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ARTICLE

IV Chaucer

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Abstract

This chapter is divided in five sections: 1. General; 2. Canterbury Tales; 3. Troilus & Criseyde; 4. Other Works; 5. Reception and Reputation.

1. General

This year has seen several useful anthologies drawing together important work by pioneering figures in the field. One such collection is *Chaucer, Langland, and Fourteenth-Century Literary History*, which compiles nine essays by Anne Middleton scattered across journals, festschrifts, and other miscellaneous sources. Providing a useful overview of Middleton's career to date, with a full list of publications and outline by Steven Justice, this brings together four key pieces of Chaucerian analysis: 'The Idea of Public Poetry in the Reign of Richard II' (pp. 1-26), which underscores the ideals of social utility underpinning Ricardian poetry; 'Chaucer's "New Men" and the Good of Literature in the *Canterbury Tales*' (pp. 27-60), in which the Clerk and Monk are seen as self-conscious performers of emergent literary tastes; 'The *Physician's Tale* and Love's Martyrs: "Ensamples Mo than Ten" as a Method in the *Canterbury Tales*' (pp. 61-84), which examines Chaucer's policy when adapting his sources; and 'The Clerk and his Tale: Some Literary Contexts (pp. 85-112)', a landmark study of Petrarch's response to Boccaccio, which situates Chaucer's Griselda in a range of fourteenth-century reactions. Similarly, Peter Brown's *Reading Chaucer* brings together ten essays from the past three decades of its author's career, underscoring his own valuable contribution towards Chaucer scholarship. The previously published pieces include 'Higden's Britain' (pp. 5-21), a close reading of the description of the British Isles given by Chaucer's older contemporary Ranulph Higden; 'On the Borders of the Middle English Dream Vision' (pp. 23-56), which looks to Victor Turner's conception of liminality to chart the various forms of emotional, psychological and social 'betweenness' that converge in the early dream visions; 'The Prison of Theseus and the Castle of *Jalousie*' (pp. 89-95), which compares the prison tower of the *Knight's Tale* to a similar symbol in the *Roman de la Rose*; '*Shot wyndowe*: An Open and Shut Case?' (pp. 97-107), in which Brown considers the specific type of window attached to John and Alisoun's bedchamber in the *Miller's Tale*; 'The Containment of Symkyn: the Function of Space in the *Reeve's Tale*', which discusses the importance of domestic space in John and Alleyn's plot against Symkyn; and 'An Optical Theme in the *Merchant's Tale*' (pp. 123-37), which explores the current of optical theory implanted by Chaucer into the narrative he inherited. The collection is rounded out with three pieces looking to Chaucer's followers and imitators. 'Is the Canon's Yeoman's Tale Apocryphal?' (pp. 143-55) tests N.F. Blake's scepticism towards this intrusive Tale, in order to interrogate the preconceptions on which all Chaucerian attribution rests; 'Images' (pp. 157-77) looks at attitudes towards iconography in Gower and Hoccleve, especially in the latter's tribute to his 'maistir Chaucer'; lastly 'Journey's End' (pp. 179-217) offers one of the first and most authoritative surveys of the *Prologue* of the *Tale of Beryn*. As well as bringing together these pieces, the collection includes a wholly new essay, 'Towards a Bohemian Reading of *Troilus and Criseyde*' (pp. 57-84), in which Brown considers the ways in which negotiations between the English and Bohemian court, culminating in Richard II's marriage to Anne of Bohemia, might have impacted on *Troilus*. In particular, Brown finds Anne's 'horizons of experience' registering in two principal ways: in the treatment of Troy, an image which the Luxembourg dynasty had used to ratify its own succession, and in Chaucer's interest in the 'fyr of love' as a necessary element in social cohesion and spiritual growth. He also proposes that *Troilus*' overall emphasis on the relativism of different cultures, their 'contrees' and 'lawes', might be taken in such a light.

Brown's interest in how classical material could be repurposed for political commentary finds a complement in Helen Philips' 'Chaucer and the sun god: king and poet', from the collection *Chaucer's Poetry: Words, Authority and Ethics* (pp. 75-91), edited by Clíodhna Carney and Frances McCormack. Here Philips considers Chaucer's treatment of Apollo as a hub around which ideas of kingship, both laudatory and critical, are made to orbit. Particularly key is the understanding of the patron and poet relationship implicit in this 'splendid but bullying god-king', as he discloses a vital tension between inspiring art and constraining it: thus in the *Manciple's Tale*, Apollo comes to stand specifically for coercive restraint, while in the *Legend of Good Women* and *House of Fame*, he is a hectoring figure and source of anxiety, rather than a Dantean symbol higher truths. Such references are particularly loaded given Richard II's own usage of sun imagery in his royal insignia. A comparable tack is taken by David Lawton's contribution to Frank Grady and Andrew Galloway, eds., *Answerable Style: the Idea of the Literary in Medieval England*, a volume evolving out a conference in honour of Anne Middleton. In 'The Idea of Poetry in the Reign of Richard II' (pp. 284-306), Lawton also looks to a recurrent classical figure in Chaucer's work as a means of gaining insight into his poetics. He examines Chaucer's depiction of the Ovidian Orpheus as a means of exploring the interconnected themes of voice, composition and textuality; for Lawton, Chaucer's Orpheus becomes a powerful means by which the materiality of language can be visualised, emphasising above all its physical presence in performance and reading, and its resistance to limitation by any single genre or form. Another aspect of Chaucer's symbolism provides the focus of Martha Rust's 'Blood and Tears as Ink: Writing the Pictorial Sense of the Text' (*ChauR* 47.4[2013] 390-415), which sets Chaucer's work against a larger series of iconographic conventions. In particular, Rust connects elements in the *A.B.C* with a tradition identifying ink with blood, especially the blood shed by Christ during the Passion. As she points out, this is more than mere rhetorical ornament, as conflating ink and blood foregrounds the role played by blood in the reader's mind as they understand and envision the text they are processing. A similar liquid metaphor appears in the first stanza of *Troilus*, where Chaucer presents his poem as a series of tear-stains on the face of the page. This suggestion is literalised by the illustrated initials of some manuscripts, with their sequence of weeping faces; it also forms a vital part of Chaucer's 'semiotic palette' throughout the text, as repeated references to faces and pages provide a means of visualising the Trojan past in the medieval present. Chaucer's morality is also examined in J.A. Burrow's 'Visions of "Manliness" in the Poetry of Chaucer, Langland and Hoccleve' (*ChauR* 47.3[2013] 337-42). In this brief essay, Burrow considers the ways in which manhood is used to draw moral judgements across the fourteenth and fifteenth centuries. Recognising that masculinity is part of a popular moral vocabulary not sanctified by clerical definition, Burrow looks at the valences attached to the term in *Troilus*, the *Knight's Tale*, the *Legend of Good Women*, and other works. He finds a broad sweep of qualitative judgements packaged into the term and its variants, ranging from courage, prowess, strength, and generosity, through to extravagance and profligacy. This last shade of meaning in particular allows the term to be used for ironic condemnation as much as sincere approbation.

A rather different aspect of Chaucer's language and that of his contemporaries is treated by Anne Middleton in her Biennial Chaucer Lecture, 'Loose Talk from Langland to Chaucer'

(*SAC* 35[2013] 29-46). Middleton examines the apparent ‘leakage’ of ‘pungently demotic speech’ into *Piers Plowman* and Chaucer’s works, and makes a case for seeing such seepage as a conscious aesthetic device rather than the simple intrusion of medieval reality into verse. She regards these snippets of ‘loose talk’, fragments of colloquial speech without attribution to any specific speaker, as a powerful resource, as their combination of anonymity and currency allows them to pass trenchant comment on more authoritative discourses. Examples of these moments are identified in Langland’s portrait of Glutton, in *Troilus and Criseyde*, in *The House of Fame*, and especially in the frame narrative of the *Canterbury Tales*, with its vital conflation of linguistic performance and social identity. A similar approach informs ‘Chaucer’s metrical landscape’, also collected in *Chaucer’s Poetry* (pp. 92-106). In this essay, Kristin Lynn Cole considers Chaucer’s prosody and phonology in light of the comparable experiments of his contemporaries, especially Langland and the *Gawain*-poet. She begins by disputing the assumption that the Parson’s reference to ‘rim ram ruf’ represents a scornful rejection of the rhythms of alliterative verse, seeing a clear interest in the metrical possibilities of English throughout his poetry. Chaucer in fact shows a marked fascination with the flexibility opened up by English as a stress-timed language: even when in greatest thrall to continental syllabic verse, as in the *Book of the Duchess*, he still plays the two systems of accentuation against each other to produce a range of effects. More technical linguistic analysis is represented by Yoko Iyeri’s ‘The Verb *Pray* in Chaucer and Caxton’ (Shunji Yamazaki and Robert Sigley, eds., *Approaching Language Variation Through Corpora*, pp.289-306) which considers Chaucer’s use of ‘pray’ as an imperative across the *Canterbury Tales* and *Boece*. Particular attention is paid to the use of indicative pronouns after the verb, and whether it is used in a medial or final syntactic position, either between its subject and object or after them. Such findings signal the ‘inherent readiness’ of the late Middle English ‘pray’ to develop into the discourse marker it becomes in the early modern period.

The utility of writing, rather than its phonology or grammar, take centre stage in Eleanor Johnson’s *Practicing Literary Theory in the Middle Ages: Ethics and the Mixed Form in Chaucer, Gower, Usk, and Hoccleve*. At the centre of Johnson’s discussion is the medieval response to Boethius and Martianus Capella. As she begins by stressing, such authorities as Alexander of Neckham and William of Conches found in these texts, and especially in their combination of prose and verse, a style suited to the ethical improvement they regarded as the ultimate end of literature: as Johnson states, in their eyes, ‘the mixed form has a power all of its own, consisting in the dual action of meter’s musical sensibility and prose’s ability to be didactic’ (p. 6). Similarly attractive is the close alignment of the prosimetric form with protrepsis, the process by which a text attains affinity with the reader, usually by appeal to autobiography, and so compels them to undergo the same ethical development traced out by its narrative. Johnson tracks the tightening of this connection through the work of Alain of Lille, Dante and Machaut, before turning to Chaucer’s own deployment of prosimetric form. Johnson’s simultaneous emphasis on the agency of form and its historical basis allows her to make some striking, even stunning, reappraisals of the canon. It allows her in the first place to see *Boece* and *Troilus* as two aspects of the same Boethian project, by which Chaucer can explore ‘how Boethius’ prosimetric *Consolation* renders meaning aesthetically available’ (p. 91). However, she also sees each of the two texts containing some bold innovations of their own: the *Boece*, despite its ostensible collapse of Boethius’ mixed form into unmixed prose, in fact creates quasi-metrical effects by using *cursus* or cadencing; similarly, *Troilus* represents an attempt to tie a proteptic narrative to a piece of sustained verse. It is, however, the pointedly mixed form of the *Canterbury Tales*, with its own flirtation with autobiography, that proves the site of greatest experiment. Here Chaucer develops the prosimetrum into something far beyond its Boethian template, transforming it into a reflection on ‘how and whether one can learn from literature’ at all, and in the process creating a new model for Usk and Hoccleve after him (p. 165).

Chaucer's treatment of classical sources is also a concern in Christopher Canon's 'The Art of Rereading' (*ELH* 80.2[2013] 401-25). Here Canon considers the ways in which Chaucer and his contemporaries reuse texts they would have first encountered as part of their initiation into literacy. In such moments as the Wife of Bath's reference to Aesop, or the Pardoner's echo of Maximian, or the Manciple's concluding quotation of Cato, Chaucer shows a powerful drive to reconsider his elementary-school texts at the end of his own career as writer and reader. Through such manoeuvres, Chaucer makes manifest a distinctly premodern sense of the relationship between readers and texts: he sees the consumption of books less as building up a portfolio of knowledge and more as a series of fluid events that need to be continually reconfigured with lived experience. The distinction between medieval and modern reading is also investigated by other scholars. As part of a special issue on 'the medieval turn in theory', the ways in which many theoretical paradigms are founded in ideas of the medieval, Maura Nolan contributes 'Medieval Sensation and Modern Aesthetics: Aquinas, Chaucer, Adorno' (*minnesota review* 80[2013] 145-58). Nolan uses two discrete theories of sensation to build a conceptual bridge between medieval and modern accounts of perception and experience. At work in all three writers is an exploration of the ways in which personal experience is governed by given historical, cultural or theological categories. As Nolan stresses, Chaucer differs from the two philosophers in his greater concern with the immediate and concrete over the purely abstract, as he exposes how pleasure and pain must inevitably negotiate the framework laid out by culture. These themes come to a particular head in the portraits of the Knight and Prioress in the *General Prologue*, which signal the ways in which social codes are inscribed on the bodies of their human subjects. Such a particularisation of feeling highlights common ground between Thomist theology and the secular aesthetics of the modern period; in a broader sense, it also provides a way of understanding how 'the art of the past springs to life again in the present' (p. 157).

In terms of entry-level texts, several valuable teaching and access-level works have appeared this year. Pitched specifically at undergraduates and early-career teachers, Tison Pugh's *An Introduction to Geoffrey Chaucer* offers an informative and accessible overview of Chaucer's life, literary output, and influence in both the active and passive sense. Chaucer the man is very much subordinated to Chaucer the writer: while a brief biography touches on key episodes from the life records, as well as such larger events as the Black Death and the reaction it provoked among medieval social theorists, the works themselves receive most sustained and careful coverage. Pugh considers the full sweep of Chaucer's bibliography, looking through the early dream visions, *Troilus*, each of the *Canterbury Tales*, the Shorter Poems and *Boece*, and commenting closely on the interpretive issues raised by each. A further key point of focus here is the treatment of Chaucer as a node within the development of a literary tradition, as Pugh dedicates a full chapter to mapping out the classical, medieval and humanist strands in his work and the later, chiefly American, responses it has elicited. Of course, in an entry-level text such as this, the supportive materials are perhaps just as important as the analysis, and here the appendices are extensive and generous: glossaries of key terms, both literary and ethical, and a guide to pronunciation are included, along with plot summaries of the major works keyed to line numbers. Where Middle English is quoted directly, it is glossed throughout.

Taking a wider view, Marion Turner's *Handbook of Middle English Studies* aims to signpost the points at which various theoretical debates intersect with the literature of the medieval period. The essays collected here cover a formidable range of fields and points of discussion, from race and animality to audience and manuscript, and from memory and desire to nationhood and sexuality; they are also no less impressive for the scholarly pedigree of their authors. As might be expected from a thematically arranged collection such as this, Chaucer is evoked at numerous separate points, usually to exemplify particular responses, tendencies or theorisations. For instance, in David Matthew's 'Periodization' (pp. 253-66), *Troilus* is a limit-case for Renaissance dismissals of medieval culture, while in Turner's 'Introduction' (pp. 1-12) the *Book of Duchess*, with its Dreamer nodding off over the

Metamorphoses, provides a model for the 'biases' within medieval textual engagement. Likewise, in 'Public Interiorities' (pp. 93-105), David Lawton takes up the *Prioress' Tale*, showing how it and its critical responses raise important questions about the distinctions between informed and uninformed speech, while Elizabeth Scala's 'Desire' (pp. 49-62) uses the *Knight's Tale* to unpick the knotty problem of medieval longing, and the profound threat to language and identity it can pose. On the whole, this rich and wide-ranging collection is frequently as provocative as it is informative, and as a snapshot for the current theoretical debates surrounding the period, is both welcome and admirably executed. For casual readers outside the academy, the chapter 'English Tales' from John Sutherland's *Little History of Literature* (pp. 26-32) offers a whistle-stop tour through Chaucer's life and times, alighting on several of the traditional highlights, and reiterating Chaucer's foundational place in the narrative Sutherland sketches out: the chapter opens by reaffirming that 'literature in English starts with Chaucer' and closes with the Drydenesque pronouncement 'all life is there. Our life'.

In terms of manuscript studies, of particular interest for Chaucerians is the two-volume catalogue of Don C. Skemer, Adelaide Louise Bennett, Jean F. Preston and William P. Stoneman, *Medieval and Renaissance Manuscripts in the Princeton University Library*. The first full survey of Princeton's extensive holdings, this includes a detailed account of the Tollemache Chaucer, a copy of the Canterbury Tales dating from the second quarter of the fifteenth century, acquired by the library in 1964. Finally, the Annotated Chaucer Bibliography for 2011 (*SAC* 35[2013] 469-507) continues its indispensable work, cataloguing and summarising 167 articles and 41 reviews of Chaucerian materials.

2. Canterbury Tales

Several essays approach the romances of the *Canterbury Tales* through a consideration of cosmopolitanism and cultural exchange. Shayne Aaron Legassie, in 'Among Other Possible Things: the Cosmopolitanisms of Chaucer's *Man of Law's Tale*' (in Ganim and Legassie, eds., *Cosmopolitanism and the Middle Ages,* pp. 180-205), argues that, in contrast to the tale's sources, Chaucer is more sceptical about the benefits of intercultural exchange in his reworking of the Constance narrative. Legassie elucidates this point by noting that throughout the tale Chaucer depicts the Sultan's court as a model of cosmopolitanism which stands in opposition both to Rome and Constance. As a result of this contrast Chaucer suggests that cosmopolitanism is an aesthetic and ephemeral force that is 'unyoked from the ineluctable march toward Christian universalism' (p. 194). Also addressing ideas of cultural transmission in the *Man of Law's Tale* is Ingrid Nelson's 'Premodern Media and Networks of Transmission in the *Man of Law's Tale*' (*Exemplaria* 25:iii[2013] 211-30). Grounding her discussion in theories of new media, Nelson considers the role of cultural and textual transmission in the tale through reference to what she describes as 'premodern media', that is 'written texts, oral messages and formulae, bodies, voices, human actions, and nonhuman forces' (p. 212). Throughout her discussion, Nelson focuses particularly on the body of Constance and considers how the heroine's embodied agency is central to the patterns of cultural transmission and mediation found in the tale, as exemplified by Constance's successive journeys to Syria, England, and Rome. The subject of the body is also explored in Anna Czarnowus' chapter on the *Squire's Tale* in her monograph, *Fantasies of the Other's Body in Middle English Oriental Romance*. Concentrating on the tale's treatment of ethnic difference through an examination of the depiction of Canace, Czarnowus asserts that throughout the tale the Squire-narrator obscures Canace's true ethnicity in favour of aligning her with models of western beauty. This treatment of Canace is explained through reference to the psychoanalytical theories of Lacan, as it is argued that the obfuscation of the heroine's true ethnicity transforms her into Lacan's *objet petit a*, or object of fantasy. This is furthered not only due to Canace's 'otherness', but is complemented by the relationship between her ethnic difference and her supernatural abilities. Indeed, Canace's supernatural gifts align her with what Czarnowus describes as 'the body marvellous', that is, 'the body whose human capabilities are enhanced or extended through magic objects and the marvellous capabilities the objects stimulate' (p.50).

A consideration of the act of looking is the main subject of Jamie C. Fumo's 'The Pestilential Gaze: From Epidemiology to Erotomania in the *Knight's Tale*' (*SAC* 35[2013] 85-136). Fumo views the *Knight's Tale* as a 'sustained drama of *lookyng'* (p. 87), in which Emelye's gaze is related to death and bodily suffering. By drawing attention to the ways in which Chaucer highlights the power of the feminine gaze throughout the tale, most notably through an examination of the tournament scene and the fate of Arcite after his victory, Fumo asserts that Emelye's *lookyng* is not only linked to the Amazonian idea of the murderous gaze or 'evil eye', but that it is invested with a 'pestilential force' that resonates with the emphasis placed on disease and vision in contemporary plague tracts. The importance ascribed to the act of looking is also explored by Samantha Katz Seal in 'Pregnant Desires: Eyes and Appetites in the *Merchant's Tale*' (*ChauR* 48:iii[2013] 284-306). Reading May's craving for pears as an example of *pica* (the medical term for cravings during pregnancy), Seal reads May's words in relation to those medieval theories of conception which asserted that in order for a woman to conceive, her desire and sexual imagination must be stimulated through sight. Noting that it is Damian, rather than January, who has stirred May's lusts and desires, Seal argues that May's craving for pears and, indeed, for Damian himself, should be viewed as an admission that her carnal desires and sexual appetite have been visually stimulated.

A number of studies reconsider issues of characterization in the *Canterbury Tales*. Greg Walker's essay, 'Rough Girls and Squemish Boys: The Trouble with Absolon in the *Miller's Tale*', in *Reading Literature Historically: Drama and Poetry from Chaucer to the Reformation*, argues that rather than viewing Absolon as effeminate, he should be understood as a childlike and infantalized figure who is lacking in female experience. Walker asserts that Absolon's role as a parish clerk is crucial to this reading as it reveals that his image of womanhood relies solely on the model of the Virgin Mary. It is this idealization of womanhood that is dramatically undercut in the tale's misdirected kiss episode and thus a principal source of the poem's comedy. Walker observes that at the tale's humorous denouement, Absolon's delusions of women are shattered as he is literally confronted with the humanity and bodiliness of Alison and thus womankind in general. In 'Just How Loathly is the 'Wyf'?: Deconstructing Chaucer's "Hag" in the *Wife of Bath's Tale*' (in Armstrong, Astell, and Chickering, eds., *Magistra Doctissima: Essays in Honor of Bonnie Wheeler*, pp. 34-42), Lauren Kochanske Stock also engages with characterization, focusing specifically on the depiction of the *old wyf* in the *Wife of Bath's Tale*. Although many critics have described the old woman as a 'hag', Stock notes that Chaucer provides no evidence in the tale to support this reading; in fact, in contrast to his sources, it is noted that Chaucer omits entirely any description of the wife's physical appearance. In drawing attention to this omission, Stock argues that Chaucer seeks to present the old woman in his tale as a type of the wise old wife, a point which she supports by suggesting that the description of the wife as *foul* should be interpreted to mean 'wretched, low, miserable', rather than as an indication of her ugliness. Joshua J. Stigall's '"His Studie was but Litel on the Bible": Materialism and Misreading in Chaucer's *Physician's Tale*' (*ChristianSR* 42:iii[2013] 245-60) examines the *Physician's Tale* through an analysis of the Physician's portrait in the *General Prologue*. Stigall focuses particularly on the phrase 'His studie was but litel on the Bible' (l. 438) in order to highlight the Physician's lack of spiritual insight and untrustworthiness, something which is furthered by the fact that the Physician deviates from and misinterprets the sources for his tale.

The *Clerk's Tale* has been the subject of several studies. Michael Raby, in 'The *Clerk's Tale* and the Forces of Habit' (*ChauR* 47:iii[2013] 223-46), argues that habit is an important feature of the tale as it can be linked to consistency of character, an issue which is central to the testing of Griselda by Walter. Through a consideration of the Aristotelian theory of *habitus* alongside the Augustinian tradition of *consuetudo* (unthinking repetition), Raby suggests that Griselda's virtuous and patient behaviour should be understood as a product of habit which has developed due to her humble upbringing. By noting that Griselda's voluntary, habitual behaviour stands in contrast to Walter, whose involuntarily actions are motivated by *consuetudo* and compulsion, Raby asserts that the *Clerk's Tale* is concerned with highlighting the important links between habit and steadfastness of character. The relationship between the *Clerk's Tale* and its sources is a subject taken up by Jessica Harkins in 'Chaucer's *Clerk's Tale* and Boccaccio's *Decameron* X.10' (*ChauR* 47:iii[2013] 247-74). Harkins demonstrates the links between Chaucer's *Clerk's Tale* and Boccaccio's work, arguing that Chaucer used the *Decameron* as a source when composing his version of the Griselda story. Harkins offers a range of examples to support her discussion, drawing attention to parallels in word choice as well as noting that the description of Griselda on lines 753-6 of Chaucer's tale directly corresponds to a description in Boccaccio's work. Leah Schwebel, in 'Redressing Griselda: Restoration through Translation in the *Clerk's Tale*' (*ChauR* 47:iii[2013] 274-99), also explores the importance of Boccaccio's *Decameron* X.10. In particular, Schwebel considers the relationship between Chaucer's, Petrarch's, and Boccaccio's versions of the tale and argues that, in spite of the praise directed at Petrarch in the *Clerk's Prologue*, Chaucer seeks to undo the changes that Petrarch made to Boccaccio's vernacular version of the tale in the *Decameron*. It is asserted that by writing in the vernacular, Chaucer purposefully moves away from Petrarch's Latin text in order to restore 'the tale to its original function as a paragon of vernacular excellence' (p. 285). The relationship between Chaucer and Petrarch is also explored in Andrew Galloway's 'Petrarch's Pleasures, Chaucer's Revulsions, and the Aesthetics of Renunciation in Late-Medieval Culture' (*Answerable Style*, pp. 140-68). Here, Galloway draws on the study of emotion, especially as articulated by Jonathan Culler, as a means of comparing the careers of Griselda in the hands of Chaucer and Petrarch. As his title suggests, it is renunciation, especially as a source of strange, masochistic pleasure, that attracts Galloway's attention. He is particularly careful to avoid any ahistoric conceptions of emotion, looking to the partial and scattered references in medieval commentary to map out the complex relation between renunciation, aesthetics and need in medieval composition.

A number of essays have reflected on the manuscript context of the *Canterbury Tales*. Robert J. Meyer-Lee, in 'Abandon the Fragments' (*SAC* 35[2013] 47-83), argues that we should reconsider our approach to the editing of the *Canterbury Tales* by challenging the practice of presenting the work as a set of fragments. According to Meyer-Lee, the 'fragment theory' is misleading as it does not accurately reflect the physical preservation of the work in manuscripts and also overshadows the variation that exists within the blocks of tales that do survive. By implying that the *Canterbury Tales*, if completed, would have existed as a unified whole, the 'fragment theory' is particularly problematic as it not only makes assumptions about how Chaucer conceived his work, but ignores the possibility that some tales were left unlinked. The subject of the fragments of the *Canterbury Tales* is also explored by Arthur Bahr in Chapter Three of his *Fragments and Assemblages: Forming Compilations of Medieval London*. After reflecting on the questions raised by the presentation of the work as a series of fragments, Bahr moves on to explore fragmentariness in the *Canterbury Tales* itself by considering the work as a compilation made up of different narrative threads that can be detected throughout the work. Focusing initially on the *quyting* thread that exists in Fragment I, Bahr argues that the movement from the *Knight's Tale* to the *Cook's Tale* is intended to convey what must inevitably happen when the courtly ideals of the Knight are translated into the domestic sphere of fourteenth-century London. Bahr also argues that a compilational thread exists between the *Knight's Tale*, the *Squire's Tale* and the *Tale of Sir Thopas*, as together these narratives complement the cynicism directed towards 'courtly performance and imitation' (p. 156) as found in Fragment I.

Issues of manuscript context, and scribal and editorial practice, have also been discussed in relation to specific tales. Jessica Brantley, in 'Reading the Forms of *Sir Thopas*' (*ChauR* 47:iv[2013] 416-38), seeks to answer questions about the poem's form and purpose by examining the manuscript layout of the *Tale of Sir Thopas*, focusing particularly on the use of displayed tail-rhyme. Observing that this manuscript layout is not always a feature of tail-rhyme romances, Brantley charts the manuscript presentation of tail-rhyme from Latin verse and hymnody, through to vernacular lyrics and dramatic texts, concluding that in the fifteenth century 'displayed tail-rhyme ... marks a text that relies on oral performance in a fundamental way' (p. 429). She suggests that the layout of the poem serves as a visual clue, alerting the reader to the parody and humour at work in the poem by prompting them to conceptualize the tale as a clumsy, spoken performance. Thomas J. Farrell also engages with issues of manuscript evidence in his discussion of the *Clerk's Tale*, 'Editors and Scribes in Two *Clerk's Tale* Cruxes' (*ChauR* 47:iii[2013] 300-22). Concentrating his discussion on the words spoken by Griselda on lines 507-8 ('Ne I desire no thyng for to have, / Ne drede for to leese, save oonly yee'), Farrell examines how these lines have been treated by modern editors and also considers how scribes may have adopted their own editorial practices while copying the text. By charting the different extant versions of lines 507 and 508 across the manuscripts, Farrell argues in favour of a 'Ne I ne' reading for the opening of line 507 and later affirms the 'save oonly yee' reading for line 508. In his discussion of line 508, Farrell notes the scribal and editorial confusion between 'save oonly yee' and 'save oonly thee' across the manuscripts. In order to explain this, he considers with the prevalence of the 'save + pronoun' construction in Chaucer's work and asserts that such scribal variation stems from the orthographic similarity between þ and y. Farrell considers the example from the Hengwt Manuscript where Adam Pinkhurst, initially having written 'save oonly thee', has added a gloss at the end of the line which reads 'ver ye'. According to Farrell, this gloss may demonstrate Pinkhurst's initial misreading then correction of the line and thus serves to remind us that Pinkhurst, as a professional scribe and contemporary of Chaucer, had a level of insight which allowed him to understand and edit Chaucer's works more effectively than modern editors. The subject of scribal annotations is also taken up by Katherine Zieman in 'Escaping the Whirling Wicker: Ricardian Poetics and Narrative Voice in the *Canterbury Tales'* (*Answerable Style*, pp. 75-94). Here, Zieman studies Latin annotations in extant manuscripts of the *Canterbury Tales* in order to decode early readers' responses to the text. She takes as her focus the points of friction between the exegetic categories early readers attempt to impose on the text and the phenomena they are attempting to interpret through them. In particular, such moments of categorical slippage form around the construction of a personal voice in the text. However, far from attributing these obstacles to the inadequacy of early commentary and its schemata, Zieman observes that the same difficulties persist in contemporary critical discourse, as the same voice also remains beyond the reach of the paradigms of modern scholarship.

The subjects of narrative style and structure in the *Canterbury Tales* have also attracted some comment. Anna Narinsky, in '"The Road Not Taken": Virtual Narratives in the *Franklin's Tale*' (*Poetics Today* 34:i-ii[2013] 53-118), seeks to demonstrate the usefulness of applying theories of narrative poetics to medieval literature by engaging with modern narratology, particularly the idea of virtual narratives as encapsulated in the model of 'possible worlds', in her reading of the *Franklin's Tale*. Narinsky begins by commenting on the significance of the genre of Chaucer's *Franklin's Tale*, noting that it is an important example in the history of the *lai* as it marks the point where the genre became more concerned with psychological and internal narratives. In line with this emphasis on the psychological, Narinsky identifies several virtual or internal narratives in the poem: the possibility of Arveragus's shipwreck; Dorigen's possible suicide and unfaithfulness; the prospect of Aurelius's death and future poverty. She notes that although these narratives never enter the 'real' world of the tale, they are nonetheless all conceived in the minds of the characters and thus given narrative space. By noting that the tale blurs the boundaries between actual and possible narrative events, Narinsky asserts that Chaucer recognizes the usefulness of virtual narratives and deploys them in his poem in order to explore in detail the complex, ethical problems faced by his characters. Narrative composition is an issue which also informs Sachi Shimomura's discussion of the *Knight's Tale* in 'The Walking Dead in

Chaucer's *Knight's Tale*' (*ChauR* 48:i[2013] 1-37). Focusing principally on the theme of stasis in the narrative of the *Knight's Tale*, Shimomura notes that the fates of Palamon and Arcite are marked by inaction and loss and argues that, through this, Chaucer raises broader questions about knighthood and chivalric identity in the fourteenth century. In particular, by focusing on its narrative pace and recurrent emphasis on stasis, Shimomura argues that the *Knight's Tale* 'showcases the characteristically paradoxical connections between chivalry and history that emerged through fourteenth-century attempts to reconcile an idealized model with modern circumstances' (p. 9). Shimomura concentrates on three narrative strands (specifically, the imprisonment of Palamon and Arcite, Arcite's return to Athens, and the descriptions of the pagan temples), and observes that the tale's narrative not only emphasizes the slow passage of time, but also highlights the inaction of Palamon and Arcite who are rooted in moments of stasis due to their roles as knights and lovers.

David Salter's '"He is ane Haly Freir": *The Freiris of Berwik*, the *Summoner's Tale*, and the Tradition of Anti-Fraternal Satire' (*ScottishLitR* 5:ii[2013] 23-40) explores the tradition of anti-fraternal satire by comparing the fifteenth-century Scottish fabliau, *The Freiris of Berwik*, to Chaucer's *Summoner's Tale*. Salter offers an analysis of the mode of comedy deployed in the *Summoner's Tale* and demonstrates how it conforms to the tradition of anti-fraternal satire and the genre of fabliau. By comparing the type of comedy at work in the *Summoner's Tale* to that of *The Freiris of Berwik*, Salter demonstrates that the Scottish work is more complicated in its satire as the poem's hero is himself a friar. Also engaging with the subject of satire is Eric Weiskott's 'Chaucer the Forester: The *Friar's Tale*, Forest History, and Officialdom' (*ChauR* 47:iii[2013] 323-36). Weiskott begins by outlining the position of the royal forests in fourteenth-century England and also considers Chaucer's own position as a forester in North Petherton. Weiskott then moves on to examine the role of the devil-forester in the *Friar's Tale* and argues that foresters, as well as summoners, are the subject of satire in the poem. Recognizing that the figure of the corrupt forester had become a literary trope by the late fourteenth century, Weiskott argues that in the *Friar's Tale* Chaucer juxtaposes the summoner and devil-forester not only to generate irony, but also to highlight the problems of corrupt officialdom. The *Friar's Tale* is also explored by John Scattergood, in '*Goodfellas*, Sir John Clanvowe and Chaucer's *Friar's Tale*: "occasions of sin"' (*Chaucer's Poetry*, pp. 15-36). In his essay Scattergood examines the phrase 'good fellow' and considers its longstanding ironic and negative connotations, as exemplified in recent times by Martin Scorsese's film, *Goodfellas*. Scattergood asserts that the pejorative use of the term is found from the fourteenth century onwards and appears in the works of Chaucer, as well as in the prose treatise, *The two weys*, written by Chaucer's contemporary Sir John Clanvowe. Scattergood notes that in Clanvowe's treatise, 'good felawes' are presented as instruments of temptation that lure men into sin. Although he does not assert that Clanvowe's *The two weys* is a direct source for Chaucer's *Friar's Tale*, Scattergood does suggest that Chaucer was familiar with the treatise and that it may have informed the narrative of the *Friar's Tale*, especially its focus on the exploitation of good fellowship.

A major point of critical interest concerns the treatment of authority, words and language in the *Canterbury Tales*. Megan Murton's 'Chaucer's Ethical Poetic in the *Canterbury Tales*' (*Chaucer's Poetry*, pp. 48-60) examines Chaucer's concern with a writer's ethical responsibility by considering his use of two *sententiae*, one from Plato and the other from St Paul, both of which appear twice in the *Canterbury Tales*. Murton analyses the use of Plato's *sententia* in the *General Prologue* and the *Manciple's Tale* and considers how it is used for both serious and comic effect. She then turns to consider the use of St Paul in the *Retraction* and argues that Chaucer's deployment of the *sententia* in this context reveals his interest in the moral efficacy of poetry and reading. Murton asserts that through his deployment of *sententiae* Chaucer not only highlights the ethical value of poetry, but draws attention to the value of reading as an instructive and dynamic process which requires the reader to unpick the moral complexity that lies beneath a work. Also in the same volume is Brendan O'Connell's 'Chaucer's Counterfeit *Exempla*' (*Chaucer's Poetry*, pp. 134-45), which examines questions of authority by considering the place of forged or counterfeit documents in the *Man of Law's Tale* and the *Clerk's Tale*. Noting that forged documents often appear in those tales which are concerned with ethical and moral ideas, O'Connell argues that in both the *Man of Law's Tale* and the *Clerk's Tale* Chaucer includes forged or counterfeit documents in order to suggest that the task of deciphering between good and bad, or true and false, is not straightforward, but is rather invested with great ethical implications.

A number of studies focus particularly on the role of discourse and its relation to authority. Clíodhna Carney's 'How to say "I": the Clerk, the Wife and Petrarch' (*Chaucer's Poetry*, pp. 61-74) explores the relationship between the Clerk and the Wife of Bath in the *Canterbury Tales* by examining the close of the *Clerk's Tale* and the *Envoy*. Carney observes that the end of the *Clerk's Tale* follows Petrarch's version of the story very closely apart from the omission of the line, 'that our frailty may become known to us through well known, familiar signs' (p. 68). As the message embedded in Petrarch's words resembles the Wife's argument regarding mankind's shared human frailty, Carney suggests that the Clerk's omission of this line serves as a clever negation of the Wife and her opinions. Carney furthers this argument by noting that the Clerk offers his own conclusion to his tale in the *Envoy*, which serves once more to deflect the Wife's earlier challenge to clerks. Carney observes that by adopting the lyric form in the *Envoy*, the Clerk's speech moves away from authority towards subjectivity and the personal. In so doing, the Clerk seeks to appropriate the Wife's personal style in a final attempt to outdo her. The language of the Wife of Bath forms the subject of Richard McCormick Houser's argument in 'Alisoun Takes Exception: Medieval Legal Pleading and the Wife of Bath' (*ChauR* 48:i[2013] 66-90). Focusing particularly on the *Wife of Bath's Prologue*, McCormick Houser considers the Wife's language in relation to medieval law, particularly the language of legal pleading, in order to propose that 'the Wife of Bath employs the courtroom pleading techniques of *excepcion* and *confession and avoidance* to challenge the misogynist teachings of clerical authority' (p. 68). McCormick Houser examines in detail the Wife's interrogation of scriptural exegesis in the prologue and argues that Chaucer highlights the potentially subjective nature of scriptural glosses in order to question whether they truly represent the word of God. Houser also asserts that through the Wife's detailed accounts of her often turbulent marriages, Chaucer offers a critique of the role of the Church by subtly linking the theme of scriptural abuse to social unrest and disharmony. The power of discourse and voice is also examined by Robyn Malo in her discussion of the *Pardoner's Prologue and Tale* in Chapter Four of her *Relics and Writing in Late-Medieval England*. Malo focuses on the subject of 'relic discourse' and argues that Chaucer presents the Pardoner as a 'parodic relic custodian' (p. 127). Malo asserts that although the Pardoner demonstrates the deceptive persuasiveness of relic discourse by carefully portraying his everyday objects as prized relics, the limits and constructed nature of this language are ultimately exposed at the end of the prologue where the Pardoner's attempts to sell his relics to his fellow pilgrims are greeted with laughter. Malo argues that the deceptive power of relic discourse is further explored in the *Pardoner's Tale*, as not only can the journey of the three rioters be read as a parody of a pilgrimage, but the gold which marks their destination can be read as a 'literalized metaphor for saints' relics' (p. 140). As a result of this comparison, Malo suggests that the rioters' responses to the treasure highlights the dangers posed by elaborate reliquaries, which could be valued more for their riches and beauty, than for their saint.

The relationship between writing and voice is also a central preoccupation in a festschrift for Alan T. Gaylord, who is himself one of the most energetic advocates of vocalising Middle English verse. Edited by Susan Yager and Elise E. Morse-Gagné, *Interpretation and Performance: Essays for Alan Gaylord* brings together fourteen essays on various aspects of performativity, arranged under four headings. Among the pieces dealing directly with the *Canterbury Tales* is Ann W. Astell's 'The Prioress's Prologue to Her Passionate Tale: Psalm 8:2, Matthew 21:16, and Jesus's Prophecy of Singing Stones' . Here Astell pursues a series of links between the *Prioress' Tale* and the gospels. She observes that the *Tale* evokes several New Testament verses which align children with the disciples, and set both against the established Law of Judaism and its adult authorities. On the other hand, Betsy Bowden (‘What Spooks Arcite’s Steed? According to Boccaccio, Chaucer, Dryden, and Shakespeare’) is more interested in echoes of Chaucer in other texts than the echoes he implants in his own work. She compares Chaucer’s account of Arcite’s rashness during his moment of triumph with other treatments of the same moment, in order to determine exactly what underpins his actions at this point. Continuing the volume’s interest in voice, Susan Yager’s ‘Sounding Out the Host’ considers the unique speech patterns Chaucer gives Harry Bailly in order to mark him as an author-surrogate in the text, while Paul R. Thomas’ ‘Transcribing and Analyzing the “Lerned” and “Lewed” Music of Chaucer’s Chickens’ examines the animal utterances of the *Nun’s Priest’s Tale* in terms of their modulation between plain English and aureate Latin. Similarly, Alan Baragona’s ‘The Long and Short of It: Teaching Chaucer’s Verbal Music’ uses Chaucer’s employment of terminal –e to determine the mechanics of his prosody, finding that Chaucer carefully manipulates stress patterns in order to increase the transparency, even naturalism of his verse, something especially clear in the *General Prologue*. Introducing the fourth section, with its emphasis on rhetorical construction, Laura Hodges’ ‘Costume Comedy: Sir Thopas’s “Courtly Dress”’ looks at the fabrics in which Thopas is clothed, tracing the curious patterns of sound at work in these materials. Finally, William A. Quinn (‘Chaucer’s Fancy Squire’) investigates the various modes of textual and verbal performativity embedded in the *Squire’s Tale*, while Brian S. Lee rounds out the collection with a lively and imaginative ‘Continuation of the Cokes Tales’.

Particular attention has been directed towards a consideration of the role of rhetoric and authority in the *Prioress’s Prologue and Tale*. Jessica Fenn, in ‘Apostrophe, Devotion, and Anti-Semitism: Rhetorical Community in the *Prioress’s Prologue and Tale*’ (*SP* 110:ii[2013] 432-58), explores the role of apostrophe (an address to an absent person or other) in the *Prioress’s Prologue and Tale* and argues that the two works are self-consciously presented as oral performances or speech. Observing that the *Prioress’s Prologue and Tale* contain more apostrophes than any other work in the *Canterbury Tales*, Fenn notes that the apostrophes offered forth by the Prioress typically engage with issues of anti-Semitism or Christian devotion, a thematic pairing that is often found in Christian prayer. By drawing attention to this, Fenn argues that these recurring apostrophes become shared sayings and beliefs that join together the Prioress, the ‘litel clergeon’ of her tale, and the reader as part of a single, Christian community. Moreover, by emphasizing the prevalence of these shared sayings among the lay as well as religious, the tale draws attention to the sinister consequences that may arise due to the power of shared rhetoric and rhetorical communities. Frances McCormack’s ‘“By mouth of innocentz”: Rhetoric and Relic in the *Prioress’s Tale*’ (*Chaucer’s Poetry*, pp. 107-20) also examines rhetoric in the *Prioress’s Tale* by focusing on the issues of gender, speech, and preaching. McCormack notes that throughout the prologue and tale, the Prioress is at pains to avoid those techniques usually deployed by preachers to invest a work with authority; for instance, the Prioress does not draw on any written sources, she emphasizes the bodily rather than the spiritual, and she even professes her own lack of knowledge. However, as the Prioress’s words are spoken in a public context and received by her fellow pilgrims, we are encouraged to question the message and reception of her tale. In particular, McCormack argues that Chaucer draws attention to the dangers inherent in the Prioress’s approach to learning and devotion, as throughout her tale she risks leading her audience into error by promoting the virtue of unquestioning devotion, self-infantalization, and inexpressibility of speech. Niamh Pattwell, in ‘Patterns of Disruption in the *Prioress’s Tale*’ (*Chaucer’s Poetry*, pp. 37-47), also considers some of the potential problems at work in the *Prioress’s Tale*. Through an examination of a number of moments of ‘disruption’ in the poem (such as the rejection of learning by the ‘litel clergeon’, and the emphasis on his bodily suffering rather than spiritual resurrection), Pattwell argues that the reader is constantly reminded of the Prioress’s role as storyteller. Pattwell asserts that the tale reveals that the Prioress’s understanding is limited and that the tale she offers is not only flawed, but demonstrates that the Prioress's 'vision of life is blinded by the simple stories of good and evil she espouses' (p. 47).

Lastly, the subject of song in the *Prioress's Tale* is explored by Andrew Albin in 'The *Prioress's Tale*: Sonorous and Silent' (*ChauR* 48:i[2013] 91-112). By arguing that the tale's narrative is structured around a number of 'scenes of hearing' (p. 93) which centre on the singing of the *Alma redemptoris mater*, Albin explores the way in which the poem engages with scenes of sound, voice, and audition, using song as a vehicle to construct meaning. Albin notes that the tale not only emphasizes the value of the hymn itself, but also highlights the aural power of music and the effect this may have on the individuals who hear it. Albin engages with the Boethian theory of *musica humana* in his discussion of the clergeon's fascination with the hymn and later goes on to consider the *greyne* which is placed on the boy's tongue as a symbol of this. The relationship between music and space is also examined, particularly with regards to the boy's tragic fate in the Jewish ghetto which exemplifies the tensions between the Christian and Jewish in the tale. Albin concludes his discussion with a consideration of the pilgrims' silent response to the *Prioress's Tale* at the opening of the *Sir Thopas Prologue*. Albin argues that, while such a response may reflect the abject horror of the pilgrims, it also serves as another scene of hearing and draws attention once more to the power of sound and speech.

3. Troilus & Criseyde

As befits its choice of honoree, *Troilus* is a recurrent concern in Charlotte Brewer and B.A. Windeatt's *Traditions and Innovations in the Study of Medieval English Literature: the Influence of Derek Brewer*. First to draw on Brewer's discussion of the poem is A.C. Spearing's 'Time in *Troilus and Criseyde*' (pp. 60-72). Spearing evokes Brewer's hostility to readings that would impose a neoclassical unity on to the text, especially by appeal to a single narrating persona. He pushes this logic in the direction of another of Brewer's key concerns, the conception of time, detecting in the poem a simultaneous 'longing to defer the poem's inevitable end' and a recognition of the 'hopelessness of the attempt to resist time' (p. 71). Mary Carruthers' contribution, 'Virtue, Intention and the Mind's Eye in *Troilus and Criseyde*' (pp. 73-87) also proceeds by opposing critical orthodoxy. Her target is the common interpretation of Troilus' behaviour in 1.365-79, as he wails on his bed after glimpsing Criseyde, which would regard him as 'a contemptible wimp, a self-centred, idle young blade' (p. 74). On the contrary, Carruthers sees his actions and the vocabulary in which they are cast as closely shackled to medieval psychology and the operations of reason. Her reading thus brings to light the deeper rationality at work in his conduct. A different starting-point appears in Jill Mann's 'Falling in Love in the Middle Ages' (pp. 88-110), which opens with the question 'was falling in love in the Middle Ages different from falling in love today?' At the core of her response is a comparison between *Troilus*' first book and Marie de France's 'Guigemar', two texts which share common patterns of imagery and characterise their central figure in similar ways. What comes to light is a clear sense of why love should play such a central part in Chaucer's Boethian concerns, as it 'uniquely fuses...as felt experience' the themes of destiny and free will (p. 107). Troilus gives way to Criseyde in the next essay, Jacqueline Tasioulas' 'The Idea of Feminine Beauty in *Troilus and Criseyde*, or Criseyde's Eyebrow' (pp. 111-27). Tasioulas notes Chaucer's comparative restraint in his description of Criseyde's beauty, in direct contrast to Boccaccio's more hyperbolic presentation. Such departures lead her into the complexities of lovesickness and melancholia, and their manifold functions and repercussions in Chaucer's text. The final connection with *Troilus* in this lively collection is provided by R.F. Yeager's 'Gowerian Laughter' (pp. 144-54). Yeager considers the presentation of laughter in the work of Gower, concluding that it is invariably treated as 'a thoughtfully qualified thing' rather than 'uncontainable expression of amusement' (pp. 146, 150). Although there are thus key differences between Chaucer and Gower's conception of laughter, it is the transcendent, posthumous laughter of Troilus at the end of the poem that signals a clear overlap in attitude between the two poets, coming as it does like 'an emanation from a distant planet' (p. 152).

As its title indicates, William A. Quinn's *Olde Clerkis Speche: Chaucer's Troilus and Criseyde and the Implications of Authorial Recital* takes up a concept that once seemed commonsensical in scholarship, but has slipped increasingly out of view in recent decades: the assumption that Chaucer's works were initially designed to be read aloud by the poet before an audience, rather than circulate amongst a small coterie of bureaucratic readers. Acknowledging that the text of *Troilus* as we now have it is at some remove from any putative performance, a distance only extended by modern textual editing, Quinn begins with an assessment of larger questions raised by the orality of the text, from the potential courtliness of the text's audience, to the privileging of manuscript variants, to the points of separation between verbal and silent reading. In the chapters that follow, Quinn teases out these questions in practical terms, producing a sustained close reading of *Troilus*, systematically sketching out the modulations in tone and voice that might point to its performative foundation; his interpretation thus burrows further down than the 'best texts' constructed by modern editorial practice, attempting to reconstitute not only an initial version of the text 'but the echoes of all its previous stagings, including Chaucer's intentions as a reader, translator, redactor, reciter and reviser' (p. 6). These meanings are chased beyond the conclusion of the text itself, as Quinn wraps up his provocative work by treating the extant manuscripts as performances in their own right, modifying without obliterating the original moment of creation: indeed, he concludes with an appeal that scholars do not 'lose all confidence in written words as a means of listening to their maker's voice' (p. 200).

In 'Two Troy Books: The Political Classicism of Walsingham's *Ditis ditatus* and Chaucer's *Troilus and Criseyde*' (*SAC* 35[2013] 137-77), Sylvia Federico considers a neglected fourteenth-century treatment of Troy, the prose outline included in Thomas Walsingham's *Prohemia poetarum* (1380-94). In its summary of the Troy myth, with its artful digressions and amplifications, Walsingham's overview often approaches Chaucer's own text in its complexity and its readiness to turn classical narrative to the ends of contemporary political comment. While Federico stresses that neither can be thought a direct source for the other, Walsingham clearly inhabited the same cultural world as Chaucer, not only in terms of their common associates, but also in terms of their immersion in the literary and political currents of the fourteenth century. She teases out several suggestive overlaps between the two texts, which permit elements of Chaucer's text to be seen in a new light. She notes, for instance, Walsingham's emphasis on the religious alterity of the classical past, a feature he sharpens rather than suppresses, and his tendency to signal the lust and dissension underpinning the behaviour of the Trojans; more vital still is his engagement via Troy with the scandals of the Ricardian court, so mordantly laid bare in his own historiography. A direct source of Chaucer's Troy rather than a parallel account is considered in Stefania D'Agata D'Ottavi, 'Chaucer's Multilevel Translation of *Filostrato* in *Troilus and Criseyde*' (*Eighteenth-Century Studies* 46:4[2013] 111-26). Building on the work of David Wallace and Barry Windeatt, D'Ottavi carries out a careful, line-by-line comparison of the two texts. This not only flags up how closely Chaucer follows Boccaccio in certain passages but pinpoints where he departs from his source: these alterations in turn often steer the text towards broader philosophical and psychological concerns than are present in the *Filocolo*.

Questions of genre and narrative also inform Lee Patterson's '*Troilus and Criseyde:* Genre and Source' (*Answerable Style*, pp.244-62). Patterson relocates the guiding philosophy of *Troilus* in Dante rather than Boethius, a move which allows him to reassess the generic framework of the text. He suggests that the text cannot be seen as a tragedy in any modern sense, as it conforms more readily to the trajectories of the epic; this in turn moves questions of origins and causes into a central place within its narrative. As Patterson goes on to stress, the debt to Dante also accounts for Chaucer's interest in the social throughout the *Troilus*: he shows a marked willingness to attribute human action to distinctly human motivations, rather than setting such behaviours within an impersonal cosmological machinery, as in the *Knight's Tale*. Along similar lines, Winthrop Wetherbee's '*Grace* and *Place* in *Troilus and Criseyde*' (*Interpretation and Performance*) detects a string of Dantean resonances in the third book of the Troilus: these, he asserts, help to lend the first encounter between the two lovers an implicitly spiritual lustre. Dante also provides a vital counterpoint for Jill Mann's 'In Defence of Francesca: Human and Divine Love in Dante and Chaucer' (*Strumenti Critici* 28:1[2013] 3-26). Mann begins by reading the Francesca and Paolo sequence of *Inferno* V against Dante's encounter with Beatrice in *Purgatorio* XXXII, and finds a range of lexical parallels uniting the two passages. She goes on to suggest that these similarities express a fundamental kinship between human and divine love, treating them as readily compatible with one another. Turning to *Troilus*, she sees Chaucer responding to the same connection, as he leads Troilus to see the same linkage at work through his own experiences.

Troy the location rather than Troy the literary tradition features in Charles Russell Stone's 'And Sodeynly He Wax Therwith Astoned: Virgilian Emotion And Images Of Troy In Chaucer's *Troilus*' (*RES* 64[2013] 574-593). Acknowledging that specific reference to the city is at best intermittent, Stone argues that the interactions between the lovers within Troy are not derived from Boccaccio or Ovid but modelled on Virgil's treatment of Aeneas and Dido. He finds Virgilian references concentrated in two particular clusters: the festival at the Palladium at the beginning the poem, and Troilus' meditations on Troy's downfall at its conclusion, which recall Virgil's reflections on Carthage. These echoes also bring into focus a playful slippage of gender at work in the poem, as this framework of allusion allows Chaucer to connect Troilus with both Aeneas and Dido at the same time. A further treatment of the landscapes of *Troilus* is given by Steven Justice in 'Chaucer's History-Effect' (*Answerable Style*, pp.169-95). Unlike Stone, Justice looks to Dante to interpret Chaucer's management of space, seeing the precise geography of his Italian forebear as a vital counterpoint in understanding Chaucer's presentation of place. A feature of particular importance here is the 'tactical unspecificity' Chaucer often deploys when dealing with locations, triggering a further chain of uncertainties that problematise psychology, narrative and history in turn.

4. Other works

In *Dreams, Medicine, and Literary Practice: Exploring the Western Literary Tradition through Chaucer*, Tanya S. Lenz examines Chaucer's interest in dreams and the act of dreaming through a consideration of the complex interplay between medicine, dreams, and literary practice. Focusing predominantly on the dream vision poems (but also considering *Troilus and Criseyde* and the *Nun's Priest's Tale*), this full-length study demonstrates that Chaucer's treatment of dreams is informed by the theories of such classical and Arabic medical authorities as Apollo, Asclepius, Hippocrates, and Galen. By drawing attention to these links, Lenz's study is particularly concerned to highlight that throughout Chaucer's poetry 'literary practice and dreams maintain the potential to bring about both beneficial and detrimental effects' (p. 1). In her discussion of the *Book of the Duchess*, Lenz draws on the Arabic scientific theories of Asclepius in order to read the narrator's dream as a vehicle for good and healing. Lenz furthers this idea by placing her reading of the *Book of the Duchess* within the wider context of the fourteenth century, viewing the poem specifically as an indirect response to, and means of coping with, the effects of the Black Death (p. 24). Lenz also asserts that the Prologue to the *Legend of Good Women* should be regarded as a force for healing, arguing that its emphasis on literary practice and invention results in cohesion and restoration across the work as a whole. The psychological, rather than the prophetic, import of dreams is central to Lenz's discussion of the *House of Fame* and the *Parliament of Fowls*. In her consideration of the *House of Fame*, Lenz notes that Chaucer directs more attention to both the positive and negative effects of dreams, and argues that this should be read in parallel to the poem's emphasis on literature and fame as vehicles for both good and ill (p. 66). *The Parliament of Fowls* is also approached through an examination of the relationship between dreams and literary practice; however, here, Lenz considers the poem's framing narrative in light of the Ancient Greek belief in the use of dreams for medical purposes (p. 85). As a whole, by drawing attention to the presence of classical and Arabic medical theories across a number of Chaucer's works, Lenz's study asserts that Chaucer is concerned to demonstrate that ‘dreams and literary practice have the potential to establish and maintain individual and social well-being’ (p. 185).

A number of other studies have commented in detail on the dream vision poems. Adin Esther Lears, in ‘Something from Nothing: Melancholy, Gossip, and Chaucer’s Poetics of Idling in the *Book of the Duchess*’ (*ChauR* 48:ii[2013] 205-221), explores the theme of idleness in the *Book of the Duchess*. Although she notes that the poem’s depiction of the narrator’s melancholic idleness has been regarded as a passive, and thus a feminine or queer, presence, Lears suggests that the theme of ‘idling’ or ‘being idle’ should rather be viewed as an active force which brings together the dreamer and the Black Knight. She elucidates this point by discussing the confessional nature of the dialogue between the narrator and the Black Knight and by also reflecting on how their exchange can be viewed as ‘gossip’. The *Book of the Duchess* is also briefly commented on by Ryan R. Judkins in his discussion of the history and depiction of hunting, ‘The Game of the Courtly Hunt: Chasing and Breaking Deer in Late Medieval English Literature’ (*JEGP* 112:i[2013] 70-92). Judkin asserts that the poem’s equation of the Black Knight’s grief with the hunt of Octavian not only serves to suggest that the hunt is ‘implicitly unsuccessful’ but, as a result of this, that the Black Knight’s sorrow is excessive in comparison to the ‘social catastrophe’ of the failed hunt (p. 84).

Steele Nowlin’s ‘The *Legend of Good Women* and the Affect of Invention’ (*Exemplaria* 25:i[2013] 16-35) considers how invention serves as an affective force in both the Prologue and legends. By studying the Prologue’s emphasis on the act of poetic invention, Nowlin seeks to unite the two parts of the poem by asserting that the legends should be viewed as the moment where this ‘affect and invention are transformed into emotion and poetry’ (p. 17). The relationship between the Prologue and the legends is also considered by Marilynn R. Desmond in ‘The *Translatio* of Memory and Desire in *The Legend of Good Women*: Chaucer and the Vernacular *Heroides*’ (*SAC* 35[2013] 179-207). Desmond notes that although the Prologue to the *Legend of Good Women* is shaped by the academic context inhabited by Latin versions of Ovid’s *Heroides*, the legends are more directly informed by the vernacular, French tradition. The French versions of the *Heroides* were presented to readers as authentic, historical documents due to their placement in the Troy section of the *Histoire ancienne*. As a consequence of this, Desmond argues that the French versions serve as an important link between the *Legend* and Chaucer’s *Troilus and Criseyde*, which is also informed by the *Heroides* through its emphasis on love, desire and the epistolary. *The Legend of Good Women* is also discussed in two chapters of Lynn Arner’s *Chaucer, Gower, and the Vernacular Rising: Poetry and the Problem of the Populace after 1381*, where it is treated as a muted response to the Peasant’s Revolt on the one hand, and Gower’s own reaction to the Revolt on the other. Arner begins by studying the increased literacy of the artisanal and mercantile classes in fourteenth-century London, and the circulation of books among this emergent, problematic class. She sees Gower and Chaucer as attempting to address and educate this new readership, while systematically barring them from membership of the ruling elite. In the *Legend*, the figure of Cupid, representing a reader with faulty schooling or understanding, serves this end by carefully prescribing the potential range of interpretations the poem can provoke. Arner also finds a similar process at work in the poem’s aesthetics, with its marked interest in using vernacular discourse for self-display rather than political commentary.

Dean Swinford’s ‘Stellification and Poetic Ascent in the *House of Fame*’ (*MP* 111:i[2013] 1-22) examines the meaning and significance of lines 584-92 in the poem, which recount Geffrey’s fears as he is transported into the air by the eagle at the beginning of Book II. By focusing particularly on the use of the word ‘stellyfye’ on line 586 of the poem, in conjunction with the subsequent reference to ‘Ganymede’, Swinford argues that the lines evoke the ideas of Neoplatonic ascent and ‘homosexual domination’ in order to draw attention to the poem’s own concerns about literary fame and authority (p. 15). The issue of authority is also touched upon by Charlotte Steenbrugge's essay 'Time and Authority in Chaucer's *Parliament of Fowls* (*Chaucer's Poetry*, pp. 121-33). Steenbrugge argues that the seemingly contradictory references to time in the *Parliament of Fowls* are intentional and have meaning, concluding that they not only encourage the reader to question the narrator's authority, but heighten the poem's sense of ambiguity and open-endedness.

Finally, N.R. Havely's edition of *The House of Fame* (1st ed. 1994) has been revised and fully updated; a second edition of Helen Phillips and N.R. Havely's *Chaucer's Dream Poetry* (1st ed. 1998) has also been published.

5. Reception and Reputation

Work on Chaucer's reception begins with the first generation of his readers. Thus Simon Horobin's 'Compiling the *Canterbury Tales* in Fifteenth-Century Manuscripts' (*ChauR* 47.4[2013] 372-89) serves as an articulate reminder of the importance of early scribes, and their role in mediating all subsequent contact with Chaucer. In the essay, Horobin considers one of the areas in which scribal influence is most conspicuous, the links between the *Tales*. He argues that ostensible points of revision in the surviving texts might show how scribes responded to common problems in their exemplars, rather than emanating from Chaucer himself. He demonstrates this point by examining how several fifteenth-century copies negotiated the Merchant-Squire and Squire-Franklin links, finding that the variable treatment these sections receive indicates that the *Tales* probably circulated in discrete units: the evidence suggests that scribes were left to assemble a continuous text from their exemplars, often with scant guidance as to their proper order. Horobin ends with a warning against treating copyists merely as mindless transmitters of Chaucer, noting how carefully and considerately they worked with the materials at their disposal; however, he also adds that their decisions were motivated more by a need for consistency than 'a sense of responsibility towards the text itself' (p. 387). This last point is amply underscored by Jacob Thaisen, who examines 'Gamelyn's Place among the Early Exemplars for Chaucer's *Canterbury Tales*' (*Neophilologus* 97:2[2013] 395-415). After showing that medieval scribes tended to reproduce patterns of spelling from their exemplars rather than imposing their own conventions on to texts, Thaisen studies nine early manuscripts of the *Tales* in order to establish the likely place of *Gamelyn* in their development. He concludes that *Gamelyn* is almost certainly not Chaucer's own work, arguing that its inclusion probably arises from collaboration between two very early copyists, as all versions of the text can be traced back to two principal hands. A different kind of fifteenth-century intervention is considered by Maura Nolan's 'Performing Lydgate's Broken-Backed Meter' (*Interpretation and Performance*). Nolan examines Lydgate's reprisal of Harry Bailly in the Prologue of the *Siege of Thebes*, especially in light of the meter he employs. Arguing that Lydgate's signature meter is not the product of slipshod versification but a deliberate strategy, Nolan studies how Bailly is reconstructed here into a pointedly literary and artificial speaker, akin to the figures in Lydgate's own mummings. Along similar lines, Ben Parsons considers the fifteenth-century career of another of Chaucer's pilgrims in 'The Pardoner's Two Bodies: Reading Beyond Sexuality in the *Prologue* of the *Tale of Beryn*' (Tatjana Silec and Leo Carruthers, eds., *Voix (et voies) du désordre au Moyen Âge*, pp.81-108). Parsons argues that the violence meted out to the Pardoner by the *Beryn*-poet serves to shore up the religious and corporeal boundaries he compromises throughout the *Canterbury Tales*.

The early modern Chaucer receives coverage from several quarters, where his importance as a vehicle for carrying medieval cultural forms into the modern period is frequently apparent. He is, for instance, evoked as a symbolic figurehead for the collection *Renaissance Retrospections: Tudor Views of the Middle Ages*. In Sarah A. Kelen's introductory essay 'The Body and the Book in Early Modern Readings of the Medieval English Past' (pp. 1-15), Chaucer's treatment of Petrarch is made to stand as a model for adaptation in general, as Kelen draws parallels between his activities and the various acts of rewriting that are studied throughout the volume. Along the same lines, Howell Chickering's

‘Chaucer’s Riding Rhyme’ (*Interpretation and Performance*) assesses Chaucer’s place in the development of English prosody. Chickering assesses Tudor responses to Chaucer’s decasyllabics, and identifies the ways in which these remarks pave the way for the growth of iambic pentameter; he also examines what has been lost through the transition from Chaucer’s supple and variable syllabics to a more formal and artificial meter. Chaucer’s nodal status between medieval and modern is also the driving concern of Holly Crocker’s ‘“As False as Cressid”: Virtue Trouble from Chaucer to Shakespeare’ (*Journal of Medieval and Early Modern Studies* 43:2[2013] 303-34). This essay locates Shakespeare’s Cressida in a deep-rooted tradition, one that uses the figure to bring into focus the difficulties and contingencies of making feminine virtue manifest. These ideas receive a powerful, even foundational formulation in Chaucer’s text, as the disordered universe Criseyde is made to inhabit raises profound questions about her ability to determine correct behaviour, let alone act upon its demands. This line of thought is further pursued by Lydgate, Henryson, and finally Shakespeare, who shares Chaucer’s focus on the wider conditions in which female virtue must be performed.

Chaucer’s relationship with Shakespeare is further examined in Peter Brown’s ‘Chaucer and Shakespeare: the Merchant’s Tale Connection’ (*ChauR* 48.2[2013] 222-37). Brown considers an aspect of Chaucer’s early modern reception that has periodically exercised scholars, the potential relationship between *A Midsummer Night’s Dream* and the *Merchant’s Tale*. He begins by tracing out two related lineages: the first, the development of this question, with its mixture of advocacy and dismissal, through the work of Tyrwhitt, Ballmann, Bullough, and others; the second, the reductive treatment of the *Tale* by Lydgate, Spenser and ‘O.B.’, and the indifference this apparently generated among Jacobean dramatists. Stepping into this debate, Brown finds more of an ‘affinity’ than ‘a necessary connection’ between the two works. This kinship registers in their common approaches to love, festivity and the fairy-world, especially as ways of resisting the restrictions of age, social status and gender. Along similar lines, Lawrence Warner traces the history of another early modern notion, one which stands in direct but fruitful contrast to current critical thinking (‘The Vision of Piers Plowman, Said to be Wrote by Chaucer: Leland’s Petri Aratoris Fabula and Its Descendants Revisited’, *ChauR* 48.1[2013] 113-28). Whereas, as Warner emphasises, contemporary criticism tends to see Chaucer and Langland not merely as different writers but as representatives of two antagonistic traditions, a number of earlier readers were happy to conflate them. From the sixteenth to the eighteenth centuries, several annotators and commentators cheerfully attributed *Piers Plowman* to Chaucer, including John Leland, Stephan Batman, Elizabeth Johnson, and Humfrey Wanley. As the sources Warner studies make clear, these statements not only signal a greater convergence between the two poets than current interpretive frameworks allow, but also show that Chaucer is a ghost-presence in the later construction of Langland as author, requiring careful extrication from *Piers*.

One of the most under-appreciated and overlooked arenas in which Chaucer’s influence has been felt is given extensive consideration in Ebbe Klitgård’s *Chaucer in Denmark: a Study of the Translation and Reception History 1782-2012*. Taking as its starting-point Wessel’s 1782 stage version of the *Wife of Bath’s Tale*, the study locates the sporadic appearances of this ‘rare guest’ in Danish-language literature. At least before the 1940s, Klitgård finds neglect, confusion and misapprehension to be the general rule amongst Danish writers and scholars. While most encounters tend to be mediated through Pope, Dryden or Voltaire, even direct engagements are often obliged to alter their material in multiple ways, such as Bruun’s secularised *Wife of Bath* or Møller’s partial *Summoner’s Tale*. Others such as Westergard, who made a conscious attempt to ‘introduce‘ Chaucer to the Danish reading public in 1853, or Bierfreund, whose 1891 thesis examined the *Canterbury Tales* in detail, brought further levels of misreading with their responses. Chaucer however starts to make serious headway into Danish awareness during the twentieth century, as the early efforts of Jespersen and Brusendorff are followed by the translations of Bergsøe, Thorbjørnsen, Boise, and Johansen in the 1940s and 50s, with their varying levels of accuracy and commitment to popularisation. As Klitgård stresses throughout, the fluctuating consciousness of Chaucer in Denmark goes hand-in-hand with larger attitudes towards Anglophone literature and its position relative to nationalist currents in Denmark. Chaucer's legacy beyond Anglophone culture also receives treatment in Stephanie Downes' 'Chaucer and his French Readers: Eighteenth-Century Copies in the Bibliotheque Nationale De France' (*N&Q* 60.4[2013] 572-74). Downes examines six copies of the Speght, Urry and Tyrwhitt editions of Chaucer held by the Bibliothèque Nationale de France for evidence of their French readership during the Enlightenment. She finds evidence not only in bookplates and written notes but in the extracts from Dart's *Life* of Chaucer bound into one copy: these reveal particular interest in Chaucer's putative debt to French literature and language. Her brief essay closes with a reminder that 'despite centuries of being hailed as the Father of English poetry, Chaucer has never just been a poet of the English' (p. 574).

Richard Pearson examines William Morris' manifold engagements with Chaucer in 'William Morris Interrupted Interrupting Chaucer' (*Chaucer's Poetry*, pp.158-84). From his epic poem *The Earthly Paradise* to the revisionist novel *A Dream of John Ball*, up to the elaborate borders and woodcuts of his Kelmscott *Chaucer*, Morris not only returned to Chaucer throughout his career, but embedded him firmly into his idiosyncratic, visionary Socialism. In particular, the Kelmscott edition uses Chaucer to articulate a powerful awareness of industrialisation as 'an interruption between the harmonious synthesis of the fourteenth and nineteenth centuries': as Pearson writes, Morris forces the reader to become aware of this disturbance by compelling them to hurdle the interruptions his own 'literary architecture' introduces into the medieval text (p. 158). Likewise, although its main line of inquiry begins after Chaucer's death with Lydgate's *Fall of Princes*, Guyda Armstrong's *The English Boccaccio: a History in Books* dedicates a thoughtful chapter to Chaucer's reception among the Pre-Raphaelites. In particular, she considers Rossetti's efforts to disentangle *Troilus* and the *Teseida* by computing the 'credit' and 'balance' owed by Chaucer to Boccaccio in rigorous arithmetic terms. What emerges most strikingly from this analysis is Rossetti's desire to champion and celebrate Chaucer even despite his 'magpie tendencies', which offer a direct and powerful challenge to his own demand for originality in poetry above all else.

Chaucer is taken into the twentieth century by Andrew Abbot, who considers the research tools of early Chaucer scholarship in 'Googles of the Past: Concordances and Scholarship' (*Social Science History* 37.4[2013] 427-55). The central question informing Abbott's study is whether the concordances produced in the early twentieth century led to an appreciable rise in criticism about their subjects. Chaucer is one of the twenty-two writers Abbot considers, as he asks whether Tatlock and Kennedy's concordance of 1927 gave rise to an upsurge in Chaucerian scholarship, using journal articles, theses and dissertations in order to measure any changes in patterns of criticism. He offers three hypotheses in order to account for any increase: the facilitation hypothesis, which assumes that the publication of the concordance provided a direct stimulus for scholarship; the by-product hypothesis, which sees the preparation of a concordance sparking a slew of articles in its wake; and the amateur hypothesis, which sees concordances as lay projects with little relevance to professional scholarship. Concluding that the evidence supports the last of these possibilities, Abbott ends with a coda on the keyword indexing currently being imposed on all corners of scholarship by the internet. He suggests that the greatest impact of these developments will be felt with the group he calls 'amateur experts', as it will shape the work of undergraduate and masters students most profoundly. The post-war period is represented by David Hadbawnik's 'Time Mechanics: The Modern Geoffrey Chaucer and the Medieval Jack Spicer' (*Postmedieval* 4:3[2013] 270-83). In this piece, a runner-up in the annual Michael Camille essay prize, Hadbawnik considers Spicer's pervasive interest in Chaucer, a preoccupation that registers especially clearly in his earliest, unpublished works. Hadbawnik suggests that Spicer was driven to reinterpret Chaucer by his concern for tradition and the sense that it must undergo continual linguistic renewal.

However, it is Chaucer's presence in the recent past that has drawn most attention. Foremost amongst these efforts is Kathleen Forni's *Chaucer's Afterlife: Adaptations in Recent Popular Culture*. Across the five chapters brought together here, Forni examines the cultural uses to which Chaucer's name has been put over the last two decades. She quickly identifies the peculiar tension at work in the disparate reworkings Chaucer has received, as he simultaneously comes to emblematise 'the cultural capital of canonical authorship and Western literary tradition' and 'an egalitarian ethos' that might destabilise such a tradition from within (p. 26). The specific ways in which Chaucer's 'iconic persona' fluctuates between these two possibilities is pursued in subsequent chapters. Forni notes, for instance, that Chaucer's frequent appearance as a detective in historical crime fiction places him in the service of the existing social order while granting him awareness of the inequities within its structures. Likewise, two adaptations of the *Canterbury Tales* by the BBC, one a garlanded prime-time production and the other a series of animated shorts, use the same mutability to address a range of social concerns, while postcolonial engagements by the poet Marilyn Nelson and the novelists Gloria Naylor and Karen King-Aribisala use the pilgrimage framework to address issues of gender, spirituality and identity. The final chapter considers the use of Chaucer's name to sell comestibles and other merchandise, ranging from Canterbury souvenirs to branded luggage, furniture, and semi-parodic T-shirt slogans. Aptly enough, Forni finds the pendulum swinging back towards Chaucer's cultural capital here: these different invocations of his name, whether sentimental, cynical or playful, use Chaucer less as an initiator of polyphony or contestation, and more as a cipher for high culture and solid traditionalism. Indeed, here he is often made to support a raft of meanings that Morris would recognise, becoming 'a free-floating signifier for quality craftsmanship, comforting domesticity, traditional design, reliability, and trustworthiness' (p. 126). As a companion-piece to this volume, Forni revisits Chaucer's popular reception from a more polemical angle in 'Teaching Chaucer and Popular Culture: A Prolegomena' (*ChauR* 48.2[2013] 190-204). Here Forni offers a defence of the pedagogic value of contemporary visions of Chaucer, and delineates a number of possible routes by which such material can be brought into the classroom. Her concern throughout is to avoid the pitfalls of elevating the academic Chaucer to a level of unassailable authenticity, or allowing his popular reputation to reduce him to a handful of received impressions. What is to be gained by admitting 'pop Chaucer' into the academy, she contests, is not only a fuller understanding of his place in the cultural economy, but also a sense of how the divisions and fractures within the *Canterbury Tales* themselves invite these varied appropriations.

One of Forni's chief areas of interest receives a second airing in Tison Pugh's 'Chaucer in Contemporary Mystery Novels: A Case Study in Genre Fiction, Low-Cultural Allusions, and the Pleasure of Derivative Forms' (*Journal of Popular Culture* 46.2[2013] 411-32). Looking at a range of texts by Paul Doherty and other writers that recast Chaucer and his pilgrims as medieval sleuths, Pugh links this important 'subset of Chaucerian popular culture' with a general interest in identifying authorship and investigation. Chaucer migrates from mystery fiction to another contemporary genre in T.S. Miller's 'Flying Chaucers, Insectile Ecclesiasts, and Pilgrims Through Space and Time: The Science Fiction Chaucer' (*ChauR* 48.2[2013] 129-65). Miller locates a surprising abundance of Chaucerian material in science fiction, not only in its speculative or fantastic derivations, which are compelled to draw on historical or medieval cultural forms, but in the centre-ground of 'hard' sci fi. In order to investigate these traces Miller assembles a formidable range of texts, organising them under four main headings: novels that transfer the pilgrimage motif to space- or time- travel, such as Dan Simmons' *Hyperion* or James Gunn's *Transcendental*; direct allusions to Chaucer, something especially prevalent in feminist science fiction; pastiches of Chaucer's English, juxtaposing fanciful archaism with futuristic and technical themes; and finally, the appearance of Chaucer in Latin American science fiction. Throughout these traces, the foundational status of Chaucer allows science fiction authors to meditate on the permeability of all narrative, on the ethics of cultural invasion, and on the marginal status of their chosen genre.

The range of media in which contemporary Chaucers appear is broadened still further by Malte Urban's 'Chaucer in the twenty-first century: some thoughts on digital afterlives' (*Chaucer's Poetry*, pp. 146-57). Looking to the more melioristic end of commentary on digitisation, which sees computerisation as a means of extending human life itself, Urban considers Chaucer's absorption into this matrix. Despite irresistible parallels between the author-less traces of manuscripts and these later posthuman records, such digital Chaucers as Brantley Bryant's blog persona and online reproductions of manuscripts prove to be less extensions of a 'real' Chaucer than simulacra of him. Each raises different but no less pressing questions, from the historical Chaucer's resistance to definition in such terms, to the presence of post-medieval annotations that trouble the distinction between original and copy. In a special issue of *Pedagogy*, Chaucer's contemporary presence moves to yet another medium, our own habits as instructors and course-designers. In their introduction, Nathaniel B. Smith and Gina Brandolino consider the problem of 'Teaching Medieval Literature Off the Grid' (*Pedagogy* 13.2[2013] 205-11). Chaucer serves as a point of focus for their discussion: as a canonical figure, who features even in survey courses that neglect the Middle Ages, Chaucer tends to represent the 'comfort zone of the canon' for instructors, rather than the overlooked texts that might emphasise the breadth and richness of medieval culture for students.