Press of Florida, 2005. x, 239 pp. Four chapters and an epilogue. Chapter 1 establishes the background for exploration of “the late medieval legacy of early Christianity’s appropriation of the Hebrew scriptures.” Chapters 2–3 assess Dante’s *Comme-*

dia and *Sir Gawain and the Green Knight*, respectively. Chapter 4, “The Jewish Pardoner and Chaucer’s *Canterbury Tales*” (pp. 111–44), explores how in *PardPT* and *PrT* Christian appropriations of the Old Testament are cast into relief by the conflicts and contingencies of scriptural interpretation. In this way, the appropriations “betray a reliance upon the legitimacy and currency of the original precepts.”

232. Harwood, Britton. “Chaucer on the Couch: The Pardoner’s Performance and the Case for Psychoanalytic Criticism.” In T. L. Burton and John F. Plummer, eds. “*Seyd in Forme and Reverence*”: *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 47–57. “Parapractic” repetitions in *PardPT* indicate that the Pardoner may be an “unconscious inversion” of Chaucer’s own desires for home and for his absent father.

233. Leasure, T. Ross. “Belial, Belialism, and the Diabolic Power of Rhetoric from Cynewulf to Milton.” *DAI* 65 (2005): 2982A. Examines the development of Belial as a personification of the power of rhetoric to deceive; discusses Chaucer’s Pardoner as an example.

See also nos. 86, 166.

CT—The Shipman and His Tale

234. Crocker, Holly A. “Wifely Eye for the Manly Guy: Trading the Masculine Image in the *Shipman’s Tale*.” In T. L. Burton and John F. Plummer, eds. “*Seyd in Forme and Reverence*”: *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 59–73. The wife in *SbT* refuses to submit to the “comprehensive masculine dominance” of the competitive world of her husband and the monk. The two men understand their manliness in terms of the “*image* of potency”; like commerce, manliness is based on appearance only.

235. Lee, Brian S. “The ‘Mayde Child’ in *The Shipman’s Tale*.” *Southern African Journal of Medieval and Renaissance Studies* 15 (2005): 55–68. Comments on the upbringing of young people in *CT*. Mentioned in only three lines, the “mayde child” in *SbT* exemplifies the late medieval practice of wardship. The words signify the callous immorality of the guardian who, like the governesses castigated in *PbyT*, fails to set a good moral example.

See also nos. 126, 249.

CT—The Prioress and Her Tale

236. Bauer, Renate. "Der Antijüdische Diskurs im Mittelalter am Beispiel Mittellenglischer Dramen und der *Prioress's Tale*." In Thomas Honegger, ed. *Authors, Heroes, and Lovers: Essays on Medieval English Literature and Language*. Bern and New York: Peter Lang, 2001, pp. 47–71. Bauer compares examples of anti-Jewish discourse in the *Ludus Coventriae* ("deicide"), *PrT* ("ritual murder"), and the *Croxton Play of the Sacrament* ("desecration of the host"). All three texts criminalize, victimize, and dehumanize Jews, demonstrating that anti-Jewish discourse did not depend on the presence of a Jewish minority within Christian society but could be memorialized by stereotypes in literary texts from generation to generation.

237. Besserman, Lawrence. "Chaucer, Spain, and the Prioress's Anti-semitism." *Viator* 35 (2004): 329–53. The anti-Semitism of *PrT* is attributable to the Prioress, not to Chaucer, who would have known Jews through the courts of Castile (referred to in *MkT*) and who presents Jews as "renowned historians and transmitters of knowledge in the field of astronomy" (in *HF* and *Astr*). Besserman examines critical responses to *PrT* and the reactions of the other pilgrims to the *Tale*.

238. Dahood, Roger. "The Punishment of the Jews, Hugh of Lincoln, and the Question of Satire in Chaucer's *Prioress's Tale*." *Viator* 36 (2005): 465–91. Chaucer's ties to Lincoln and the reference to Hugh of Lincoln in *PrT* make it unlikely that Chaucer was satirizing anti-Semitism in the *Tale*. The punishment of drawing and hanging in *PrT* refers to historical cruelty and reflects an attitude prevalent among important members of Chaucer's audience, including John of Gaunt and his circle.

239. Eaton, R. D. "Sin and Sensibility: The *Conscience* of Chaucer's Prioress." *JEGP* 104 (2005): 495–513. In the *GP* description of the Prioress, the term *conscience*, used to describe her mental operations, implies not sensibility or emotion but rather prescription or governance. The Prioress's display is not emotive but mimetic, and her performance reveals the moral disengagement of the court and cloister.

240. Tripp, Raymond P., Jr. "Ignorance, System, and Sacrifice: A Literary Reading of the *Prioress's Tale*." *PoeticaT* 15–16 (1983): 136–53. Reads *PrT* as satiric, an exposé of the horrors of "institutional ignorance," both Christian and Jewish.

241. Wilsbacher, Greg. "Lumiansky's Paradox: Ethics, Aesthetics and Chaucer's 'Prioress's Tale.'" *CollL* 32 (2005): 1–28. The linked anti-

Semitism and poetic virtuosity of *PrT* confront medievalists with a paradox, in which accurately representing the past and combating bigotry in the present are pitted against each other. Resolving this paradox by ignoring aesthetics in favor of historicism is not a solution; engaging it illuminates the possibility of an ethical aesthetics.

See also no. 231.

CT—The Tale of Sir Thopas

242. Askins, William. "All That Glisters: The Historical Setting of the Tale of Sir Thopas." In Robert M. Stein and Sandra Pierson Prior, eds. *Reading Medieval Culture: Essays in Honor of Robert W. Hanning* (SAC 29 [2007], no. 146): 271–89. Askins reads *Tb* for details that reflect Anglo-Flemish relations during the Hundred Years' War. He identifies heraldic details, commercial concerns, and echoes of the Ghent war of 1379–84.

243. Markus, Manfred. "The Holy War in the Popular 'Romances of Prys': Intertextuality in Chaucer's 'The Tale of Sir Thopas.'" In Uwe Böker et al., eds. *Of Remembrance the Key: Medieval Literature and Its Impact Through the Ages. Festschrift for Karl Heinz Goller on the Occasion of His 80th Birthday* (SAC 29 [2007], no. 88): 95–108. Explores the often-submerged relations between Middle English romances and the Crusades, reading *Tb* as Chaucer's rejection of the "pleasure of indoctrination directed against the pagan enemy." Considers *Tb* "modern, partly even postmodern," in its intertextuality, metafictional qualities, and fragmentary nature.

244. Purdie, Rhiannon. "The Implications of Manuscript Layout in Chaucer's *Tale of Sir Thopas*." *Forum* 41 (2005): 263–74. Purdie demonstrates that the layout of *Tb* in several key early manuscripts derives from the traditional layout of Middle English tail-rhyme poetry. Chaucer intended to contribute to the *Tale*'s humor with this arrangement, which reflects his fascination with book culture.

245. Symons, Dana Margaret. "Literary Pleasure, Popular Audiences, and Middle English Romance." *DAI* 65 (2005): 2983A. Symons compares and contrasts "literary" works (including *Tb* and *WBT*) with popular romances, considering the differing appeals of the forms.

See also nos. 99, 116, 145, 228.

CT—*The Tale of Melibee*

246. Grace, Dominick. "Telling Differences: Chaucer's *Tale of Melibee* and Renaud de Louens' *Livre de Mellibee et Prudence*." *PQ* 82 (2003): 367–400. *Mel* interprets and transforms its source. Chaucer's alterations, although slight, tend to undercut the allegorical reading, qualifying Prudence's authority and conclusions. *Mel* makes explicit concepts that are implicit in the original: the limitations of human knowledge and the difficulty of deciding on proper authoritative bases for reaching any decision.

247. Harding, Wendy. "Contradiction and Conciliation in Chaucer's *Tale of Melibee*." In Colette Stévanovitch, ed. *L'Articulation langue-littérature dans les textes médiévaux anglais*. Collection GRENDEL, no. 5. Nancy: Association des Médiévistes Anglicistes de l'Enseignement Supérieur, 2005, pp. 177–89. Contradictions inherent in medieval social order are evident in the sources of *Mel*, but Chaucer reconciles these contradictions through his treatment of pity.

248. Kennedy, Kathleen Erin. "Maintaining Injustice: Literary Representation of the Legal System c. 1400." *DAI* 65 (2005): 3398A. Discusses *Mel* as a medieval critique of the interplay between the justice system and the practice of livery and maintenance.

249. Taylor, Karla. "Social Aesthetics and the Emergence of Civic Discourse from the *Shipman's Tale* to *Melibee*." *ChauR* 39 (2005): 298–322. Taylor reads *SbT* and *Mel* as an opposed pair. In *SbT*, puns indicate the failure of human attempts at community; in *Mel*, doublets encourage and iterate a linguistic and aesthetic community. Civil society comes into order in and through *Mel*, which expresses a "civic vocabulary for a community of English speakers."

250. Tchalian, Hovig. "Noble Counsel in the Age of Chaucer and Langland: Authority, Dissent and the Political Community." *DAI* 66 (2005): 1011A. Considers representations of noble counselors to royalty in *GP* (the Knight), *MerT*, and *Mel*, among others, arguing that writers such as Chaucer and Langland demonstrate faith in this "traditional institution."

251. Walling, Amanda. "'In Hir Tellyng Difference': Gender, Authority, and Interpretation in the *Tale of Melibee*." *ChauR* 40 (2005): 163–81. *Mel* is "very much about what happens when texts are taken out of one context and put to work in another." Prudence invokes gender in shaping her arguments, and her presentation of her authorities

reminds us that the “processes of textual engendering and reproduction” are not simple transmission. Her “work” as a compiler and interpreter “mirrors Chaucer’s own role” in compiling his tales, as well as his concern about the relationship between authority and authorship.

See also nos. 31, 126, 144.

CT—The Monk and His Tale

252. Chickering, Howell. “‘And I seyde his opinion was good’: How Irony Works in the Monk’s Portrait.” In T. L. Burton and John F. Plummer, eds. “*Seyd in Forme and Reverence*”: *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 3–18. Provides a close reading of the GP description of the Monk to show how a “complex interaction of the reader with Chaucer’s text” produces a more satisfactory reading than does the positing of a naïve narrator.

253. Gillmeister, Heiner. “Zenobia’s *Vitremite*, or The Case of the Unidentified Headdress.” *Poetica* 17 (1984): 22–26. Gillmeister explains “vitremite” as a combination of “uistre” (oyster) and “ermite” (hermit), a Chaucerian coinage for a kind of headwear the poet may have associated with monasteries.

254. Hamaguchi, Keiko. “Transgressing the Borderline of Gender: Zenobia in the *Monk’s Tale*.” *ChauR* 40 (2005): 183–206. *MkP* reflects the Monk’s anxiety about cross-dressers such as Zenobia, whom he orientalizes in *MLT* as a monstrous threat to traditional authority. Eventually humiliated and punished, Zenobia trades her helmet for a woman’s headdress.

255. Morrison, Stephen. “*Les contes de Canterbury* A.1675: La signification de *manly man*.” In Colette Stévanovitch, ed. *L’Articulation langue-littérature dans les textes médiévaux anglais*. Collection GRENDEL, no. 5. Nancy: Association des Médiévistes Anglicistes de l’Enseignement Supérieur, 2005, pp. 117–32. Explores the combination of *manly* and *man*, as well as the meaning of *manly*, in reference to the GP description of the Monk.

256. Scott-Macnab, David. “‘Of prikyng and of huntyng for the hare’: General Prologue to The Canterbury Tales, I 191.” *JEGP* 104 (2005): 373–85. As used to describe the Monk in GP, the term *pricking* should not be understood in a sexual sense; review of sources, the *OED*, and the *MED* indicates that the term means “hard galloping.”

257. Strohm, Paul. *Politique: Languages of Statecraft Between Chaucer and Shakespeare*. Notre Dame, Ind.: University of Notre Dame Press, 2005. 298 pp. Explores the political discourse of fifteenth-century England, identifying a “pre-Machiavellian moment” in which awareness of political upheaval and the unreliability of Fortune influenced or produced a variety of vernacular texts. Assesses the relations between these texts and their contextual ideologies and events. Includes discussion of *MkT* and the Knight’s interruption of it in relation to Boccaccio’s *De casibus virorum illustrium*, Lydgate’s *Fall of Princes*, and later works in the tradition of *Mirror for Magistrates*.

See also nos. 6, 34, 51, 52, 237, 262.

CT—The Nun’s Priest and His Tale

258. Finlayson, John. “Reading Chaucer’s ‘Nun’s Priest’s Tale’: Mixed Genres and Multi-Layered Worlds of Illusion.” *ES* 86 (2005): 493–510. *NPT* can best be approached by focusing on form and style rather than on theme and narrator. Attempting to define a central theme or message is frustrated by the *Tale*’s allusive richness and multiplicity of perspectives, and the narrator is largely generated by the *Tale*. An example of Chaucer’s “virtuoso comic art at its height,” *NPT* leaves central matters of interpretation to the reader.

259. Gaylord, Alan T. “Chaucerian Sentences: Revisiting a ‘Crucial Passage’ from the *Nun’s Priest’s Tale*.” In T. L. Burton and John F. Plummer, eds. “*Seyd in Forme and Reverence*”: *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 167–80. A close reading of *NPT* 7.4347–61 (Chauntecleer on women as men’s confusion), seeking to clarify subtleties via “prosodic criticism,” i.e., reading the lines as a spoken performance.

260. Hazell, Dinah. “Poverty and Plenty: Chaucer’s *Povre Wydwe* and Her *Gentil Cok*.” *Mediaevalia* 25 (2004): 25–65. The widow’s poverty in *NPT* indicates the cloistered clergy’s failure to practice humility, poverty, and charity. Altering his source materials, Chaucer highlights the contrast between the lifestyle of the Prioress and that of the widow and creates links between the Nun’s Priest, on the one hand, and Chauntecleer, the Monk, and the Friar, on the other. Reference to the “Peasants’ Revolt” and the ambiguous moral of *NPT* reflect clerical insensitivity to the impact of extravagance on the impoverished.

261. Houwen, L. A. J. R. "Fear and Instinct in Chaucer's *Nun's Priest's Tale*." In Anne Scott and Cynthia Kosso, eds. *Fear and Its Representations in the Middle Ages and Renaissance*. Arizona Studies in the Middle Ages and the Renaissance, no. 6. Turnhout: Brepols, 2002, pp. 17–30. Chauntecleer's responses to the fox in his dream and in his initial sighting of the beast are rooted in Aristotelian traditions of psychology and natural antipathy, here traced from their classical roots through their medieval adaptations. The presence of such erudite depictions of instinct and enmity in *NPT* heightens its "contrast between the animal and human."

262. Travis, Peter W. "The Body of the Nun's Priest, or, Chaucer's Disseminal Genius." In Robert M. Stein and Sandra Pierson Prior, eds. *Reading Medieval Culture: Essays in Honor of Robert W. Hanning* (SAC 29 [2007], no. 146): 231–47. Travis explores the Host's "hypermasculine vision of literary genius" in Part 7 of *CT*, especially the Host's comments in *MkP*, *NPP*, and *NPE*. Using parody rather than satire, Chaucer gently exposes the "phallogentric presuppositions" of Western aesthetic tradition in which writing is associated with insemination.

See also nos. 34, 51, 126, 144.

CT—The Second Nun and Her Tale

263. Biscoglio, Frances. "St. Cecilia: Chaucer's Valiant Woman." *Mediaevalia* 23 (2002): 123–35. Like the Valiant Woman of Proverbs 31:10–31, Cecilia brings honor to her husband, manages her household well, works untiringly, and faces danger with fearless self-confidence. In contrast to Harry Bailly, who sets up the rules and pragmatic externals of the pilgrimage, Cecilia points the way to a transformative pilgrimage.

264. Edwards, A. S. G. "Fifteenth-Century Collections of Female Saints' Lives." *YES* 33 (2003): 131–41. Compares the contents of Cambridge University Library MS Additional 4122 with similar contemporary compilations, encouraging further study of such devotional collections. The presence of Chaucer's *SNT* in such anthologies may indicate his shaping influence on the tradition, later modified by Lydgate, Bokenham, and Capgrave.

See also nos. 126, 157.

CT—The Canon's Yeoman and His Tale

[No entries]

CT—The Manciple and His Tale

265. Astell, Ann W. "Nietzsche, Chaucer, and the Sacrifice of Art." *ChauR* 39 (2005): 323–40. Reads *ManPT*, *ParsPT*, and *Ret* in light of the Dionysian/Apollonian opposition posed by Nietzsche in "The Birth of Tragedy Out of Music." Whereas Nietzsche treated the two as irreconcilable, Chaucer combines them in "an ethical aesthetics and an aesthetic ethics."

266. Jost, Jean E. "Chaucer's Vows and How They Break: Transgression in *The Manciple's Tale*." In Albrecht Classen, ed. *Discourses on Love, Marriage, and Transgression in Medieval and Early Modern Literature*. Medieval and Renaissance Texts and Studies, no. 278. Tempe: Arizona Center for Medieval and Renaissance Studies, 2004, pp. 267–87. Explores vows and vow-breaking in *CT*, arguing that *ManT* brings to tragic crescendo a concern with the transgression of marital vows and presents consequences as horrific as any in Greek drama.

See also no. 144.

CT—The Parson and His Tale

267. Twu, Krista Sue-Lo. "Chaucer's Vision of the Tree of Life: Crossing the Road with the Rood in the *Parson's Tale*." *ChauR* 39 (2005): 341–78. Although *ParsT* relies heavily on Raymond de Penaforte's *Summa de poenitentia et matrimonio*, Chaucer extracts one chapter from the treatise and substitutes a "tree of life" for Raymond's pilgrimage metaphor. By indicating that one can live a life of religion here in this world, Chaucer adapts his work to the fourteenth century.

268. Watson, Nicholas. "Chaucer's Public Christianity." *R&L* 37.2 (2005): 99–114. Chaucer's religion is important even in his secular tales, a reflection of his public stance as a lay penitent, a member of the *mediocriter boni*, a category of the religious to be distinguished from the contemplative path of the *perfecti*. Reads *ParsT* as a virtual autobiography of Chaucer's view of religion and as indication of how the Pilgrims reflect the values of the "lay religious."

See also nos. 31, 38, 75, 116, 127, 166, 176, 182, 265.

CT—Chaucer's Retraction

See nos. 106, 265.

Anelida and Arcite

See nos. 55, 87.

A Treatise on the Astrolabe

See nos. 237, 284.

Boece

269. Bourgne, Florence. "Le vocabulaire savant du *Boece* est-il universitaire?" In Colette Stévanovitch, ed. *L'Articulation langue-littérature dans les textes médiévaux anglais*. Collection GRENDEL, no. 5. Nancy: Association des Médiévistes Anglicistes de l'Enseignement Supérieur, 2005, pp. 247–68. Studies Chaucer's *Bo* to determine which texts, versions, and commentaries Chaucer might have used and which modifications he might have introduced and to what purposes.

270. Lewis, Lucy. "The Tavistock Boethius: One of the Earliest Examples of Provincial Printing." In John Hinks and Catherine Armstrong, eds. *Printing Places: Locations of Book Production and Distribution Since 1500*. Newcastle, Del.: Oak Knoll; London: British Library, 2005, pp. 1–14. Lewis assesses challenges confronted by printer Thomas Richard when, in 1525, he produced John Walton's translation of Boethius's *Consolation of Philosophy*, especially those challenges that resulted from interspersing intermittent commentary in a smaller typeface. The commentary derives from *Bo*, and the volume may have been modeled on Caxton's edition of *Bo*.

271. Machan, Tim William, ed., with the assistance of A. J. Minnis. *Sources of the Boece*. The Chaucer Library. Athens: University of Georgia Press, 2005. xiv, 311 pp. The book presents hypothetical source texts for *Bo*, seeking to reconstruct as closely as possible what was accessible to Chaucer when he translated Boethius into Middle English. Provides an edition of Boethius's Latin original and, on facing pages, Jean de Meun's French translation of the Latin. Accompanying notes include selections from Nicholas Trevet's Latin commentary and various inter-

linear glosses “from the Remigian tradition,” i.e., those attributed to Remigius himself and “later expansions thereof.” The introduction surveys critical discussions of the sources of *Bo*, describes pertinent manuscript traditions, and explains textual methods. Includes collations for the Latin and French texts and a bibliography.

272. Summers, Joanna. *Late-Medieval Prison Writing and the Politics of Autobiography*. Oxford: Clarendon Press, 2004. x, 229 pp. Summers assesses the commonalities and differences among Usk’s *The Testament of Love*, *The King’s Quair* of James I of Scotland, Charles d’Orléans’ *English Book of Love*, the *Testimony* of William Thorpe, the *Trial* of Richard Wyche, and George Ashby’s *A Prisoner’s Reflections*. Explores the influences on these of Boethius’s *Consolation of Philosophy*, often mediated by Chaucer’s translation, *Bo*. Also explores the influences of Chaucer and Gower on the creation of narrative personae in these works, raising questions about how and to what extent prisoner literature can be thought to constitute a genre or to contribute to the development of literary creations of identity. See also no. 404.

See also nos. 49, 124.

The Book of the Duchess

273. Burrow, J. A. “Politeness and Privacy: Chaucer’s *Book of the Duchess*.” In Anne Marie D’Arcy and Alan J. Fletcher, eds. *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood* (SAC 29 [2007], no. 103): 65–75. Explores the concept of “civil inattention” (“a desire not to intrude on privacy”) as it helps to explain the behavior of the dreamer toward the Black Knight in *BD*. The concept is described in modern sociology and occurs in several medieval romances besides *BD: TC*, Chretien’s *Yvain*, and the work of Malory.

274. Foster, Michael. “Chaucer’s Narrators and Audiences: Self-Deprecating Discourse in *Book of the Duchess* and *House of Fame*.” In Janne Skaffari et al., eds. *Opening Windows on Texts and Discourses of the Past. Pragmatics and Beyond*, n.s., no. 134. Philadelphia: John Benjamins, 2005, pp. 199–213. Chaucer constructed a self-deprecating narrator in *BD* and in *HF* in response to audience expectations. These constructions, in turn, shaped how people in Chaucer’s own society regarded Chaucer and how his personality has been recorded historically.

275. Horowitz, Deborah. “An Aesthetic of Permeability: Three

Transcapes of the *Book of the Duchess*.” *ChauR* 39 (2005): 259–79. Horowitz assesses the aesthetic value of *BD* by focusing on three “transcapes” (through visions): that of the narrator as a literary medium; that of the work’s interwoven sources and time spans; and that of the gendered landscape, which is both unstable and constant. The transcapes constitute a closely woven (but simultaneously open) work that is always open to interpretation and in a constant state of flux.

276. Kensak, Michael. “‘My first matere I wil yow telle’: Losing (and Finding) Your Place in Chaucer’s *Book of the Duchess*.” In T. L. Burton and John F. Plummer, eds. “*Seyd in Forme and Reverence*”: *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 83–96. Assesses the narrator’s digressions and “digression-returns” in *BD*, arguing that they are part of Chaucer’s indications of the inexpressibility of grief.

277. Long, Rebekah. “Apocalypse and Memory in *Pearl*.” *DAI* 66 (2005): 2206A. Considers *BD* and *Pearl* as case studies in the search for “an appropriate, adequate language of commemoration,” as opposed to prior models of elegiac language.

278. North, John. “Arithmetic and Chaucer.” In Giancarlo Marchetti et al., eds. *Ratio et Superstitio: Essays in Honor of Graziella Federici Vescovini*. Textes et Études du Moyen Âge, no. 24. Louvain-la-Neuve: Fédération Internationale des Instituts d’Études Médiévales, 2003, pp. 263–83. North summarizes medieval arithmetic theory and practice, describes Chaucer’s professional familiarity with arithmetic, and explores arithmetic allusions and structuring in *BD*, particularly its shape as an abacus.

279. Quinn, William A. “Medieval Dream Visions: Chaucer’s *Book of the Duchess*.” In David F. Johnson and Elaine Treharne, eds. *Readings in Medieval Texts: Interpreting Old and Middle English Literature* (SAC 29 [2007], no. 120): 323–36. Quinn defines the genre of dream vision, surveys “standard readings” of *BD*, and offers a “re-vision” of the poem that reconciles its humor and sadness by imagining it as a performance some years after the death of Blanche. The poem may have been performed on the occasion of Gaunt’s betrothal to Constanza of Castile or in acknowledgment of his love of Katherine Swynford.

280. Scott-Macnab, David. “Polysemy in Middle English *Embosen* and the Hart of *The Book of the Duchess*.” *LeedsSE* 36 (2005): 175–94. Critics generally gloss “embosen” as either “concealed in the woods” or “exhausted from the hunt.” Examination of the word determines its

precise meaning as a hunting term and also sheds light on Octovyen's hunt.

281. Seymour, M. C. "Chaucer's *Book of the Duchess*: A Proposal." *MÆ* 74 (2005): 60–70. Examines the manuscript and editorial traditions of *BD* to argue for a new edition, based on MS Tanner 346, sensitive to the poem's octosyllabic meter and aware of scribal contamination. Suggests a number of emendations.

282. Stock, Lorraine Kochanske. "'Peynted . . . text and [visual] glose': Primitivism, Ekphrasis, and Pictorial Intertextuality in the Dreamers' Bedrooms of *Roman de la Rose* and *Book of the Duchess*." In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (*SAC* 29 [2007], no. 96): 97–114. Reads descriptions of the bedchamber in the *Roman de la Rose* as a source for the bedchamber scene in *BD*, arguing that Chaucer's "visual/verbal intertextuality" reveals his preference for civilization over primitivism.

283. Yvernault, Martine. "Le chevalier, le poète, et le petit chien: La présence animale dans *Le livre de la duchess*." In Marie-Françoise Alami-chel, ed. *La complémentarité: Mélanges offerts à Josseline Bidard et Arlette Sancery à l'occasion de leur départ en retraite* (*SAC* 29 [2007], no. 85): 187–95. Considers *BD* as a partition between the mythical and fictional worlds and reality, as a textual space of transition where poetic experience and real life are intertwined.

See also nos. 26, 28, 55, 64, 99, 102, 140.

The Equatorie of the Planetis

284. Arch, Jennifer. "A Case Against Chaucer's Authorship of the *Equatorie of the Planetis*." *ChauR* 40 (2005): 59–79. Differences in prose style, in syntactic and conceptual organization, and in levels of technical expertise between *Astr* and *Equat* indicate that Chaucer did not write the latter. *Equat* shows more skill in calculation, but *Astr* demonstrates more careful planning.

See also no. 78.

The House of Fame

285. Ambrosini, Richard. "Self-Remembrance and the Memory of God: Chaucer's *House of Fame* and Augustinian Psychology." *Textus* 2.1–2

(1989): 95–112. Summarizes the Augustinian psychology of memory and its relationship to language, arguing that these concepts underlie the narrator’s “‘educational’ pilgrimage” in *HF*. The end of the poem reflects the transformation of fiction into reality.

286. Bellamy, Elizabeth Jane. “Slanderous Troys: Between Fame and Rumor.” In Alan Shephard and Stephen D. Powell, eds. *Fantasies of Troy: Classical Tales and the Social Imaginary in Medieval and Early Modern Europe*. Toronto: Centre for Reformation and Renaissance Studies, 2004, pp. 215–35. Bellamy considers Paridell’s undermining of Britomart’s “nostalgia for the fallen Troy” in Spenser’s *Faerie Queene*, Book 3, and argues that the “slippages” between fame and rumor in *HF* influenced Spenser’s presentation. See also no. 398.

287. Bennett, Alastair. “Ambition and Anxiety in *The House of Fame* and *The Garlande of Laurell*.” *Marginalia* 2 (2005): n.p. Compares the attitudes toward fame and poetic fame in *HF* and in Skelton’s *The Garlande of Laurell*, arguing that Chaucer’s willingness to accept the Boethian transience of fame contrasts a greater desire for certainty in Skelton.

288. Minnis, A. J. “‘Figures of Olde Werk’: Chaucer’s Poetic Sculptures.” In Phillip Lindley and Thomas Frangenberg, eds. *Secular Sculpture: 1300–1550*. Stamford: Shaun Tyas, 2000, pp. 124–43. Minnis considers possible sources or inspirations for Chaucer’s techniques of describing the architecture and statuary in the Temple of Venus of *HF*, surveying previous scholarship. Despite the possible influence of actual art and architecture or the descriptions in guidebooks to Rome, descriptions in mythographic tradition are the most likely sources, although Chaucer did not include the allegorizations found there.

289. Simeroth, Rosann. “Lady Philosophy and the Construction of Poetic Authority in Jean de Meun, Dante, and Chaucer.” *DAI* 66 (2005): 2207A. Beginning with Boethius’s feminine Philosophia, Simeroth examines “her” transformation in such texts as the *Roman de la Rose* (where she becomes Reason); Boccaccio’s *Convivio* (where she is a gentle lady); and *HF*, where Chaucer merges Philosophia with “a monstrous Lady Fame,” revealing a “dark vision of Boethius.”

290. Yvernault, Martine. “The *House of Fame*: Unfamous Fame. La maison de papier, une entreprise de (dé)construction.” In Colette Stévanovitch, ed. *L’Articulation langue-littérature dans les textes médiévaux anglais*. Collection GRENDEL, no. 5. Nancy: Association des Médiévistes Anglicistes de l’Enseignement Supérieur, 2005, pp. 229–46. Yvernault

explores the representation of space(s) and the problem of deconstruction in *HF*, focusing on the poem as textual architecture.

See also nos. 19, 26, 28, 40, 48, 52, 55, 70, 110, 125, 237, 274.

The Legend of Good Women

291. Brown, Sarah Annes. "Philomela." *Tr&Lit* 13 (2004): 194–206. Surveys versions and adaptations of the Philomela-Procne-Tereus story from Euripides through Timberlake Wertenbaker's *Love of the Nightingale* (1988), observing overt and submerged motifs of incest and lesbianism. In *LGW*, the motifs are underscored by a concern with speech and speechlessness.

292. Horsley, Katharine Frances. "Poetic Visions of London Civic Ceremony, 1360–1440." *DAI* 65 (2005): 3796A. As part of a larger consideration of dream poems and medieval ritual, Horsley argues that Chaucer intended liturgical elements of *LGWP* to evoke saints' day ceremonies recorded in the *Sarum Missal*.

293. Renda, Patricia A. "Mythopoesis and Ideology in Late Medieval and Early Modern Versions of 'Lucrece' and 'Philomela.'" *DAI* 66 (2005): 1759A. Considers Chaucer's rendition of Lucrece (in *LGW*) as part of a series of narratives that transform Lucrece's story into a text that "reveal[s] an evolving patriarchal ideology."

See also nos. 26, 55, 73, 110, 125–27, 144.

The Parliament of Fowls

294. Bidard, Josseline. "Animaux et distanciation dans *The Parliament of Fowls*." In Colette Stévanovitch, ed. *L'Articulation langue-littérature dans les textes médiévaux anglais*. Collection GRENDEL, no. 5. Nancy: Association des Médiévistes Anglicistes de l'Enseignement Supérieur, 2005, pp. 217–28. Analyzes Chaucer's characterization of the birds in *PF* to explore the process of "distanciation," stemming from two coexisting viewpoints in the poem: the author's and the dreamer's.

295. Morgan, Gerald. "Chaucer's Adaptation of Boccaccio's Temple of Venus in the *Parliament of Fowls*." *RES* 56 (2005): 1–36. Following Aristotle, medieval poets consider poetry a branch of moral philosophy. Whether or not Chaucer knew Boccaccio's own glosses on the *Teseida*,

he adapts the Italian work to his own treatment of allegorical figures and so justifies Usk's description of Chaucer as a noble, philosophical poet.

296. Yvernault, Martine "Horticulture et orties: Le paradis contrarié du *Parlement des oiseaux*." In Colette Stévanovitch, ed. *L'Articulation langue-littérature dans les textes médiévaux anglais*. Collection GRENDDEL, no. 5. Nancy: Association des Médiévistes Anglicistes de l'Enseignement Supérieur, 2005, pp. 191–215. Posits that uncertainty and ambiguity are structuring stylistic techniques of Chaucer's descriptions in *PF*.

297. ———. "Paroles d'oiseaux, paroles oiseuses: Le discours amoureux et l'arbitrage du cœur dans *Le parlement des oiseaux*." In Colette Stévanovitch and Henry Daniels, eds. *L'Affect et le jugement: Mélanges offerts à Michel Morel à l'occasion de son départ à la retraite* (SAC 29 [2007], no. 147), 2:563–71. Yvernault explores various levels of the love discourse in *PF* in relation to the roles played by reflection and silence.

See also nos. 9, 24, 26, 28, 30, 55, 73, 92, 125.

The Romaunt of the Rose

See nos. 55, 164.

Troilus and Criseyde

298. Barbaccia, Holly G. "Kalendes of Change: Thinking Through Change in Middle English Poetry." *DAI* 66 (2005): 2205A. Examines the concepts of "change and eschaunge" in Middle English poetry, with particular attention to Langland's Lady Meed, Gower's Constance, Criseyde from *TC*, and Lady Bertilak in *Sir Gawain and the Green Knight*. Considers instability and epistemology.

299. Brewer, Derek. "Some Notes on the Nature of Medieval Romance and the Modern Novel." In Uwe Böker et al., eds. *Of Remembrance the Key: Medieval Literature and Its Impact Through the Ages. Festschrift for Karl Heinz Goller on the Occasion of His 80th Birthday* (SAC 29 [2007], no. 88): 47–59. Traces the history of romance as a genre as it adumbrates the modern novel. Includes recurrent references to *TC*.

300. Einersen, Dorrit. "Shakespeare's *Troilus and Cressida*: Tragedy, Comedy, Satire, History of Problem Play?" *Angles on the English-Speaking*

World 5 (2005): 45–55. Einersen examines genre markers in versions of the story of Troilus and Criseyde (including Chaucer's claims for tragedy in *TC*) as background to a discussion of Shakespeare's play as a "historical-tragical-comical-satirical problem play."

301. Garner, Lori Ann. "The Role of Proverbs in Middle English Narrative." In Mark C. Amodio, ed. *New Directions in Oral Theory*. Medieval and Renaissance Texts and Studies, no. 287. Tempe: Arizona Center for Medieval and Renaissance Studies, 2005, pp. 255–77. Contrasts uses of proverbs in *TC* and in *Havelock the Dane*. In the latter, proverbs affirm traditional wisdom and elicit the reader's trust. Chaucer uses proverbs in more complex ways, presenting them as contradictions or in striking juxtapositions that help to create rich characters while undercutting traditional wisdom.

302. Gaylord, Alan. "Chaucer's Tragic Romance: Imagining Voices in *Troilus and Criseyde*." Plenary Address, 20th Annual Meeting of the Medieval Association of the Midwest. *PMAM* 11 (2004): 1–25. An extended example of "prosodic criticism," which comments on several passages of *TC* (1.1–21, 53–56, 99–133, 981–87, 1016–29; 2.109–47, 190–217, 309–28, 407–28, 443–48; and 3.1198–1211). Gaylord explains how Chaucer's poetry invites readers to be conscious of form and details, while compelling them to read "backwards" as well as "forwards" as they respond to the dexterous rhyme-royal stanzas, possibilities beyond editorial punctuation, implication, ambiguity, pronoun shift, and other aspects of imagined voices.

303. Ginsberg, Warren. "Aesthetics *Sine Nomine*." *ChauR* 39 (2005): 234–40. Although we know of no sustained aesthetic treatise dating from the Middle Ages, medieval people were lovers of beauty who conceived of worldly beauty as a reflection of divine perfection. Ginsberg comments on Chaucer's leave-taking of his poem in *TC*, where the Trinity is the paradigm of love that Troilus, Criseyde, and Pandarus unwittingly emulate.

304. Hill, John M. "The Countervailing Aesthetic of Joy in *Troilus and Criseyde*." *ChauR* 39 (2005): 280–97. Hill argues that Troilus's pagan, earthly joy in the second half of Book 3 of *TC* is Chaucer's representation of "the maximum of good and beauty to be found outside of Christian belief and the dispensations of faith." The intense joy experienced by the lovers is the apex of worldly sufficiency, temporarily safe from worldly threat and rendered powerful through Chaucer's indications of universality.

305. Howes, Laura L. "Chaucer's Criseyde: The Betrayer Betrayed." In Robert M. Stein and Sandra Pierson Prior, eds. *Reading Medieval Culture: Essays in Honor of Robert W. Hanning* (SAC 29 [2007], no. 146): 321–43. Chaucer presents Criseyde as a victim of several betrayals—by Calchas, by the Trojan parliament, by Pandarus, and by the narrator—and prompts the possibility of readers' betrayal of her as well. Obedient to her father but unfaithful to her lover, Criseyde is trapped between two opposed sets of expectations, social and literary, that shape our complex response.

306. Kimmelman, Burt. "The Trope of Reading in the Fourteenth Century." In Ian Frederick Moulton, ed. *Reading and Literacy in the Middle Ages and Renaissance* (SAC 29 [2007], no. 129): 25–44. Surveys representations of reading in literature from Abélard and Héloïse to Margery Kempe and Julian of Norwich, including commentary on *TC*. The "autonomy of the reader" developed in the fourteenth century.

307. Mitchell, J. Allan. "Romancing Ethics in Boethius, Chaucer, and Lévinas: Fortune, Moral Luck, and Erotic Adventure." *CL* 57.2 (2005): 101–16. Emmanuel Lévinas's *Time and the Other* indicates how Fortune or contingency is constitutive of ethics in Chaucer's *TC*. In contrast to Boethian readings of *TC*, a Lévinasian reading shows how Troilus's subjection to love and his passivity before an uncertain future—not his autonomy or agency—make him a figure of the ethical human. *TC* also provides a way of evaluating Lévinas's medievalism.

308. O'Brien, Timothy. "Brother as Problem in the *Troilus*." *PQ* 82 (2003): 125–48. O'Brien examines the theme of brotherhood in *TC* as portrayed through the relationships of Troilus and Pandarus, Troilus and Criseyde, Diomedes and Criseyde, and the narrator and readers. The poem's ending portrays brotherly relationships as no remedy for loss.

309. Pugh, Tison. "Christian Revelation and the Cruel Game of Courtly Love in *Troilus and Criseyde*." *ChauR* 39 (2005): 379–401. Pugh explores the "performative cruelties" of *TC*—the ways the three major characters are willing to "resort to tactics of cruelty to advance their individual agendas" and the way the narrative itself displays the "pleasures of salvation" that are unavailable to the pagan characters.

310. Ramsburgh, John S. "Writing Medieval Lives in Dante and Chaucer." *DAI* 65 (2005): 3797A. Suggests that *TC* and *WBP* argue for a diachronic understanding of time-as-phenomenon, as opposed to the religious emphasis on eternity over temporality.

311. Ryan, Lawrence V. "Chaucer's Criseyde in Neo-Latin Dress." *ELR* 17 (1987): 288–302. Francis Kynaston's translation of *TC* in Latin rhyme-royal stanzas was influenced by Henryson's and Shakespeare's depictions of Criseyde. Substantial omissions in Books 4 and 5 of the translation simplify the character and reduce readers' sympathy by emphasizing her coquetry.

312. Thompson, Diane P. *The Trojan War: Literature and Legends from the Bronze Age to the Present*. Jefferson, N.C.: McFarland, 2004. vi, 241 pp. Fourteen chapters on the cultural legacy of the Trojan War, from archaeology through literary versions to recent popular culture. Includes chapters on Latin and Roman classics (the works of Homer, Aeschylus, Euripides, and Virgil), the medieval romance tradition, Chaucer, Shakespeare, Racine, and more. Chapter 10, "Chaucer's *Troilus and Criseyde*: The Christian Synthesis" (pp. 154–64), includes a plot summary of *TC*, descriptions of the main characters, and commentary on courtly love, Boethian influence, and the legacy of the poem. See also no. 408.

313. Tournoy, Gilbert. "Apollo and Admetus: The Forms of Classical Myth Through the Middle Ages and the Renaissance." In George Hugo Tucker, ed. *Forms of the "Medieval" in the "Renaissance": A Multidisciplinary Exploration of a Cultural Continuum*. Charlottesville, Va.: Rookwood, 2000, pp. 175–203. Traces the developments and distortions of the classical myth of Apollo's service to Admetus and its association with love; includes discussion of the allusion in *TC* 1.659–65.

314. Urban, Malte. "Chaucer's *Troilus and Criseyde* as a Critique of Medieval Historiography." *CarmP* 12 (2003): 75–90. Reads *TC* as a critique of the Augustinian Christian view of providential historical teleology.

315. ———. "Myth and the Present: Chaucer's *Troilus* as a Mirror for Ricardian England." In Thomas Honegger, ed. *Riddles, Knights, and Cross-Dressing Saints: Essays on Medieval English Language and Literature* (SAC 29 [2007], no. 119): 33–54. Presenting Troy in *TC* as the mirror image of London in the 1380s, Chaucer engages conflicting notions of history and historiography. In particular, his depiction of the Trojan parliament is a warning to his contemporaries. Chaucer embraces wholeheartedly neither Christian teleology nor pagan cyclicity.

316. Wetherbee, Winthrop. "Cresseid vs. Troilus in Henryson's *Testament*." In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 133–41. In its bleak presentation of love,

Henryson's *Testament of Cresseid* responds in a complex way to Chaucer's characterization of Criseyde in *TC*, making apparent the "spiritual and ethical limitations of the world view that frames the experience of Chaucer's lovers."

317. Wittig, Joseph S. "Tereus, Procne, and Her Sister: Chaucer's Representation of Criseyde as a Victim." In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 117–32. Reads Chaucer's allusion to Tereus, Procne, and Philomela in *TC* as an "ethical and moral" gloss on his own poem, generating tensions between the refined love of Troilus and Criseyde and the raw passions in Ovid. Also comments on source relations between *TC* and both Petrarch's "Zephiro torna" and Dante's *Purgatorio*.

See also nos. 14, 19, 21, 23, 32, 36, 37, 49, 51, 59, 65, 72, 73, 86, 87, 92, 102, 121, 124, 126, 130, 132, 140, 143, 144, 273.

Lyrics and Short Poems

318. Gray, Douglas. "Middle English Courtly Lyrics: Chaucer to Henry VIII." In Thomas G. Duncan, ed. *A Companion to the Middle English Lyric* (SAC 29 [2007], no. 105): 120–49. Sketches the French backgrounds and courtly functions of late medieval English lyrics, surveying representative samples from Chaucer, Gower, Hoccleve, Lydgate, Charles d'Orléans, Skelton, the Findern manuscript, and Humphrey Newton's collection. Clarifies Chaucer's foundational role.

See also nos. 24, 65.

An ABC

319. Thompson, John J. "Patch and Repair and Making Do in Manuscripts and Texts Associated with John Stow." In Anne Marie D'Arcy and Alan J. Fletcher, eds. *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood* (SAC 29 [2007], no. 103): 353–61. Considers the omission of *ABC* from Chaucer's canon and what it reflects about the editorial habits of John Stow and Thomas Speght; religious-political pressures on editors of the time; and the reception of the Marian devotion of *ABC* in Protestant England.

Adam Scriveyn

320. O'Connell, Brendan. "Adam Scriveyn and the Falsifiers of Dante's *Inferno*: A New Interpretation of Chaucer's *Wordes*." *ChauR* 40 (2005): 39–58. Associates *Adam* with Dante's "counterfeiter," Adam of Brescia. The two characters share a name, the same thematic occupation, and a disease: *scale*.

The Complaint of Chaucer to His Purse

321. Yeager, R. F. "Chaucer's 'To His Purse': Begging or Begging Off?" *Viator* 36 (2005): 373–414. Yeager reads *Purse* as a political poem rather than a begging poem, addressed initially to Richard. When Chaucer added the envoy, he was under duress from the court of Henry, not financial distress. The poem undermines Lancastrian legitimacy and if decoded might have contributed to Chaucer's death.

322. ———. "'Saving the Appearances' II: Another Look at Chaucer's 'Complaint to His Empty Purse.'" In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 151–64. Yeager finds a partisan second level of meaning underneath the sycophantic surface of the envoy of *Purse*—one that challenges Henry's right to rule.

The Complaint of Mars

323. Takada, Yasunari. "*The Brooch of Thebes and The Girdle of Venus*: Courtly Love in an Oppositional Perspective." *PoeticaT* 29–30 (1989): 17–38. Takada complicates traditional notions of "courtly love" by aducing Continental examples of marital love and English examples of extramarital sex outside of nonfabliau settings, focusing on the two motifs of the brooch and the girdle. Argues that the depiction of adultery in *Mars* is unique in many ways.

The Complaint unto Pity

See no. 143.

The Former Age

324. Stock, Lorraine Kochanske. "Past and Present in Chaucer's 'The Former Age': Boethian Translation or Late Medieval Primitivism?" *CarmP* 2 (1994): 1–37. Explores the late medieval traditions of the Wild

Man and idealized primitivism, arguing that they are useful in understanding and interpreting Chaucer's additions to the Boethian materials in *Form Age*.

Fortune

325. Boffey, Julia. "Chaucer's *Fortune* in the 1530's: Some Sixteenth-Century Recycling." In Anne Marie D'Arcy and Alan J. Fletcher, eds. *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood* (SAC 29 [2007], no. 103): 53–64. Discusses William Calverley's *Dyalogue Bitwene the Playntife and the Defendaunt* (c. 1530–35?) in light of the "Boethian motif of the prisoner of fortune," discussing Chaucer's influence, especially among printers interested in religious or political commentary.

Gentilesse

326. Hill, Thomas D. "Adam, 'The First Stocke,' and the Political Context of Chaucer's 'Gentilesse.'" In T. L. Burton and John F. Plummer, eds. "*Seyd in Forme and Reverence*": *Essays on Chaucer and Chaucerians in Memory of Emerson Brown, Jr.* (SAC 29 [2007], no. 96): 145–50. Argues that "fader" in the first line of *Gent* refers to prelapsarian Adam, evidence of Chaucer's "modest egalitarianism."

Chaucerian Apocrypha

327. Dauby, Hélène. "La complémentarité du prologue de *Beryn* et des *Canterbury Tales*." In Marie-Françoise Alamichel, ed. *La complémentarité: Mélanges offerts à Josseline Bidard et Arlette Sancery à l'occasion de leur départ en retraite* (SAC 29 [2007], no. 85): 197–201. Though posed as a continuation of *CT*, the Prologue to the *Tale of Beryn* emphasizes a return from Canterbury to London, from the sacred to the profane. *Sentence* and *solaas* are reduced to the merely "glad and merry."

328. ———. "Parcours initiatique d'un jeune truant: *Beryn*." In Leo Carruthers and Adrian Papahagi, eds. *Jeunesse et vieillesse: Médiévales de l'âge en littérature anglaise* (SAC 29 [2007], no. 100): 103–15. The *Tale of Beryn* shows that bargaining is essential in the mercantile world. It uses the "biter bit" pattern and—unusual in *CT*—reflects the moral growth of an individual. First shown misbehaving like the rioters in *PardT*, *Beryn* undergoes a true initiation process.

329. Patterson, Paul L. "Reforming Chaucer: Margins and Religion in an Apocryphal *Canterbury Tale*." *Book History* 8 (2005): 11–36. Patterson studies the marginalia printed with the 1606 edition of *The Plowman's Tale*, arguing that it challenges both papal authority and the Church of England, encouraging Puritanism. He also discusses the place of this edition in the tradition of Chaucer reception.

330. Pearsall, Derek. "The *Flower and the Leaf* and the *Assembly of Ladies*: A Revisitation." In Anne Marie D'Arcy and Alan J. Fletcher, eds. *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood* (SAC 29 [2007], no. 103): 259–69. Reads the two title poems in the context of contemporary court activities and conventions as "attempts to present a moralized version of love within an allegorical framework."

331. Vásquez, Nila. "The Need for 'Re-editing' *Gamelyn*." *IJES* 5.2 (2005): 161–73. Justifies the need for a new edition of the *Tale of Gamelyn* on the grounds that previous editions rely on limited manuscript authority and reflect various editorial biases.

332. Walker, Greg. "The Textual Archaeology of *The Plowman's Tale*." In Anne Marie D'Arcy and Alan J. Fletcher, eds. *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood* (SAC 29 [2007], no. 103): 375–401. Argues that *The Plowman's Tale* was composed in a complex process of interpolations and revisions (evident in various metrical schemes) that reflect various political and doctrinal agendas. Walker suggests a five-stage process of composition that began c. 1400 and extended into the 1530s.

333. Weinstock, Horst. "(K)ein Chaucer-Sonett?" In Horst Weinstock. *Kleine Schriften: Ausgewählte Studien zur Alt-, Mittel- und Frühneuenenglischen Sprache und Literatur*. Heidelberg: Winter, 2003, pp. 99–109. Weinstock constructs a pseudo-sonnet from Chaucerian couplets and submits it to translation, analysis, and commentary. See also no. 414.

See also nos. 39, 64, 86.

Book Reviews

334. Akbari, Suzanne Conklin. *Seeing Through the Veil: Optical Theory and Medieval Allegory* (SAC 28 [2006], no. 59). Rev. Norman Klassen, *MÆ* 74 (2005): 333–34; John North, *N&Q* 52 (2005): 525–27.

335. Amtower, Laurel. *Engaging Words: The Culture of Reading in the*

Later Middle Ages (SAC 24 [2002], no. 131). Rev. Glenn Wright, *ES* 86 (2005): 371–73.

336. Benson, Robert G., and Susan J. Ridyard, eds. *New Readings of Chaucer's Poetry* (SAC 27 [2005], no. 90). Rev. Thomas Honegger, *Anglia* 123 (2005): 296–98; Glending Olson, *Speculum* 80 (2005): 514–16.

337. Bernau, Anke, Ruth Evans, and Sarah Salih, eds. *Medieval Virginites* (SAC 27 [2005], no. 197). Rev. Jennifer N. Brown, *MFF* 40 (2005): 143–45.

338. Black, Nancy B. *Medieval Narratives of Accused Queens* (SAC 27 [2005], no. 190). Rev. Laura Barefield, *MFF* 39 (2005): 64–65; Jennifer Britnell, *Speculum* 80 (2005): 837–39; Julia C. Deitrich, *NWSA Journal* 17.3 (2005): 207–8.

339. Boffey, Julia, comp. *Fifteenth-Century English Dream Visions: An Anthology* (SAC 28 [2006], no. 41). Rev. Donald C. Baker, *ELN* 42 (2005): 68–70; Louise M. Bishop, *TMR* 05.06.02, n.p.

340. Boitani, Piero, and Jill Mann, eds. *The Cambridge Companion to Chaucer*. 2nd ed. (SAC 27 [2005], no. 92). Rev. Mary Theresa Hall, *SCJ* 36 (2005): 514; Scott Lightsey, *TMR* 05.01.08, n.p.

341. Bowers, Bege K., and Mark Allen, eds. *Annotated Chaucer Bibliography, 1986–1996* (SAC 26 [2004], no. 3). Rev. Marion Turner, *N&Q* 52 (2005): 395–96 and 522–23.

342. Brown, Sarah Annes. *The Metamorphosis of Ovid: From Chaucer to Ted Hughes* (SAC 23 [2001], no. 230). Rev. Judith Woolf, *CQ* 33 (2004): 294–97.

343. Burger, Glenn. *Chaucer's Queer Nation* (SAC 27 [2005], no. 143). Rev. Karma Lochrie, *SAC* 27 (2005): 294–97.

344. Chewning, Susannah Mary, ed. *Intersections of Sexuality and the Divine in Medieval Culture: The Word Made Flesh* (SAC 29 [2007], no. 222). Rev. Nancy Bradley Warren, *MFF* 40 (2005): 113–17.

345. Cohen, Jeffrey J., ed. *Medieval Identity Machines* (SAC 27 [2005], no. 171). Rev. Susan Crane, *SAC* 27 (2005): 297–300.

346. Cooper, Helen. *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare* (SAC 28 [2006], no. 65). Rev. Susan Crane, *MÆ* 74 (2005): 130–31; Richard Moll, *TMR* 05.09.29, n.p.

347. Copeland, Rita, David Lawton, and Wendy Scase, eds. *New Medieval Literatures* 5 (SAC 26 [2004], nos. 240 and 258). Rev. Leo Carruthers, *MĀ* 111 (2005): 192–93; Richard Utz, *Anglia* 123 (2005): 519–20.

348. Correale, Robert M., and Mary Hamel, eds. *Sources and Analogues of the "Canterbury Tales."* Vol. 1 (SAC 26 [2004], no. 47). Rev. Jill Mann, *JEGP* 104 (2005): 103–29.

349. Dalrymple, Roger, ed. *Middle English Literature: A Guide to Criticism* (SAC 28 [2006], no. 66). Rev. Suzanne M. Yeager, *N&Q* 52 (2005): 390–91.

350. Dawkins, Richard. *The Ancestor's Tale: A Pilgrimage to the Dawn of Evolution* (SAC 28 [2006], no. 96). Rev. Harold Fromm, *HudR* 58 (2005): 519–27.

351. Delany, Sheila, ed. *Chaucer and the Jews: Sources, Contexts, Meanings* (SAC 26 [2004], no. 129). Rev. John C. Hirsh, *MÆ* 74 (2005): 133–34.

352. Di Rocca, Emilia. *Letteratura e Legge nel Trecento Inglese* (SAC 27 [2005], no. 101). Rev. James H. McGregor, *Speculum* 80 (2005): 1262–63.

353. Edwards, David L. *Poets and God: Chaucer, Shakespeare, Herbert, Milton, Wordsworth, Coleridge, Blake* (SAC 29 [2007], no. 107). Rev. John Whale, *TLS*, April 15, 2005, p. 27.

354. Edwards, Robert R. *Chaucer and Boccaccio: Antiquity and Modernity* (SAC 26 [2004], no. 49). Rev. Claes Schaar, *ES* 86 (2005): 457–58.

355. Eisner, Sigmund, ed. *A Treatise on the Astrolabe*. Vol. 6, The Prose Treatises, pt. 1, of *A Variorum Edition of the Works of Geoffrey Chaucer* (SAC 26 [2004], no. 25). Rev. Kari Anne Rand, *ES* 86 (2005): 458–61; Chauncey Wood, *Speculum* 80 (2005): 536–39.

356. Ellis, Steve, ed. *Chaucer: An Oxford Guide* (SAC 29 [2007], no. 108). Rev. Lisa Clark, *RMRev*, n.p.

357. Farmer, Sharon, and Carol Braun Pasternack, eds. *Gender and Difference in the Middle Ages* (SAC 27 [2005], no. 193). Rev. Alison Gully, *MFF* 40 (2005): 108–12.

358. Federico, Sylvia. *New Troy: Fantasies of Empire in the Late Middle Ages* (SAC 27 [2005], no. 280). Rev. Patricia Clare Ingham, *SAC* 27 (2005): 303–6.

359. Fenster, Thelma S., and Clare A. Lees, eds. *Gender in Debate from the Early Middle Ages to the Renaissance* (SAC 26 [2004], no. 212). Rev. Emma Cayley, *MÆ* 74 (2005): 125–26.

360. Finley, William K., and Joseph Rosenblum, eds. *Chaucer Illustrated: Five Hundred Years of the "Canterbury Tales" in Pictures* (SAC 27 [2005], no. 105). Rev. Bert Dillon, *PBSA* 99 (2005): 317–19; E. A. Jones, *Journal of the William Morris Society* 15.4 (2004): 165–67.

361. Fradenburg, L. O. Aranye. *Sacrifice Your Love: Psychoanalysis, Historicism, Chaucer* (SAC 26 [2004], no. 133). Rev. Bruce Holsinger, SAC 27 (2005): 306–9; Elizabeth B. Kaiser, *Speculum* 80 (2005): 870–72; Mark Miller, MP 103 (2005): 243–48.
362. Ginsberg, Warren. *Chaucer's Italian Tradition* (SAC 26 [2004], no. 50). Rev. Piero Boitani, *Speculum* 80 (2005): 228–30.
363. Godsall-Myers, Jean E., ed. *Speaking in the Medieval World* (SAC 27 [2005], no. 110). Rev. Laurie Shepard, SCJ 36 (2005): 1125–26.
364. Goldie, Matthew Boyd. *Middle English Literature: A Historical Sourcebook* (SAC 27 [2005], no. 111). Rev. Sarah Downey, N&Q 52 (2005): 527–28.
365. Gray, Douglas, ed. *The Oxford Companion to Chaucer* (SAC 27 [2005], no. 5). Rev. Suzanne Conklin Akbari, N&Q 52 (2005): 114–15; Derek Brewer, SAC 27 (2005): 309–12.; Michael Kuczynski, TMR 05.03.05, n.p.; R. F. Yeager, MÆ 74 (2005): 344–36.
366. Hagedorn, Suzanne C. *Abandoned Women: Rewriting the Classics in Dante, Boccaccio, and Chaucer* (SAC 28 [2006], no. 35). Rev. Michael A. Calabrese, JEGP 104 (2005): 400–03; Carolyn P. Collette, SAC 27 (2005): 312–15; Robert R. Edwards, MP 103 (2005): 240–43; Jamie C. Fumo, *Speculum* 80 (2005): 1291–93; Mathilde Skoie, TMR 05.01.15, n.p.
367. Hanna, Ralph. *London Literature, 1300–1380* (SAC 29 [2007], no. 116). Rev. Tom Shippey, TLS, March 31, 2006, p. 25.
368. Harding, Wendy, ed. *Drama, Narrative, and Poetry in the "Canterbury Tales"* (SAC 27 [2005], no. 114). Rev. Elizabeth Scala, TMR 05.02.06, n.p.
369. Heffernan, Carol F. *The Orient in Chaucer and Medieval Romance* (SAC 27 [2005], no. 115). Rev. Helen Moore, TLS, July 8, 2005, p. 5; Brenda Deen Schildgen, SAC 27 (2005): 315–18.
370. Heng, Geraldine. *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy* (SAC 28 [2006], no. 127). Rev. Christine Chism, SAC 27 (2005): 318–21; Laurie A. Finke, *Arthuriana* 15.2 (2005): 71–72; Kathy Lavezzo, MFF 40 (2005): 104–7; Helen Moore, TLS, July 8, 2005, p. 5.
371. Hilmo, Maidie. *Medieval Images, Icons, and Illustrated English Literary Texts: From Ruthwell Cross to the Ellesmere Chaucer* (SAC 28 [2006], no. 99). Rev. Catherine E. Karkov, N&Q 52 (2005): 111; Charlotte C. Morse, JEBS 8 (2005): 288–89; Susan Yager, TMR 05.02.07, n.p.

372. Hirsh, John C. *Chaucer and the "Canterbury Tales": A Short Introduction* (SAC 27 [2005], no. 151). Rev. Christopher Stout, *RMRev*, n.p.
373. Holsinger, Bruce W. *Music, Body, and Desire in Medieval Culture: Hildegard of Bingen to Chaucer* (SAC 26 [2004], no. 136). Rev. Judith Dale, *Parergon* 22.1 (2005): 239–41; Annette Kreutziger-Herr, *Music & Letters* 86.1 (2005): 100–04.
374. Horobin, Simon. *The Language of the Chaucer Tradition* (SAC 27 [2005], no. 74). Rev. John H. Fisher, *SAC* 27 (2005): 321–23; Derek Pearsall, *Speculum* 80 (2005): 885–87; Jacob Thaisen, *ES* 86 (2005): 188–89.
375. Ingham, Patricia Clare, and Michelle R. Warren, eds. *Postcolonial Moves: Medieval Through Modern* (SAC 29 [2007], no. 190). Rev. Cristina Sandru, *English* 54.209 (2005): 162–69.
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