ACKNOWLEDGMENTS

any thanks to Larry Scanlon, who first showed me how fascinating medieval studies could be. The guidance of Larry and the other members of my dissertation committee—Susan Crane, Chris Chism, and Felicity Riddy—was vital to this project from its earliest phase. In its later phases, the book was much improved by the thoughtful comments of the reviewers for Ohio State University Press, Frank Grady and Rebecca Krug. Thanks are also owed to the people I worked with at the press—especially Malcolm Litchfield, Ethan Knapp, and Eugene O’Connor.

I have been fortunate to have engaged students, wonderful colleagues, and supportive department chairs since I came to Oregon State. As the only medievalist there, I’m also lucky to have been welcomed by a larger community of excellent medieval scholars, including Gail Sherman and Warren Ginsberg. I’m particularly grateful to those OSU colleagues who have read drafts or discussed ideas with me: Kerry Ahearn, Chris Anderson, Richmond Barbour, Vicki Tolar Burton, Neil Davison, Lisa Ede, Evan Gottlieb, Anita Helle, Ted Leeson, Rebecca Olson, David Robinson, and Andrew Valls. Special thanks are due to Peter Berjemann, who valiantly read—and offered insightful suggestions to improve—some of my roughest drafts, and to Betty Campbell, who read the introduction and gave just the right advice at just the right moment (as she so often does).

This work was supported by funding from the Richard III Society and a fellowship at the Oregon State University Center for the Humanities, where I spent a peaceful and productive term. Parts of the introduction and first chapter originally appeared as “‘T’assaye in Thee Thy Wommanheede’: Griselda Chosen, Translated, and Tried” in Studies in the Age of Chaucer 27 (2003): 93–127; and part of Chapter 4 as “Manipulating Mary: Maternal, Sexual, and Textual Authority in The Book of Margery Kempe,” Modern Philology 107.4 (May 2010): 528–55. I gratefully acknowledge permission to reprint the revised versions here.
Thanks to my brother, Ryan, and my parents, Rod and Billie Williams; they always believed I could write a book and celebrated every step along the way. Hugo lived with this project for many years and I simply could not have written it without his interest, support, and understanding.