

The Chaucerian Apocrypha

A Counterfeit Canon

Kathleen Forni

The Chaucerian Apocrypha A Counterfeit Canon

C. Barrington



The Chaucerian Apocrypha A Counterfeit Canon:

The Chaucerian Apocrypha Kathleen Forni, 2001 This first modern treatment of the Chaucerian Apocrypha the 51 spurious works included in the folio editions printed between 1532 and 1721 addresses the nature of canon formation and why the apocrypha became a Chaucerian canon of its own while making a larger argument about how Chaucer is constructed or invented by his readers Tracing their transition from manuscript to print Kathleen Forni analyzes how these works became associated with Chaucer and historicizes the creation of the folio canon Taking case examples and select editors and critics from the 15th through the 20th centuries she offers detailed accounts of how they responded to or participated in the construction of the apocrypha Emphasizing the individuality of each work's history and the influence of specific historical forces and personages she offers provocative commentaries on the works providing time capsules of the history of Chaucer scholarship and a miniature anthology of Chaucerian criticism itself Forni collects virtually all of the scholarly references and discussions of apocryphal texts and assembles a working canon of the apocrypha listing every manuscript and early printed book containing on The Chaucerian Apocrypha Kathleen Forni, 2005-07-01 The poems in this volume were prized and preserved because of their association with Chaucer's name and have been paradoxically almost entirely ignored by modern readers for the same reason Many of these pieces are worthy of study not only in the context of Chaucerian reception but also as specimens of the kinds of vernacular poetry that circulated in late medieval manuscripts and which remained in print largely by the accidental virtue of their association with Chaucer throughout the Renaissance and well into the nineteenth century The various genres represented in this sampler the dream vision good counsel female panegyric mass parody proverbial wisdom lover's dialogue prophecy advice to princes elegiac complaint courtly parody and anti feminist satire attest to the diversity of late medieval literary tastes and to the flexibility of the courtly idiom In the sixteenth century both Chaucer's poetry and the diverse works with which it circulated appear to have continued to have been valued for their perceived courtly qualities Chaucer's early scribal and print editors also appear to have prized his sphere of influence attested to by imitation continuation and emendation and his adaptability to contemporary social and political needs **Playing the Canterbury Tales** Andrew Higl, 2016-04-22 Playing the Canterbury Tales addresses the additions continuations and reordering of the Canterbury Tales found in the manuscripts and early printed editions of the Tales Many modern editions present a specific set of tales in a specific order and often leave out an entire corpus of continuations and additions Andrew Higl makes a case for understanding the additions and changes to Chaucer's original open and fragmented work by thinking of them as distinct interactive moves in a game similar to the storytelling game the pilgrims play Using examples and theories from new media studies Higl demonstrates that the Tales are best viewed as an interactive fiction reshaped by active readers Readers participated in the ongoing creation and production of the tales by adding new text and rearranging existing text and through this textual transmission they introduced new social and literary meaning to the work This

theoretical model and the boundaries between the canonical and apocryphal texts are explored in six case studies the spurious prologues of the Wife of Bath's Tale John Lydgate's influence on the Tales of the Northumberland manuscript the ploughman character and the Cook's Tale The Canterbury Tales are a more dynamic and unstable literary work than usually encountered in a modern critical edition

Icons of the Middle Ages Lister M. Matheson, 2011-12-02 From Thomas Becket to Charlemagne from Leif Erickson to Count Dracula this series of biographical essays separates truth from legend as it explores the lives of some of the most accomplished and influential figures of medieval history Drawing on the latest research Icons of the Middle Ages Rulers Writers Rebels and Saints examines the lives of some of the most remarkable personalities of the Medieval Era powerful ruthless compassionate brilliant people who remain widely influential today Each portrait in this extraordinary gallery sets its subject in the context of their world revealing what we really know about their lives their iconic status in their own times and their lasting legacies in our time Readers will encounter fascinating individuals devoted to the pursuit of power Richard III to freedom Robert the Bruce to philosophy and religion Maimonides Thomas More and to the arts Dante Hildegard of Bingen Additional chapters explore life in the medieval castle and the advent of siege warfare two defining developments in the Middle Ages

This England, That Shakespeare Margaret Tudeau-Clayton, 2016-02-17 Is Shakespeare English British neither or both Addressing from various angles the relation of the figure of the national poet dramatist to constructions of England and Englishness this collection of essays probes the complex issues raised by this question first through explorations of his plays principally though not exclusively the histories Part One then through discussion of a range of subsequent appropriations and reorientations of Shakespeare and his England Part Two If Shakespeare has been taken to stand for Britain as well as England as if the two were interchangeable this double identity has come under increasing strain with the break up or shake up of Britain through devolution and the end of Empire Essays in Part One examine how the fissure between English and British identities is probed in Shakespeare's own work which straddles a vital juncture when an England newly independent from Rome was negotiating its place as part of an emerging British state and empire Essays in Part Two then explore the vexed relations of Shakespeare to constructions of authorial identity as well as national class gender and ethnic identities At this crucial historical moment between the restless interrogations of the tercentenary celebrations of the Union of Scotland and England in 2007 and the quatercentenary celebrations of the death of the bard in 2016 amid an increasing clamour for a separate English parliament when the end of Britain is being foretold and when flags and feelings are running high this collection has a topicality that makes it of interest not only to students and scholars of Shakespeare studies and Renaissance literature but to readers inside and outside the academy interested in the drama of national identities in a time of transition

Shakespeare and the Idea of Apocrypha Peter Kirwan, 2015-04-16 This book explores the methodologies and assumptions governing answers to the question what did Shakespeare actually write

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. American Chaucers C. Barrington, 2016-04-30. This study provides extensive readings of overlooked American reconstructions of Chaucer and *The Canterbury Tales* from the colonial to postmodern periods, demonstrating how these repackagings convey uniquely American ideas. *Coterie Poetics and the Beginnings of the English Literary Tradition* R. D. Perry, 2024-05-21. In *Coterie Poetics and the Beginnings of the English Literary Tradition*, R. D. Perry reveals how poetic coterie formed and maintained the English literary tradition. Perry shows that from Geoffrey Chaucer to Edmund Spenser, the poets who bridged the medieval and early modern periods created a profusion of coterie forms as they sought to navigate their relationships with their contemporaries and to the vernacular literary traditions that preceded them. Rather than defining coterie solely as historical communities of individuals sharing work, Perry reframes them as products of authors signaling associations with one another across time and space in life and on the page. From Geoffrey Chaucer's associations with both his fellow writers in London and with his geographically distant French contemporaries to Thomas Hoccleve's emphatic insistence that he was *aqweyntid* with Chaucer even after Chaucer's death, to John Lydgate's formations of virtual coterie of a wide range of individuals alive and dead who can only truly come together on the page, the book traces how writers formed the English literary tradition by signaling social connections. By forming coterie both real and virtual based on shared appreciation of a literary tradition, these authors redefine what should be valued in that tradition, shaping and reshaping it accordingly. Perry shows how our

notion of the English literary tradition came to be and how it could be imagined otherwise **Ovidian Bibliofictions and the Tudor Book** Lindsay Ann Reid, 2016-05-23 Ovidian Bibliofictions and the Tudor Book examines the historical and the fictionalized reception of Ovid's poetry in the literature and books of Tudor England. It does so through the study of a particular set of Ovidian narratives, namely those concerning the protean heroines of the *Heroides* and *Metamorphoses*. In the late medieval and Renaissance eras, Ovid's poetry stimulated the vernacular imaginations of authors ranging from Geoffrey Chaucer and John Gower to Isabella Whitney, William Shakespeare, and Michael Drayton. Ovid's English protagonists replicated and expanded upon the Roman poet's distinctive and frequently remarked bookishness in their own adaptations of his works. Focusing on the postclassical discourses that Ovid's poetry stimulated, *Ovidian Bibliofictions and the Tudor Book* engages with vibrant current debates about the book as material object as it explores the Ovidian-inspired mythologies and bibliographical aetiologies that informed the sixteenth-century creation, reproduction, and representation of books. Further, author Lindsay Ann Reid's discussions of Ovidianism provide alternative models for thinking about the dynamics of reception, adaptation, and imitation. While there is a sizeable body of published work on Ovid and Chaucer as well as on the ubiquitous Ovidianism of the 1590s, there has been comparatively little scholarship on Ovid's reception between these two eras. *Ovidian Bibliofictions and the Tudor Book* begins to fill this gap between the ages of Chaucer and Shakespeare by dedicating attention to the literature of the early Tudor era. In so doing, this book also contributes to current discussions surrounding medieval Renaissance periodization.

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Table of Contents The Chaucerian Apocrypha A Counterfeit Canon

1. Understanding the eBook The Chaucerian Apocrypha A Counterfeit Canon
 - The Rise of Digital Reading The Chaucerian Apocrypha A Counterfeit Canon
 - Advantages of eBooks Over Traditional Books
2. Identifying The Chaucerian Apocrypha A Counterfeit Canon
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an The Chaucerian Apocrypha A Counterfeit Canon
 - User-Friendly Interface
4. Exploring eBook Recommendations from The Chaucerian Apocrypha A Counterfeit Canon
 - Personalized Recommendations
 - The Chaucerian Apocrypha A Counterfeit Canon User Reviews and Ratings
 - The Chaucerian Apocrypha A Counterfeit Canon and Bestseller Lists

5. Accessing The Chaucerian Apocrypha A Counterfeit Canon Free and Paid eBooks
 - The Chaucerian Apocrypha A Counterfeit Canon Public Domain eBooks
 - The Chaucerian Apocrypha A Counterfeit Canon eBook Subscription Services
 - The Chaucerian Apocrypha A Counterfeit Canon Budget-Friendly Options
6. Navigating The Chaucerian Apocrypha A Counterfeit Canon eBook Formats
 - ePub, PDF, MOBI, and More
 - The Chaucerian Apocrypha A Counterfeit Canon Compatibility with Devices
 - The Chaucerian Apocrypha A Counterfeit Canon Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of The Chaucerian Apocrypha A Counterfeit Canon
 - Highlighting and Note-Taking The Chaucerian Apocrypha A Counterfeit Canon
 - Interactive Elements The Chaucerian Apocrypha A Counterfeit Canon
8. Staying Engaged with The Chaucerian Apocrypha A Counterfeit Canon
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers The Chaucerian Apocrypha A Counterfeit Canon
9. Balancing eBooks and Physical Books The Chaucerian Apocrypha A Counterfeit Canon
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection The Chaucerian Apocrypha A Counterfeit Canon
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine The Chaucerian Apocrypha A Counterfeit Canon
 - Setting Reading Goals The Chaucerian Apocrypha A Counterfeit Canon
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of The Chaucerian Apocrypha A Counterfeit Canon
 - Fact-Checking eBook Content of The Chaucerian Apocrypha A Counterfeit Canon
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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