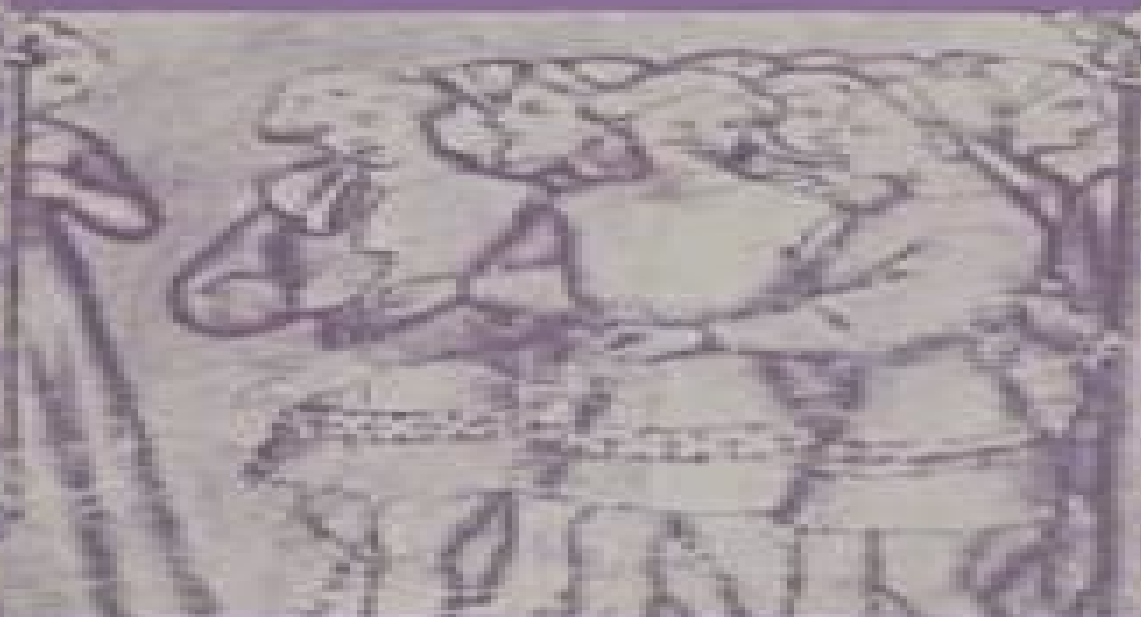


Refiguring
Chaucer
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Edited by Theresa M. Krier

Refiguring Chaucer In The Renaissance

Laurie Atkinson



Refiguring Chaucer In The Renaissance:

Refiguring Chaucer in the Renaissance Theresa M. Krier, 1998 This collection of essays surveys the diverse receptions and workings of Chaucer from the early sixteenth to the early seventeenth century It emphasizes the many kinds of influence that Chaucer and his poems exerted on British letters and culture during these years and assesses how Chaucer poet works and representations by others became a cultural category that changed in Tudor and early Jacobean England as the Reformation and increasing distance from Middle English made Chaucer representative of a lost medieval past

Rereading Chaucer and Spenser Rachel Stenner, Tamsin Badcoe, Gareth Griffith, 2019-05-10 Rereading Chaucer and Spenser Dan Geffrey with the New Poete offers dynamic new approaches to the relationship between the works of Geoffrey Chaucer and Edmund Spenser Contributors draw on current and emerging preoccupations in contemporary scholarship and offer new perspectives on poetic authority influence and intertextuality

The Poet and the Antiquaries Megan L. Cook, 2019-04-12 Between 1532 and 1602 the works of Geoffrey Chaucer were published in no less than six folio editions These were in fact the largest books of poetry produced in sixteenth century England and they significantly shaped the perceptions of Chaucer that would hold sway for centuries to come But it is the stories behind these editions that are the focus of Megan L Cook s interest in *The Poet and the Antiquaries* She explores how antiquarians historians lexicographers religious polemicists and other readers with a professional but not necessarily literary interest in the English past played an indispensable role in making Chaucer a figure of lasting literary and cultural importance After establishing the antiquarian involvement in the publication of the folio editions Cook offers a series of case studies that discuss Chaucer and his works in relation to specific sixteenth century discourses about the past She turns to early accounts of Chaucer s biography to show how important they were in constructing the poet as a figure whose life and works could be known understood and valued by later readers She considers the claims made about Chaucer s religious views especially the assertions that he was a proto Protestant and the effects they had on shaping his canon Looking at early modern views on Chaucerian language she illustrates how complicated the relations between past and present forms of English were thought to be Finally she demonstrates the ways in which antiquarian readers applied knowledge from other areas of scholarship to their reading of Middle English texts Linking Chaucer s exceptional standing in the poetic canon with his role as a symbol of linguistic and national identity *The Poet and the Antiquaries* demonstrates how and why Chaucer became not only the first English author to become a subject of historical inquiry but also a crucial figure for conceptualizing the medieval in early modern England

Twentieth-Century Chaucer Criticism Dr Kathy Cawsey, 2013-05-28 Shifting ideas about Geoffrey Chaucer s audience have produced radically different readings of Chaucer s work over the course of the past century Kathy Cawsey in her book on the changing relationship among Chaucer critics and theories of audience draws on Michel Foucault s concept of the author function to propose the idea of an audience function which shows the ways critics concepts of audience affect and

condition their criticism Focusing on six trend setting Chaucerian scholars Cawsey identifies the assumptions about Chaucer's audience underpinning each critic's work arguing these ideas best explain the diversity of interpretation in Chaucer criticism Further Cawsey suggests few studies of Chaucer's own understanding of audience have been done in part because Chaucer criticism has been conditioned by scholars' latent suppositions about Chaucer's own audience In making sense of the confusing and conflicting mass of modern Chaucer criticism Cawsey also provides insights into the development of twentieth century literary criticism and theory

Will & Love Darren Dyck, 2023-03-10 Will Love examines four of Shakespeare's love plays *Romeo and Juliet* *Troilus and Cressida* *Twelfth Night* and *Antony and Cleopatra* in light of the Augustinian psychology at the heart of the theological romance tradition This tradition which Shakespeare inherits from medieval theologian poets such as Boethius Dante Petrarch and Chaucer issues from the idea initially expressed by Augustine in his *Confessions* that love functions as volitional weight as a kind of magnetism or almost gravitational force that it moves the lover in mysterious ways yet without diminishing his or her agency Will Love highlights Shakespeare's conception of love in terms of motion and explores the metaphysical ethical psychological and dramatic implications of his doing so

Lost Property Jennifer Summit, 2000-07 The English literary canon is haunted by the figure of the lost woman writer In our own age she has been a powerful stimulus for the rediscovery of works written by women But as Jennifer Summit argues the lost woman writer also served as an evocative symbol during the very formation of an English literary tradition from the fourteenth through the sixteenth centuries *Lost Property* traces the representation of women writers from Margery Kempe and Christine de Pizan to Elizabeth I and Mary Queen of Scots exploring how the woman writer became a focal point for emerging theories of literature and authorship in English precisely because of her perceived alienation from tradition Through original archival research and readings of key literary texts Summit writes a new history of the woman writer that reflects the impact of such developments as the introduction of printing the Reformation and the rise of the English court as a literary center A major rethinking of the place of women writers in the histories of books authorship and canon formation *Lost Property* demonstrates that rather than being an unimaginable anomaly the idea of the woman writer played a key role in the invention of English literature

Ideas of Authorship in the English and Scottish Dream Vision Laurie Atkinson, 2024 An investigation of English and Scottish dream visions written on the cusp of the Renaissance teasing out distinctive ideas of authorship which informed their design The fifteenth and sixteenth centuries have long been acknowledged as a period of profound change in ideas of authorship in which a transition from a medieval to a modern paradigm took place In England and Scotland changing approaches to Chaucer have rightly been considered as a catalyst for the elevation of English as a literary language and the birth of an English literary history There is a tendency however when moving from Chaucer's self professed poetic followers of this time to the philological approach associated with William Caxton and the 1532 *Works* to pass over the literary careers of the English and Scots poets belonging to the intervening half century John Skelton William

Dunbar Stephen Hawes and Gavin Douglas This volume redresses that neglect Its close and comparative readings of these poets stimulating but critically neglected dream visions and related first person narratives reveal a spectrum of ideas of authorship four distinct engagements with tradition and opportunity united by their utilisation of a particular form It regards authorship as a topic of invention a discourse for appropriation which is available to but not inevitable in late medieval and early modern writing Overall it facilitates newly focussed study of an often obscured literary historical period one with a heightened interest in the authors of the past Chaucer Lydgate Petrarch Virgil but also an increasingly acute perception of the conditions of authorship in the present **Shakespeare Studies, volume 45** James R. Siemon, Diana E.

Henderson, 2017-12-31 Shakespeare Studies is an annual volume featuring the work of scholars critics and cultural historians from across the globe This issue includes a Forum on the drama of the 1580s from eleven contributors a Next Gen Plenary from four contributors three articles and reviews of sixteen books *Chaucer and Petrarch* William T. Rossiter, 2010 translative strategies Furthermore Chaucer's references to Petrarch in his prologue to the Clerk's Tale and in the Monk's Tale provide a means of gauging the intellectual relationship between two of the most important poets of the time Book Jacket *Chaucer and Fame* Isabel Davis, Catherine Nall, 2015 Fama or fame is a central concern of late medieval literature Where fame came from who deserved it whether it was desirable how it was acquired and kept were significant inquiries for a culture that relied extensively on personal credit and reputation An interest in fame was not new being inherited from the classical world but was renewed and rethought within the vernacular revolutions of the later Middle Ages The work of Geoffrey Chaucer shows a preoccupation with ideas on the subject of fama not only those received from the classical world but also those of his near contemporaries via an engagement with their texts he aimed to negotiate a place for his own work in the literary canon establishing fame as the subject site at which literary theory was contested and writerly reputation won Chaucer's place in these negotiations was readily recognized in his aftermath as later writers adopted and reworked postures which Chaucer had struck in their own bids for literary place This volume considers the debates on fama which were past present and future to Chaucer using his work as a centre point to investigate canon formation in European literature from the late Middle Ages and into the Early Modern period Isabel Davis is Senior Lecturer in Medieval Literature at Birkbeck University of London Catherine Nall is Senior Lecturer in Medieval Literature at Royal Holloway University of London Contributors Joanna Bellis Alcuin Blamires Julia Boffey Isabel Davis Stephanie Downes A S G Edwards Jamie C Fumo Andrew Galloway Nick Havely Thomas A Prendergast Mike Rodman Jones William T Rossiter Elizaveta Strakhov

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