

Chaucer Studies XVI

18th-Century Modernizations  
from *The Canterbury Tales*

BETSY BOWDEN

# 18th Century Modernizations From The Canterbury Tales

**Simon Horobin**



## 18th Century Modernizations From The Canterbury Tales:

Eighteenth-century Modernizations from The Canterbury Tales Betsy Bowden, 1991 This collection of 32 modernised versions of The Canterbury Tales which appeared in the 18th century offers basic material for studying the history of attitudes to Chaucer and Chaucer scholarship during the period Reception data so precise and extensive is available only for Chaucer among English authors At least seventeen known and anonymous writers produced thirty two modernised Canterbury tales during the century plus tale links and adaptations of each other's work The present collection contains only modernisations that have not seen print since 1796 thus excluding those by Pope and Dryden Although most works in this collection may be examined further in several British and American libraries others cannot Apparently only one copy has survived of an anonymous Miller's Tale 1791 with a thoughtful preface justifying the tale's overt sexuality published just as William Lipscomb was completing his 1795 edition that in its preface justifies exclusion from the pilgrimage of the notorious tales of Miller and Reeve Such contrasting attitudes illustrate the dangers of generalisation about the usual reception or interpretation of Chaucer during this or any other socio historic period instead the collection provides an untapped reservoir of material with which to investigate anew the rich complexity of his poetry and its enduring appeal BETSY BOWDEN is Professor of English at Rutgers University New Jersey Chaucer in the Eighteenth Century David Hopkins, Tom Mason, 2022 Examines how the poetry of Chaucer continued to give pleasure in the eighteenth century despite the immense linguistic literary and cultural shifts that had occurred between the fourteenth and eighteenth centuries Culture in Eighteenth-Century England Jeremy Black, 2007-02-01 He also shows the different currents at work belying any simple picture of England and the English as confident and self-assured BOOK JACKET *The Manuscripts of the Canterbury Tales* Charles Abraham Owen, 1991 Owen investigates what the manuscripts of the Canterbury Tales reveal about the way they came into being see revs This study of the manuscripts of the Canterbury Tales calls into question previous efforts to explain the complexities the different orderings of the tales and the extraordinary shifts in textual affiliations within the manuscripts Owen sees the manuscripts that survive most of them collections of all or almost all the tales as derived from the large number of single tales and small collections that circulated after Chaucer's death This theory takes issue with all modern editions of the Canterbury Tales which in Owen's view reflect the effort of medieval scribes and supervisors to make a satisfactory book of the collection of fragments Chaucer left behind It is this collection of fragments the authentic Tales of Canterbury by Geoffrey Chaucer which reflects the different stages of the plan that was still evolving at his death CHARLES A OWEN Jr is former Professor of English and Chairman of Medieval Studies at the University of Connecticut **Chaucer's Boece and the Medieval Tradition of Boethius** Alastair J. Minnis, 1993 Chaucer's translation of Boethius work is related to medieval intellectual culture with attention to Trevet's Boethius commentary This collection seeks to locate the Boece within the medieval tradition of the academic study and translation of the Consolatio philosophiae thereby relating the work to

the intellectual culture which made it possible. It begins with the fullest study yet undertaken of the Boethius commentary of Nicholas Trevet, this being a major source of the Boece. There follow editions and translations of the major passages in Trevet's commentary where Neoplatonic issues are confronted, then Chaucer's debt to Trevet is assessed in a detailed review. The many choices which faced Chaucer as a translator are indicated and the Boece is placed in a long line of interpreters of Boethius in which both Latin commentators and vernacular translators played their parts. Finally a view is offered of the Boece as an example of late medieval academic translation; if the Boece is assigned to this genre it may be judged a considerable success.

*Conquering the Reign of Femeny* Angela Jane Weisl, 1995. Close study of Chaucer's most important works shows how he used gender issues to extend the range of romance. The paradox of romance as a genre is that it contains multiple possibilities yet remains profoundly constrained by its own terms and conventions. Through a close reading of several of Chaucer's most important works Dr Weisl examines Chaucer's use of gender issues to explore and challenge this genre. She argues that Chaucer's complex treatment of the romance following both continental and Middle English traditions experiments with and tests romance conventions. Each chapter looks in detail at one or more of Chaucer's works examining their different approaches to the problems of gender and showing how this is closely connected with genre. Subjects addressed include the feminised private spaces in *Troilus and Criseyde* which protect Criseyde but are inevitably penetrated by male power; the masculine imperatives of the epic which challenge the limits of the feminised romance in the *Knight's Tale* and the speech of its heroine Emelye who questions the assumptions of the genre itself; Canacee in the *Squire's Tale* who rejects the stereotyped role of the heroine and the romance world in the *Tale of Sir Thopas* without a heroine at all. Dr ANGELA JANE WEISL is visiting assistant professor of English and Women's Studies at Wittenberg University, Ohio.

Appropriating the Middle Ages T. A. Shippey, Martin Arnold, 2001. From early modern times rulers and politicians have sought to ground their legitimacy in ancient tradition which they have often invented or rewritten for their own purposes. This issue of *Studies in Medievalism* presents a number of such cases.

**The Authorship of the Equatorie of the Planetis** Kari Anne Rand Schmidt, Kari Anne Rand, 1993. Detailed examination of the evidence linking the authorship of the *Equatorie of the Planetis* with Chaucer. The *Equatorie of the Planetis* a Middle English text on the construction and use of a planetary equatorium was composed in 1393. The unique manuscript which appears to be the author's original belongs to Peterhouse, Cambridge. In 1952 it was brought to general attention by Derek Price who argued that the text was written by Geoffrey Chaucer. Whether the *Equatorie* is indeed Chaucer's has remained controversial ever since. Dr Rand Schmidt's book offers a detailed examination of the literary, linguistic and codicological evidence linking the authorship of the *Equatorie* with Chaucer. She analyses and compares the manuscript with other specimens proposed as Chaucer's hand and evaluates the available methods of testing. The volume includes a new transcription of the *Equatorie* accompanied by a facsimile of the MS and a KWIC concordance to the text. Diplomatic transcriptions of three Middle English astronomical texts have also been

included and are printed here for the first time Dr KARI ANNE RAND SCHMIDT is a language specialist teaching in the Department of English at the University of Oslo      Chaucerian Realism Robert Myles,1994 Myles challenges the convention of the medieval mind and perceives new semantic sophistication in Chaucer's language      *Ethics and Exemplary Narrative in Chaucer and Gower* John Allan Mitchell,2004      **The New Cambridge Bibliography of English Literature** George Watson,Ian Roy Willison,1974      Text W. S. Hill,Edward M. Burns,2000-12 Another volume in the distinguished annual The Language of the Chaucer Tradition Simon Horobin,2003 A study of the language of Chaucerian manuscripts printed editions and Chaucer's 15th century followers Winner of the 2005 Beatrice White Prize for outstanding scholarly work in the field of English literature before 1590 The manuscript copies of Chaucer's works preserve valuable information concerning Chaucer's linguistic practices and the ways in which scribes responded to these This book draws on recent developments in Middle English dialectology textual criticism and the application of computers to manuscript studies to assess the evidence Chaucerian manuscripts provide for reconstructing Chaucer's own language and his linguistic environment This book considers how scribes editors and Chaucerian poets transmitted and updated Chaucer's language and the implications of this for our understanding of Chaucerian book production and reception and the processes of linguistic change in the fifteenth century Winner of the 2005 Beatrice White Prize for outstanding scholarly work in the field of English literature before 1590 SIMON HOROBIN lectures on English language at the University of Glasgow      *The Myth of Piers Plowman* Lawrence Warner,2014-03-06 A revisionary account of the powerful myths that grew up around the production and reception of the great medieval poem Also available as Open Access      **Thomas Betterton** David Roberts,2010-06-17 Restoration London's leading actor and theatre manager Thomas Betterton has not been the subject of a biography since 1891 He worked with all the best known playwrights of his age and with the first generation of English actresses he was intimately involved in the theatre's responses to politics and became a friend of leading literary men such as Pope and Steele His innovations in scenery and company management and his association with the dramatic inheritance of Shakespeare helped to change the culture of English theatre David Roberts's entertaining study unearths new documents and draws fresh conclusions about this major but shadowy figure It contextualizes key performances and examines Betterton's relationship to patrons colleagues and family as well as to significant historical moments and artefacts The most substantial study available of any seventeenth century actor Thomas Betterton gives one of England's greatest performing artists his due on the tercentenary of his death      **The Eighteenth Century** ,1970      *Chaucer's Squire's Tale, Franklin's Tale, and Physician's Tale* Kenneth Bleeth,2018-11-19 The latest volume in the Chaucer Bibliographies series meticulously assembled by Kenneth Bleeth is the most comprehensive record of scholarship on Chaucer's Squire's Tale Franklin's Tale and Physician's Tale

*The Canterbury Tales - Second Edition* Geoffrey Chaucer,2012-04-16 The Broadview Canterbury Tales is an edition of the complete tales in a text based on the famous Ellesmere Manuscript Here one may read a Middle English text that is closer to

what Chaucer's scribe Adam Pinkhurst actually wrote than that in any other modern edition. Unlike most editions which draw on a number of manuscripts to recapture Chaucer's original intention, this edition preserves the text as it was found in one influential manuscript. A sampling of facsimile pages from the original manuscript is also included along with a selection of other works that give the reader a rich sense of the cultural, political, and literary worlds in which Chaucer lived. The second edition includes a new Middle English glossary, a timeline of Chaucer's life and times, and detailed page headers showing the fragment and line numbers to assist readers in finding a specific section of the poem. Renaissance Realism Alastair Fowler, 2003. This book questions the assumption of a single realism, the continuous realism of novels. Many suppose that narrative before the novel either looked forward to it or was medieval and allegorical, and compare the introduction of single-point perspective with the rise of the novel. But continuous realism did not arise as soon as perspective was discovered. In actuality, a distinctive sort of Renaissance realism with its own conventions was practised from the late Middle Ages to the seventeenth century. Renaissance Realism surveys the history of perspective, showing that it only gradually came to dominate the western imagination and to become the default assumption for portrayal in the visual arts. Looked at in this way, correlates between literature and art emerge in the depiction of objects and events: Treatment of spatial arrangement and time sequences, for example, closely parallel simultaneous narration in the visual arts. Comic Medievalism Louise D'Arcens, 2014. The role of laughter and humour in the postmedieval citation, interpretation, or recreation of the Middle Ages has hitherto received little attention, a gap in scholarship which this book aims to fill. Examining a wide range of comic texts and practices across several centuries, from Don Quixote and early Chaucerian modernisation through to Victorian theatre, the Monty Python films, television, and the experience of visiting sites of heritage tourism such as the Jorvik Viking Museum at York, it identifies what has been perceived as uniquely funny about the Middle Ages in different times and places, and how this has influenced ideas not just about the medieval but also about modernity. Tracing the development and permutations of its various registers, including satire, parody, irony, camp, wit, jokes, and farce, the author offers fresh and amusing insight into comic medievalism as a vehicle for critical commentary on the present as well as the past, and shows that for as long as there has been medievalism, people have laughed at and with the Middle Ages. Louise D'Arcens is Associate Professor in English Literatures at the University of Wollongong.

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