

Chaucer And The Cult Of Saint Valentine

A comprehensive account of Chaucer's Legend of Good Women.

A study of Chaucer's definition of tragedy - with special reference to Troilus -and its lasting influence on English dramatists.

Examines the life and writings of Geoffrey Chaucer, including detailed synopses of his works, explanations of literary terms, character portraits, social and historical influences, and more.

Making Chaucer's Book of the Duchess: Textuality and Reception is the first comprehensive book-length study of Chaucer's earliest major narrative poem and its reception. It provides a rigorous and critically balanced assimilation of the Book of the Duchess, the story of its reception and dissemination, and the major trends in its interpretive history into the fabric of twenty-first century Chaucer studies. Focusing on the construction and value of the Book of the Duchess as a book, this study explores Chaucer's concern with acts of writing and the textual mediation of experience. At the same time, it contextualises Chaucer's poem within his era's broader concerns with authority, reading practices, and the vernacular. By yoking issues of creative and scholarly reception with those of book production and materiality, Jamie C. Fumo's study innovatively highlights acts of collaboration stemming from the poem's status as a textual, imaginative act.

Offered as part of the sixcentenary commemoration of Chaucer's death, this very readable study examines Chaucer's impact on the academic and non-academic worlds of the 19th and 20th centuries. Chronological chapters assess Chaucer's impact on the Pre-Raphaelites, on W B Yeats, on Edwardian children's stories and on post-World War One authors. Ellis also considers modern translations and contrasts the relationship between academia's interest in Chaucer and his representation in the media and in historical fiction since the Second World War.

Methods of representing individual voices were a primary concern for Geoffrey Chaucer. While many studies have focused on how he expresses the voices of his characters, especially in *The Canterbury Tales*, a sustained analysis of how he represents his own voice is still wanting. This book explores how Chaucer's first-person narrators are devices of self-representation that serve to influence representations of the poet. Drawing from recent developments in narratology, the history of reading, and theories of orality, this book considers how Chaucer adapts various rhetorical strategies throughout his poetry and prose to define himself and his audience in relation to past literary traditions and contemporary culture. The result is an understanding of how Chaucer anticipates, addresses, and influences his audience's perceptions of himself that broadens our appreciation of Chaucer as a master rhetorician.

Chaucer's *Canterbury Tales* is a discourse of desire. Beyond the many pilgrims' stories taking desire as their topic, Elizabeth Scala argues that desire operates in structurally significant ways found in the signifying chains that link the tales to each other. Desire in the *Canterbury Tales* coordinates the compulsions of desire with the act of misreading to define the driving force of Chaucer's story collection. With Chaucer's competitive pilgrimage as an important point of departure, this study examines the collection's manner of generating stories out of division, difference, and contestation. It argues that Chaucer's tales are produced as misreadings and misrecognitions of each other. Looking to the main predicate of the General Prologue's famous opening sentence ("longen") as well as the thematic concerns of a number of tale-tellers, and working with a theoretical model that exposes language as the product of such longing, Scala posits desire as the very subject of the *Canterbury Tales* and misrecognition as its productive effect. In chapters focusing on both the well-discussed tales of fragment 1 and the marriage group as well as the more recalcitrant religious stories, *Desire in the Canterbury Tales* offers a comprehensive means of accounting for Chaucer's poem.

This concise companion provides a succinct introduction to Chaucer's major works, the contexts in which he wrote, and to medieval thought more generally. Opens with a general introductory section discussing London life and politics, books and authority, manuscripts and readers. Subsequent sections focus on Chaucer's major works – the dream visions, *Troilus and Criseyde* and *The Canterbury Tales*. Essays highlight the key religious, political and intellectual contexts for each major work. Also covers important general topics, including: medieval literary genres; dream theory; the Church; gender and sexuality; and reading Chaucer aloud. Designed so that each contextual essay can be read alongside one of Chaucer's major works.

As literary scholars have long insisted, an interdisciplinary approach is vital if modern readers are to make sense of works of medieval literature. In particular, rather than reading the works of medieval authors as addressing us across the centuries about some timeless or ahistorical 'human condition', critics from a wide range of theoretical approaches have in recent years shown how the work of poets such as Chaucer constituted engagements with the power relations and social inequalities of their time. Yet, perhaps surprisingly, medieval historians have played little part in this 'historical turn' in the study of medieval literature. The aim of this volume is to allow historians who are experts in the fields of economic, social, political, religious, and intellectual history the chance to interpret one of the most famous works of Middle English literature, Geoffrey Chaucer's 'General Prologue' to the *Canterbury Tales*, in its contemporary context. Rather than resorting to traditional historical attempts to see Chaucer's descriptions of the *Canterbury* pilgrims as immediate reflections of historical reality or as portraits of real life people whom Chaucer knew, the contributors to this volume have sought to show what interpretive frameworks were available to Chaucer in order to make sense of reality and how he adapted his literary and ideological inheritance so as to engage with the controversies and conflicts of his own day. Beginning with a survey of recent debates about the social meaning of Chaucer's work, the volume then discusses each of the *Canterbury* pilgrims in turn. Historians on Chaucer should be of interest to all scholars and students of medieval culture whether they are specialists in literature or history.

Six essays explore the making of human identities and agency in English communities between the Great Plague and about 1600. They also focus attention on the processes of understanding past cultures and their texts. Among the topics are court politics, sacred and secular drama, and women. Paper edition (2416-9), \$15.95. Annotation copyrighted by Book News, Inc., Portland, OR

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The Chaucer Bibliography series aims to provide annotated bibliographies for all of Chaucer's work. This book summarizes 20th-century commentaries on Chaucer's .Pardoner's Prologue. and .Tale..

This new introduction to Chaucer has been radically rewritten since the previous edition which was published in 1984. The book is a controversial and modern restatement of some of the traditional views on Chaucer, and seeks to present a rounded introduction to his life, cultural setting and works. Professor Brewer takes into account recent literary criticism, both challenging new ideas and using them in his analysis of Chaucer's work. Above all, there is a strong emphasis on leading the reader to understand and enjoy the poetry and prose, and to try to understand Chaucer's values which are often seen to oppose modern principles. A New Introduction to Chaucer is the result of Derek Brewer's distinguished career spanning fifty years of research and study of Chaucer and contemporary scholarship and criticism. New interpretations of many of the poems are presented including a detailed account of the Book of the Duchess. Derek Brewer's fresh and narrative style of writing will appeal to all who are interested in Chaucer, from sixth-form and undergraduate students who are new to

Chaucer's work through to more advanced students and lecturers.

Dream literature is regarded as one of the most important genres in medieval literature and is widely studied. This text provides a succinct and clear introduction to the five central poems that comprise Chaucer's Dream Poetry, and shows his role as a leading adapter of European Literary tradition into English Literature. The poems discussed are *The Book of the Duchess*, *The Legend of Good Women*, *The Legend of Dido*, *The Parliament of Fowls* and *The House of Fame*. Each have an introduction setting the poem within the context of Dream Poetry and Chaucer's own work. Appendices of proper names, pronunciation and criticism are also given. This volume is unique in presenting the poems together in an editorial and critical framework. The quality of annotation is unrivalled and will make this text a major addition to the literature suitable for those interested in the genre, literary, or more general history of the period.

The other essays focus on Chaucer's poetry by providing historicized interpretations of Chaucer's work and methods for each poem.

Following Chaucer: Offices of the Active Life explores three representative figures—the royal woman, the poet, and the merchant—in relation to the concept of “office,” which Cicero linked to the health of the republic, but Chaucer to that of the common good. Not usually conjoined to the term “office,” these three figures, situated in the active life, were not firmly mapped onto the body politic, which was used to figure a relational and ordered social body ruled by the king, the head. These figures are points of entry into a set of questions rooted in Chaucer's understanding of his cultural and historical past and in his keen appraisal of the social dynamics of his own time that also reverberate in the centuries after Chaucer's death. *Following Chaucer* does not trace influence but uses Chaucer's likely reading, circumstances, and literary and social affiliations as guides to understanding his poetry, within the context of late medieval English culture and the reshaping of the concept of these particular offices that suited the needs of a future whose dynamics he anticipated. His understanding of the importance of the Ciceronian concept of office within the active life, his profound cultural awareness, and his probing of the foundations of social change provide him with a keen sense of the persistent tensions and inconsistencies that are fundamental to his poetry.

On several counts, one particular collection of French lyrics made in France in the late fourteenth century, University of Pennsylvania MS 15, is the most likely repository of Chaucer's French poems. It is the largest manuscript anthology extant of fourteenth-century French lyrics in the formes fixes (balade, rondeaux, virelay, lay, and five-stanza chanson) with by far the largest number of works of unknown authorship. The known authors represented in the manuscript and the texts themselves have notable associations with England and with Chaucer. And intriguingly there are fifteen lyrics each headed by the initials Ch, very likely indications of authorship, neatly inserted between rubric and text. . . . [The] rubrics, together with other substantial manuscript evidence and the intrinsic worth of the poems, make them easily the best candidates among extant French lyrics for Chaucer's authorship, appropriate representatives of his French work. - from the Introduction

The Routledge Research Companion to John Gower reviews the most current scholarship on the late medieval poet and opens doors purposefully to research areas of the future. It is divided into three parts. The first part, "Working theories: medieval and modern," is devoted to the main theoretical aspects that frame Gower's work, ranging from his use of medieval law, rhetoric, theology, and religious attitudes, to approaches incorporating gender and queer studies. The second part, "Things and places: material cultures," examines the cultural locations of the author, not only from geographical and political perspectives, or in scientific and economic context, but also in the transmission of his poetry through the materiality of the text and its reception. "Polyvocality: text and language," the third part, focuses on Gower's trilingualism, his approach to history, and narratological and intertextual aspects of his works. *The Routledge Research Companion to John Gower* is an essential resource for scholars and students of Gower and of Middle English literature, history, and culture generally.

Geoffrey Chaucer is the best-known and most widely read of all medieval British writers, famous for his scurrilous humour and biting satire against the vices and absurdities of his age. Yet he was also a poet of passionate love, sensitive to issues of gender and sexual difference, fascinated by the ideological differences between the pagan past and the Christian present, and a man of science, knowledgeable in astronomy, astrology and alchemy. This concise book is an ideal starting point for study of all his major poems, particularly *The Canterbury Tales*, to which two chapters are devoted. It offers close readings of individual texts, presenting various possibilities for interpretation, and includes discussion of Chaucer's life, career, historical context and literary influences. An account of the various ways in which he has been understood over the centuries leads into an up-to-date, annotated guide to further reading.

An annotated bibliography describing editing and critical works on three of Chaucer's tales. The authors make extensive use of the standard bibliographies of English literature, medieval studies, and Chaucerian studies.

The latest volume in the Chaucer Bibliographies series, meticulously assembled by Kenneth Bleeth, is the most comprehensive record of scholarship on Chaucer's *Squire's Tale*, *Franklin's Tale*, and *Physician's Tale*.

The Cambridge Companion to Chaucer is an extensively revised version of the first edition, which has become a classic in the field. This new volume responds to the success of the first edition and to recent debates in Chaucer Studies.

Important material has been updated, and new contributions have been commissioned to take into account recent trends in literary theory as well as in studies of Chaucer's works. New chapters cover the literary inheritance traceable in his works to French and Italian sources, his style, as well as new approaches to his work. Other topics covered include the social and literary scene in England in Chaucer's time, and comedy, pathos and romance in the *Canterbury Tales*. The volume now offers a useful chronology, and the bibliography has been entirely updated to provide an indispensable guide for today's student of Chaucer.

Contrary to popular belief, the medieval religious imagination did not restrict itself to masculine images of God but envisaged the divine in multiple forms. In fact, the God of medieval Christendom was the Father of only one Son but many daughters—including Lady Philosophy, Lady Love, Dame Nature, and Eternal Wisdom. *God and the Goddesses* is a study in medieval imaginative theology, examining the numerous daughters of God who appear in allegorical poems, theological fictions, and the visions of holy women. We have tended to understand these deities as mere personifications and poetic figures, but that, Barbara Newman contends, is a mistake. These goddesses are neither pagan survivals nor versions of the Great Goddess constructed in archetypal psychology, but distinctive creations of the Christian imagination. As emanations of the Divine, mediators between God and the cosmos, embodied universals, and ravishing objects of identification and desire, medieval goddesses transformed and deepened Christendom's concept of God, introducing religious possibilities beyond the ambit of scholastic theology and bringing them to vibrant imaginative life.

Building a bridge between secular and religious conceptions of allegorized female power, Newman advances such questions as whether medieval writers believed in their goddesses and, if so, in what manner. She investigates whether the personifications encountered in poetic fictions can be distinguished from those that appear in religious visions and questions how medieval writers reconcile their statements about the multiple daughters of God with orthodox devotion to the Son of God. Furthermore, she examines why forms of feminine God-talk that strike many Christians today as subversive or heretical did not threaten medieval churchmen. Weaving together such disparate texts as the writings of

Latin and vernacular poets, medieval schoolmen, liturgists, and male and female mystics and visionaries, God and the Goddesses is a direct challenge to modern theologians to reconsider the role of goddesses in the Christian tradition. This annotated, international bibliography of twentieth-century criticism on the Prologue is an essential reference guide. It includes books, journal articles, and dissertations, and a descriptive list of twentieth-century editions; it is the most complete inventory of modern criticism on the Prologue.

"Eleven essays that explore how modern scholarship interprets Chaucer's writings"--Provided by publisher.

Chaucer at Work is a new kind of introduction to the *Canterbury Tales*. It avoids excessive amounts of background information and involves the reader in the discovery of how Chaucer composed his famous work. It presents a series of sources and contexts to be considered in conjunction with key passages from Chaucer's poems. It includes sets of questions to encourage the reader to examine the text in detail and to build on his or her observations. This well-informed and practical guide will prove invaluable reading to those studying medieval literature at undergraduate level and English literature at A level.

How law and governance operated in medieval England - and whether contemporaries saw justice in its operations - have long generated scholarly discussions. 13 scholars, established and younger figures, historians and literary analysts, offer their new views in this volume.

This title was first published in 2002: The purpose of "Chaucer's Church" is to provide clear, concise and reliable explanations of every term Chaucer uses that has a religious, liturgical, or ecclesiastical meaning. It uses a dictionary format, arranged according to Chaucer's spellings, to make information readily accessible for students, teachers, critics, and the general reader. The shorter entries present brief definitions which are more lively and illuminating than those in standard dictionaries or glossaries; the longer entries are in fact short essays, with suggestions for further reading, on broader or more complex topics. In all cases the entries concentrate on lucid and accurate presentation of the meanings that the terms had or could have had for Chaucer and a 14th-century audience. The book is a compact but precise reference for readers of all levels of experience on the vocabulary of fourteenth-century religion, which is often unfamiliar or only hazily understood.

Chaucerian scholarship has long been intrigued by the nature and consequences of Chaucer's exposure to Italian culture during his professional visits to Italy in the 1370s. In this volume, leading scholars take a new and more holistic view of Chaucer's engagement with Italian cultural practice, moving beyond the traditional 'sources and analogues' approach to reveal the varied strands of Italian literature, art, politics and intellectual life that permeate Chaucer's work. Each chapter examines from different angles links between Chaucerian texts and Italian intellectual models, including poetics, chorography, visual art, classicism, diplomacy and prophecy. Echoes of Petrarch, Dante and Boccaccio reverberate throughout the book, across a rich and diverse landscape of Italian cultural legacies. Together, the chapters cover a wide range of theory and reference, while sharing a united understanding of the rich impact of Italian culture on Chaucer's narrative art.

This book investigates the agency and influence of medieval queens in late fourteenth-century England, focusing on the patronage and intercessory activities of the queens Philippa of Hainault and Anne of Bohemia, as well as the princess Joan of Kent. It examines the ways in which royal women were able to participate in traditional queenly customs such as intercession, and whether it was motherhood that gave power to a queen. This study focuses particularly on types of patronage, and also considers the importance of coronation, especially for Joan of Kent, who was neither a queen consort nor a dowager, yet still fulfilled some queenly duties. Crucially, the author highlights the transactional nature of the queen's role at court, as she accumulated wealth from land, rights and traditions, which in turn funded patronage activities.

Originally writing over 600 years ago, Geoffrey Chaucer is today enjoying a global renaissance. Why do poets, translators, and audiences from so many cultures, from the mountains of Iran to the islands of Japan, find Chaucer so inspiring? In part this is down to the character and sheer inventiveness of Chaucer's work. At the time Chaucer's writings were not just literary adventures, but also a means of convincing the world that poetry and science, tragedy and astrology, could all be explored through the English language. French was still England's aristocratic language of choice when Chaucer was born; Latin was used for university education, theological discussion, and for burying the dead. Could a hybrid tongue such as English ever generate great writing to compare with French and Italian? Chaucer, miraculously, believed that it could, through gradual expansion of expressiveness and scientific precision. He was never paid to do this; he was valued, rather, as a capable civil servant, regulating the export of wool and the building of seating for royal tournaments. Such experiences, however, fed his writing, achieving a range of social registers, from noble tragedy to barnyard farce, unrivalled for centuries. His tale-telling geography is vast, his fascination with varieties of religious belief endless, and his desire to voice female experience especially remarkable. Many Chaucerian poets and performers, today, are women. In this book David Wallace introduces the life, performance, and poetry of Chaucer, and analyses his astonishing and enduring appeal.

Geoffrey Chaucer has long been considered by the critics as the father of English poetry. However, this notion not only tends to forget a huge part of the history of Anglo-Saxon literature but also to ignore the specificities of Chaucer's style. Indeed, Chaucer's decision to write in Middle English, in a time when the hegemony of Latin and Old French was undisputed (especially at the court of Edward III and Richard II), was consistent with an intellectual movement that was trying to give back to European vernaculars the prestige necessary to a genuine cultural production, which eventually led to the emergence of romance and of the modern novel. As a result, if Chaucer cannot be thought of as the father of English poetry, he is, however, the father of English prose and one of the main artisans of what Mikhail Bakhtin called the polyphonic novel.

The original CliffsNotes study guides offer expert commentary on major themes, plots, characters, literary devices, and historical background. The latest generation of titles in this series also features glossaries and visual elements that complement the classic, familiar format. Join Chaucer's band of pilgrims on their journey in CliffsNotes on *The Canterbury Tales*. Chaucer's narrators represent a wide spectrum of society with various ranks and occupations. From the distinguished and noble Knight, to the pious abbess, the honorable Clerk, the rich landowner, the worldly and crude Wife, and on down the scale to the low, vulgar Miller and Carpenter, and the corrupt Pardoner. Let this study guide reveal Chaucer's genius at understanding basic human nature as reflected in his tales. You'll also gain insight into the background and influences of the author. Other features that help you study

include Character analyses of major players A character map that graphically illustrates the relationships among the characters
Critical essays A review section that tests your knowledge A Resource Center full of books, articles, films, and Internet sites
Classic literature or modern modern-day treasure — you'll understand it all with expert information and insight from CliffsNotes
study guides.

Challenging the view that the fifteenth century was the "Drab Age" of English literary history, Seth Lerer seeks to recover the late-medieval literary system that defined the canon of Chaucer's work and the canonical approaches to its understanding. Lerer shows how the poets, scribes, and printers of the period constructed Chaucer as the "poet laureate" and "father" of English verse.

Chaucer appears throughout the fifteenth century as an adviser to kings and master of technique, and Lerer reveals the patterns of subjection, childishness, and inability that characterize the stance of Chaucer's imitators and his readers. In figures from the Canterbury Tales such as the abused Clerk, the boyish Squire, and the infantilized narrator of the "Tale of Sir Thopas," in the excuse-ridden narrator of Troilus and Criseyde, and in Chaucer's cursed Adam Sciveyn, the poet's inheritors found their oppressed personae. Through close readings of poetry from Lydgate to Skelton, detailed analysis of manuscript anthologies and early printed books, and inquiries into the political environments and the social contexts of bookmaking, Lerer charts the construction of a Chaucer unassailable in rhetorical prowess and political sanction, a Chaucer aureate and laureate.

Responding to the lively resurgence of literary formalism, this volume delivers a timely and fresh exploration of the works of Geoffrey Chaucer. Advancing 'new formalist' approaches, medieval scholars have begun to ask what happens when structure fails to yield meaning, probing the very limits of poetic organization. While Chaucer is acknowledged as a master of form, his work also foregrounds troubling questions about formal agency: the disparate forces of narrative and poetic practice, readerly reception, intertextuality, genre, scribal attention, patronage, and historical change. This definitive collection of essays offers diverse perspectives on Chaucer and a varied analysis of these problems, asking what happens when form is resisted by author or reader, when it fails by accident or by design, and how it can be misleading, errant, or even dangerous.

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