



A Chaucer Gazetteer

Francis Peabody 1895-1979 Magoun

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Jacqueline De Weever,1996 First Published in 1996 Routledge is an imprint of Taylor Francis an informa company

Chaucer's Cultural Geography Kathryn L. Lynch,2013-10-15 This compilation of new essays and essays published over the past fifty years explores Chaucer s experiences with the cultural other especially Chaucer s relationship to Far Eastern Islamic and African sources While studies of Chaucer s orientalism have heretofore focused on the Squire s Tale Chaucer s Cultural Geography considers many different Chaucerian works in the context of sexual geographies and colonizing and postcolonizing discourses It comes at a time when critical methodology is being debated and a variety of approaches to Chacuer studies using modes of analyses normally reserved for later periods including Said s orientalism theories Dollimore s transgressive proximity and new French feminism Moreover the book fits well into the new emphasis in the Chaucer curriculum on globalism and multiculturalism [Chaucer's General Prologue to the Canterbury Tales](#) Caroline D.

Eckhardt,Dorothy E. Smith,1990-01-01 This annotated international bibliography of twentieth century criticism on the

Prologue is an essential reference guide It includes books journal articles and dissertations and a descriptive list of twentieth century editions it is the most complete inventory of modern criticism on the Prologue *Chaucer's Miller's, Reeve's, and Cook's Tales* David Biggs,1997-01-01 An annotated bibliography describing editing and critical works on three of Chaucer's tales The authors make extensive use of the standard bibliographies of English literature medieval studies and Chaucerian studies **A Chaucer Dictionary** Bert Dillon,1974 The New Cambridge Bibliography of English Literature George Watson,Ian Roy Willison,1974 *The New Cambridge Bibliography of English Literature: Volume 1, 600-1660* George Watson,Ian Roy Willison,1974-08-29 More than fifty specialists have contributed to this new edition of volume 1 of The Cambridge Bibliography of English Literature The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries Chaucer's Rehearsals William A. Quinn,1994 Of all Chaucer's extended narratives The Legend of Good Women has proved most resistant to modern appreciation At best it is considered problematic at worst it is dismissed as a complete failure Often it is found lacking in comparison to Troilus and Criseyde and The Canterbury Tales works that immediately preceded and followed it Now however a daring and wholly original thesis allows for a new and fuller appreciation of this troublesome poem While previous scholarship has treated The Legend as a text to be read here for the first time it is considered as a script to be performed and listened to Examination of The Legend in terms of its performability reveals textures and tonalities and exposes problems and special delights that heretofore have not received much if any critical attention In a detailed comparison of the two extant versions of the Prologue Quinn argues that the F version was not the discarded first draft of a literary production but a script created for live presentation before a courtly audience Each of the surviving legends is then approached as a performance in which Chaucer's voicing and gestures clarify his purpose and enhance the poem's comedic aspects Quinn's interpretation of The Legend provokes investigation of the use of oral and written styles of narration in Chaucer's other works The author extends his arguments to three of the Canterbury tales to show how oral performance theory could affect their interpretation as well This engaging and groundbreaking study will be of immediate interest to Chaucerians medievalists and critical theorists as well as to students of oral performance theory genre theory and medieval narrative verse ABOUT THE AUTHOR William A Quinn is associate professor of English at the University of Arkansas He first became interested in the critical implications of oral performance as an undergraduate at Xavier University and later received his M A and Ph D from Ohio State University Quinn is co author of *Jongleur A Modified Theory of Oral Improvisation and Its Effects on the Performance and Transmission of Middle English Romance* and has published numerous articles in such journals as *Chaucer Review*

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Complete Concordance to the Works of Geoffrey Chaucer: A lexical concordance to the works of Geoffrey Chaucer Akio Oizumi, 2003 **Chaucer's Book of the Duchess** Geoffrey Chaucer, Albert Inskip Dickerson, 1982 **Chaucer, a Bibliographical Introduction** John Leyerle, Anne Wenley Quick, 1986

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