

CONTENTS

ABBREVIATIONS	xiv
Introduction	1
Notes on Terminology	2
Bibliographical Note	6
Chaucer's Shorter Poems: Social and Cultural Contexts	9
The Poet and the Princes	9
An International Court Culture	14
Courtly Consumption and Social Formation	19
Princepleasing and the Poetics of Reticence	27
Chaucer and the Love-Vision Form	36
'Sweven in ryme': The Art of Dreaming	36
<i>Fin' amors</i> and the Engendering of Emotion	55
<i>The Book of the Duchess</i>	73
Text, Date, and Circumstances	79
Verse-form, Rhetoric, and Style	80
Sources	91
Ovid unmetamorphosed	91
Rewriting Machaut: a <i>jugement</i> reversed	100
Structure and Strategy	112
Dreaming consciousness and poetic cohesion	113
Hunting the hert(e)	117
Death deferred: the central dialogue	124
The patron as poet	130
The Consolation of Experience	135
Avoiding allegory	135
Avoiding melancholy: 'playe' <i>versus</i> plague	146
Consolation and the key of remembrance	155
<i>The House of Fame</i>	161
Text, Date, and Circumstances	167
Verse-form, Rhetoric, and Style	172
Sources, Images, Sounds	183
The fame of fame: Ovid, Virgil, Boethius, and the <i>Roman d'Eneas</i>	184
'Figures of olde werk': Pictures telling stories	190
The descent of Chaucer's Eagle	201
Broken air and spoken fiction: the grammar of sounds	203
Structure and Strategy	207
Fame and form	208
Exploring the labyrinth: some modern negotiations	216

Chaucer's Crisis of Authority	227
Authors and authority	227
Affective Dido and the art of lying	232
Reasserting authority: Douglas on Chaucer's Virgil	240
Unauthorized Chaucer?	245
<i>The Parliament of Fowls</i>	252
Text, Date, and Circumstances	256
Verse-form, Rhetoric, and Style	261
Sources	265
Cicero and common profit	266
Complaints of Nature	271
Beast-lore and beastly behaviour	277
From France to Italy? French love-visions and the <i>Teseida</i>	281
Debate Form and Implied Audience	290
Structure and Strategy	307
The genus and species of love	307
'The Noble Philosophical Poet in English'	319
<i>The Legend of Good Women</i>	322
Text, Date, and Circumstances	325
Verse-form, Rhetoric, and Style	330
Sources	348
French traditions revisited: <i>Marguerite</i> poetry, the <i>Roman de la Rose</i> , and Machaut's <i>Navarre</i>	349
'Storyal soth'? Vincent of Beauvais	354
Ovid and instability of meaning	357
Misogyny rampant: Guido delle Colonne	367
Structure and Strategy	378
Drawing into memory: women and the written record	379
A question of value: truth in love and truth-in-love	390
Hagiographic Form and Heathen Pack	399
Compiling pagan women	399
From brides of Christ to martyrs for marriage	412
All Women's Friend?	422
Historicizing difference	423
The poetics of stereotype	434
The world upside down: gender game as alternative art	443
<i>The Short Poems</i>	455
(by V. J. Scattergood)	455
Canon and Context	455
Literary Traditions	458
<i>An ABC</i>	462
The Complaints	465
<i>The Complaint of Venus; The Complaint unto Pity; Anelida and Arcite;</i> <i>The Complaint of Mars; A Complaint to his Lady; Complaynt d'Amours;</i> <i>A Balade of Complaint</i>	

	<i>Contents</i>	xiii
Love Lyrics		478
	<i>Womanly Noblesse, To Rosemounde, Merciles Beaute, Against Women Unconstant</i>	
Philosophical and Political Lyrics		483
	<i>Gentilesse; The Former Age; Lak of Stedfastnesse; Truth; Proverbs; Lenvoy de Chaucer a Bukton; Chaucer's Wordes unto Adam, His Owne Scriveyn</i>	
Begging Poems		503
	<i>Fortune; Lenvoy de Chaucer a Scogan; The Complaint of Chaucer to his Purse</i>	
APPENDIX: CHAUCER'S LANGUAGE		513
	(by Jeremy J. Smith)	
BIBLIOGRAPHY		528
INDEX		565