

Chaucer Studies XXXI

# New Readings of Chaucer's Poetry

Edited by ROBERT G. BENSON  
and SUSAN J. REDYARD

# New Readings Of Chaucer S Poetry New Readings Of Chaucer S Poetry

**Mark Allen, Stephanie Amsel**



## **New Readings Of Chaucer S Poetry New Readings Of Chaucer S Poetry:**

**New Readings of Chaucer's Poetry** Robert G. Benson, Susan Janet Ridyard, 2003 A wide range of new scholarship on Chaucer's poetry This collection of essays makes available a wide range of new scholarship on Chaucer's poetry Opening essays address the issues of Chaucerian representation and Chaucerian poetics arguing for the multiplicity and complexity of what Chaucer represents and for the importance of his dual Anglo French background in enabling him to articulate that complexity Chaucer's use of Ovidian and Ciceronian sources and ideas is examined and his pursuit of simplicity and suspicion of delicacy the potent issues of sexuality and spirituality and money and death with Chaucer's own ending and his thoughts on last things complete the collection Contributors DEREK BREWER HELEN COOPER PAUL DOWER JOHN V FLEMING JOHN HILL TRAUGOTT LAWLER CELIA LEWIS R BARTON PALMER WILLIAM PROVOST JOHN PLUMMER WILLIAM ROGERS New Readings of Chaucer Clíodhna Carney, Frances McCormack, 2012 **Readings in Medieval Textuality**

Cristina Maria Cervone, D. Vance Smith, 2016 III Subjectivity and the Self 6 Re reading Troilus in Response to Tony Spearing 7 The English Charles Subjectivity Texts and Culture IV Reading for Form 8 The Inescapability of Form 9 Destroyer of Forms Chaucer's Philomela 10 Gower's Confessio Amantis and Chaucer's Canterbury Tales as Dits 11 Poems without Form Maiden in the mor lay Revisited 12 I and We in Chaucer's Complaint unto Pity V Epilogue 13 Two Appreciations of A C Spearing 14 Announcing a Literary Find Apparently Related to the Gawain poet Works Cited Index **Reading Chaucer in Time** Kara Gaston, 2020-02-27 The monograph series Oxford Studies in Medieval Literature and Culture showcases the plurilingual and multicultural quality of medieval literature and actively seeks to promote research that not only focuses on the array of subjects medievalists now pursue in literature theology and philosophy in social political jurisprudential and intellectual history the history of art and the history of science but also that combines these subjects productively It offers innovative studies on topics that may include but are not limited to manuscript and book history languages and literatures of the global Middle Ages race and the post colonial the digital humanities media and performance music medicine the history of affect and the emotions the literature and practices of devotion the theory and history of gender and sexuality ecocriticism and the environment theories of aesthetics medievalism Reading for form can mean reading for formation Understanding processes through which a text was created can help us in characterizing its form But what is involved in bringing a diachronic process to bear upon a synchronic work When does literary formation begin and end When does form happen These questions emerge with urgency in the interactions between English poet Geoffrey Chaucer and Italian trecento authors Dante Alighieri Giovanni Boccaccio and Francis Petrarch In fourteenth century Italy new ways were emerging of configuring the relation between author and reader Previously medieval reading was often oriented around the significance of the text to the individual reader In Italy however reading was beginning to be understood as a way of getting back to a work's initial formation This book tracks how concepts of reading developed within Italian texts including Dante's Vita nova Boccaccio's

Filostrato and Teseida and Petrarch's Seniles impress themselves upon Chaucer's Troilus and Criseyde and Canterbury Tales. It argues that Chaucer's poetry reveals the implications of reading for formation above all that it both depends upon and effaces the historical perspective and temporal experience of the individual reader. Problems raised within Chaucer's poetry thus inform this book's broader methodological argument that there is no one moment at which the formation of Chaucer's poetry ends rather its form emerges in and through process of reading within time.

**Twentieth-Century Chaucer Criticism** Kathy Cawsey, 2016-02-17 Shifting ideas about Geoffrey Chaucer's audience have produced radically different readings of Chaucer's work over the course of the past century. Kathy Cawsey in her book on the changing relationship among Chaucer critics and theories of audience draws on Michel Foucault's concept of the author function to propose the idea of an audience function which shows the ways critics' concepts of audience affect and condition their criticism. Focusing on six trend-setting Chaucerian scholars, Cawsey identifies the assumptions about Chaucer's audience underpinning each critic's work, arguing these ideas best explain the diversity of interpretation in Chaucer criticism. Further, Cawsey suggests few studies of Chaucer's own understanding of audience have been done in part because Chaucer criticism has been conditioned by scholars' latent suppositions about Chaucer's own audience. In making sense of the confusing and conflicting mass of modern Chaucer criticism, Cawsey also provides insights into the development of twentieth-century literary criticism and theory.

**Chaucer and Italian Culture** Helen Fulton, 2021-01-15 This study offers a clear discussion of canonical Chaucerian works. It includes new accounts of Italian cultural influences on Chaucer's writing. It has a contextualising introduction and comprehensive bibliography. It offers a comparative approach to key texts.

**The Oxford Handbook of Chaucer** Suzanne Conklin Akbari, James Simpson, 2020-05-07 As the father of the English literary canon, one of a very few writers to appear in every great books syllabus, Chaucer is seen as an author whose works are fundamentally timeless, an author who like Shakespeare exemplifies the almost magical power of poetry to appeal to each generation of readers. Every age remakes its own Chaucer, developing new understandings of how his poetry intersects with contemporary ways of seeing the world and the place of the subject who lives in it. This Handbook comprises a series of essays by established scholars and emerging voices that address Chaucer's poetry in the context of several disciplines, including late medieval philosophy and science, Mediterranean Studies, comparative literature, vernacular theology, and popular devotion. The volume paints the field in broad strokes, and sections include Biography and Circumstances of Daily Life, Chaucer in the European Frame, Philosophy and Science in the Universities, Christian Doctrine and Religious Heterodoxy, and the Chaucerian Afterlife. Taken as a whole, The Oxford Handbook of Chaucer offers a snapshot of the current state of the field and a bold suggestion of the trajectories along which Chaucer studies are likely to develop in the future.

**Medieval Into Renaissance** Matthew Woodcock, Andrew King, 2016 Essays on topics of literary interest crossing the boundaries between the medieval and early modern period.

**Chaucer, Ethics, and Gender** Alcuin Blamires, 2006-04-06 Alcuin Blamires explains how Chaucer shapes human

problems in terms of the uneasy mix of moral traditions at the time He looks at the main ethical and gender issues that dominate Chaucer's work

Chaucer's Early Modern Readers Devani Singh, 2023-06-22 The first extended study of the reception of Chaucer's medieval manuscripts in the early modern period this book focuses chiefly on fifteenth century manuscripts and discusses how these volumes were read used valued and transformed in an age of the poet's prominence in print Each chapter argues that patterns in the material interventions made by readers in their manuscripts correcting completing supplementing and authorising reflect conventions which circulated in print and convey prevailing preoccupations about Chaucer in the period the antiquity and accuracy of his words the completeness of individual texts and of the canon and the figure of the author himself This unexpected and compelling evidence of the interactions between fifteenth century manuscripts and their early modern analogues asserts print's role in sustaining manuscript culture and thus offers fresh scholarly perspectives to medievalists early modernists and historians of the book This title is also available as open access on Cambridge Core

**Perfect Harmony and Melting Strains** Cornelia Wilde, Wolfram R. Keller, 2021-05-10 Perfect Harmony and Melting Strains assembles interdisciplinary essays investigating concepts of harmony during a transitional period in which the Pythagorean notion of a harmoniously ordered cosmos competed with and was transformed by new theories about sound and new ways of conceptualizing the world From the perspectives of philosophy literary scholarship and musicology the contributions consider music's ambivalent position between mathematical abstraction and sensibility between the metaphysics of harmony and the physics of sound Essays examine the late medieval and early modern history of ideas concerning the nature of music and cosmic harmony and trace their transformations in early modern musical literary discourses Within this framework essays further offer original readings of important philosophical literary and musicological works This interdisciplinary volume brings into focus the transformation of a predominant Renaissance worldview and of music's scientific theological literary as well as cultural conceptions and functions in the early modern period and will be of interest to scholars of the classics philosophy musicology as well as literary and cultural studies

Annotated Chaucer bibliography Mark Allen, Stephanie Amsel, 2015-11-01 An extremely thorough expertly compiled and crisply annotated comprehensive bibliography of Chaucer scholarship between 1997 and 2010

Medieval and Early Modern Authorship Guillemette Erne, Lukas Bolens, 2014-10-16

**Tellers, Tales, and Translation in Chaucer's Canterbury Tales** Warren Ginsberg, 2015 Tellers Tales and Translation argues that Chaucer often recast a coordinating idea or set of concerns in the portraits prologues tales and epilogues that make up a Canterbury performance

The Routledge Companion to Global Chaucer Craig E. Bertolet, Susan Nakley, 2024-10-02 The Routledge Companion to Global Chaucer offers 40 chapters by leading scholars working with contemporary theoretical and textual approaches to the poetry and prose of Geoffrey Chaucer c 1340-1400 in a global context This volume is an ideal starting point for beginners offering contemporary perspectives to Chaucer both geographically and intellectually including Exploration of major and lesser known works

translations and lyrics such as *The Canterbury Tales* and *Troilus and Criseyde* Spatial intersections and external forms of communication Discussion of identities cognitions and patterns of thought including gender race disability science and nature The Routledge Companion to Global Chaucer also includes a section addressing ways of incorporating its material in the classroom to integrate global questions in the teaching of Chaucer's works This guide provides post pandemic twenty first century readers a way to teach learn and write about Chaucer's works complete with awareness of their reach their limitations and occlusions on a global field of culture

White before whiteness in the late Middle Ages Wan-Chuan Kao, 2024-01-09 This groundbreaking book analyses premodern whiteness as operations of fragility precarity and racialicity across bodily and nonsomatic figurations It argues that while whiteness participates in the history of racialisation in the late medieval West it does not denote skin tone alone The before of whiteness presupposing essence and teleology is less a retro futuristic temporisation one that simultaneously looks backward and faces forward than a discursive figuration of how white becomes whiteness Fragility delineates the limits of ruling ideologies in performances of mourning as self defence against perceived threats to subjectivity and desire precarity registers the ruptures within normative values by foregrounding the unmarked vulnerability of the body politic and the violence of cultural aestheticisation and racialicity attends to the politics of recognition and the technologies of enfleshment at the systemic edge of life and nonlife

The Medieval Python R. Yeager, T. Takamiya, 2012-05-14 This is a collection of essays by diverse hands engaging interrogating and honoring the medieval scholarship of Terry Jones Jones' life long engagement with the Middle Ages in general and with the work of Chaucer in particular has significantly influenced contemporary understanding of the period generally and Middle English letters in particular Both in film of all types full feature comedy Monty Python and the Holy Grail as well as educational television series for BBC the History Channel etc e.g. Medieval Lives and in his published scholarship e.g. Chaucer's Knight in original and revised editions Who Murdered Chaucer Jones has applied his unique combination of carefully researched scholarship keen intelligence fearless skepticism of establishment thinking and his broad good humor to challenge enlighten and reform No one working today in either Middle English studies or in period related film and or documentary can proceed untouched by Jones' purposive provocative views Jones perhaps more than any other medievalist can be said to be an integral part of what Palgrave deems the common dialogue

**Chaucer and Fame** Isabel Davis, Catherine Nall, 2015 Fama or fame is a central concern of late medieval literature Where fame came from who deserved it whether it was desirable how it was acquired and kept were significant inquiries for a culture that relied extensively on personal credit and reputation An interest in fame was not new being inherited from the classical world but was renewed and rethought within the vernacular revolutions of the later Middle Ages The work of Geoffrey Chaucer shows a preoccupation with ideas on the subject of fama not only those received from the classical world but also those of his near contemporaries via an engagement with their texts he aimed to negotiate a place for his own work in the literary canon establishing fame as the subject site at which literary

theory was contested and writerly reputation won Chaucer's place in these negotiations was readily recognized in his aftermath as later writers adopted and reworked postures which Chaucer had struck in their own bids for literary place. This volume considers the debates on fama which were past, present and future to Chaucer using his work as a centre point to investigate canon formation in European literature from the late Middle Ages and into the Early Modern period. Isabel Davis is Senior Lecturer in Medieval Literature at Birkbeck University of London. Catherine Nall is Senior Lecturer in Medieval Literature at Royal Holloway University of London. Contributors: Joanna Bellis, Alcuin Blamires, Julia Boffey, Isabel Davis, Stephanie Downes, A. S. G. Edwards, Jamie C. Fumo, Andrew Galloway, Nick Havely, Thomas A. Prendergast, Mike Rodman, Jones William T. Rossiter, Elizaveta Strakhov.

**Practicing Literary Theory in the Middle Ages** Eleanor Johnson, 2017-12-20

Literary scholars often avoid the category of the aesthetic in discussions of ethics, believing that purely aesthetic judgments can vitiate analyses of a literary work's sociopolitical heft and meaning. In *Practicing Literary Theory in the Middle Ages*, Eleanor Johnson reveals that aesthetics, the formal aspects of literary language that make it sense-perceptible, are indeed inextricable from ethics in the writing of medieval literature. Johnson brings a keen formalist eye to bear on the prosimetric form, the mixing of prose with lyrical poetry. This form descends from the writings of the sixth-century Christian philosopher Boethius, specifically his famous prison text, *Consolation of Philosophy*, to the late medieval English tradition. Johnson argues that Boethius's text had a broad influence, not simply on the thematic and philosophical content of subsequent literary writing, but also on the specific aesthetic construction of several vernacular traditions. She demonstrates the underlying prosimetric structures in a variety of Middle English texts, including Chaucer's *Troilus and Criseyde* and portions of the *Canterbury Tales*; Thomas Usk's *Testament of Love*; John Gower's *Confessio amantis*; and Thomas Hoccleve's autobiographical poetry, and asks how particular formal choices work, how they resonate with medieval literary theoretical ideas, and how particular poems and prose works mediate the tricky business of modeling ethical transformation for a readership.

**The Poet and the Antiquaries** Megan L. Cook, 2019-02-08

Between 1532 and 1602 the works of Geoffrey Chaucer were published in no less than six folio editions. These were in fact the largest books of poetry produced in sixteenth-century England, and they significantly shaped the perceptions of Chaucer that would hold sway for centuries to come. But it is the stories behind these editions that are the focus of Megan L. Cook's interest in *The Poet and the Antiquaries*. She explores how antiquarians, historians, lexicographers, religious polemicists, and other readers with a professional but not necessarily literary interest in the English past played an indispensable role in making Chaucer a figure of lasting literary and cultural importance. After establishing the antiquarian involvement in the publication of the folio editions, Cook offers a series of case studies that discuss Chaucer and his works in relation to specific sixteenth-century discourses about the past. She turns to early accounts of Chaucer's biography to show how important they were in constructing the poet as a figure whose life and works could be known, understood, and valued by later readers. She considers the claims made about Chaucer's religious views, especially the assertions that he was a proto-

Protestant and the effects they had on shaping his canon Looking at early modern views on Chaucerian language she illustrates how complicated the relations between past and present forms of English were thought to be Finally she demonstrates the ways in which antiquarian readers applied knowledge from other areas of scholarship to their reading of Middle English texts Linking Chaucer s exceptional standing in the poetic canon with his role as a symbol of linguistic and national identity The Poet and the Antiquaries demonstrates how and why Chaucer became not only the first English author to become a subject of historical inquiry but also a crucial figure for conceptualizing the medieval in early modern England



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