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## KEY=SERIES - VALENCIA COLON

## MEDIEVAL THEORY OF AUTHORSHIP

## SCHOLASTIC LITERARY ATTITUDES IN THE LATER MIDDLE AGES

*University of Pennsylvania Press* **It has often been held that scholasticism destroyed the literary theory that was emerging during the twelfth-century Renaissance, and hence discussion of late medieval literary works has tended to derive its critical vocabulary from modern, not medieval, theory. In Medieval Theory of Authorship, now reissued with a new preface by the author, Alastair Minnis asks, "Is it not better to search again for a conceptual equipment which is at once historically valid and theoretically illuminating?" Minnis has found such writings in the glosses and commentaries on the authoritative Latin writers studied in schools and universities between 1100 and 1400. The prologues to these commentaries provide valuable insight into the medieval theory of authorship. Of special significance is scriptural exegesis, for medieval scholars found the Bible the most difficult text to describe appropriately and accurately.**

## MEDIEVAL THEORY OF AUTHORSHIP

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## A. J. MINNIS, MEDIEVAL THEORY OF AUTHORSHIP. SCHOLASTIC LITERARY ATTITUDES IN THE LATER MIDDLE AGES, 1984. [REVIEW].

## FROM EDEN TO ETERNITY

## CREATIONS OF PARADISE IN THE LATER MIDDLE AGES

*University of Pennsylvania Press* **Did Adam and Eve need to eat in Eden in order to live? If so, did human beings urinate and defecate in paradise? And since people had no need for clothing, transportation or food, what purpose did animals serve? Would carnivores have preyed on other creatures? These were but a few of the questions that plagued medieval scholars from whom the idea of Eden proved an endless source of contemplation. In 'From Eden to Eternity', Alastair Minnis examines the accounts of the origins of the human body and soul to illustrate the ways in which the schoolmen thogh their way back into Eden to discover fundamental truths about humanity.**

## THE PRESENTATION OF AUTHORSHIP IN MEDIEVAL GERMAN NARRATIVE LITERATURE 1220-1290

*Clarendon Press* **This book investigates medieval concepts of authorship with reference to German narratives written between 1220 and 1290. It combines analyses of literary passages (accompanied by translations) and manuscripts (including illustrations) to shed new light on the ambivalent status of the figure of the author in the Middle Ages.**

## HANDBOOK OF MEDIEVAL STUDIES

## TERMS – METHODS – TRENDS

*Walter de Gruyter* **This interdisciplinary handbook provides extensive information about research in medieval studies and its most important results over the last decades. The handbook is a reference work which enables the readers to quickly and purposely gain insight into the important research discussions and to inform themselves about the current status of research in the field. The handbook consists of four parts. The first, large section offers articles on all of the main disciplines and discussions of the field. The second section presents articles on the key concepts of modern medieval studies and the debates therein. The third section is a lexicon of the most important text genres of the Middle Ages. The fourth section provides an international bio-bibliographical lexicon of the most prominent medievalists in all disciplines. A comprehensive bibliography rounds off the compendium. The result is a reference work which exhaustively documents the current status of research in medieval studies and brings the disciplines and experts of the field together.**

## AUTHORSHIP AND FIRST-PERSON ALLEGORY IN LATE MEDIEVAL FRANCE AND ENGLAND

*DS Brewer* **An examination of medieval vernacular allegories, across a number of languages, offers a new idea of what authorship meant in the late middle ages.**

## THE ROUTLEDGE RESEARCH COMPANION TO JOHN GOWER

*Taylor & Francis* **The Routledge Research Companion to John Gower reviews the most current scholarship on the late medieval poet and opens doors purposefully to research areas of the future. It is divided into three parts. The first part, "Working theories: medieval and modern," is devoted to the main theoretical aspects that frame Gower's work, ranging from his use of medieval law, rhetoric, theology, and religious attitudes, to approaches incorporating gender and queer studies. The second part, "Things and places: material cultures," examines the cultural locations of the author, not only from geographical and political perspectives, or in scientific and economic context, but also in the transmission of his poetry through the materiality of the text and its reception. "Polyvocality: text and language," the third part, focuses on Gower's trilingualism, his approach to history, and narratological and intertextual aspects of his works. The Routledge Research Companion to John Gower is an essential resource for scholars and students of Gower and of Middle English literature, history, and culture generally.**

## SINGULAR TEXTS/PLURAL AUTHORS

## PERSPECTIVES ON COLLABORATIVE WRITING

*SIU Press* **"Why write together?" the authors ask. They answer that question here, in the first book to combine theoretical and historical explorations with actual research on collaborative and group writing. Lisa Ede and Andrea Lunsford challenge the assumption that writing is a solitary act. That challenge is grounded in their own personal experience as long-term collaborators and in their extensive research, including a three-stage study of collaborative writing supported by the Fund for the Improvement of Post-Secondary Education. The authors urge a fundamental change in our institutions to accommodate collaboration by radically resituating power in the classroom and by instituting rewards for collaborative work that equal rewards for single-authored work. They conclude with the injunction: "Today and in the twenty-first century, our data suggest, writers must be able to work together. They must, in short, be able to collaborate."**

## THE MEDIEVAL AUTHOR IN MEDIEVAL FRENCH LITERATURE

*Springer* **Thirty-five years ago Roland Barthes proclaimed the death of the Author. For medievalists no death has been more timely. The essays in this volume create a prism through which to understand medieval authorship as a process and the medieval author as an agency in the making.**

## AUTHOR, SCRIBE, AND BOOK IN LATE MEDIEVAL ENGLISH LITERATURE

*Boydell & Brewer* **The works of four major fifteenth-century writers re-examined, showing their innovative reconceptualization of Middle English authorship and the manuscript book.**

## MEDIEVAL INSULAR LITERATURE BETWEEN THE ORAL AND THE WRITTEN, II

## CONTINUITY OF TRANSMISSION

*Gunter Narr Verlag*

## NOMINALISM AND LITERARY DISCOURSE

## NEW PERSPECTIVES

*Rodopi* **Influential accounts of European cultural history variously suggest that the rise of nominalism and its ultimate victory over realist orientations were highly implemental factors in the formation of Modern Europe since the later Middle Ages, but particularly the Reformation. Quite probably, this is a simplification of a state of affairs that is in fact more complex, indeed ambiguous. However, if there is any truth in such propositions - which have, after all, been made by many prominent commentators, such as Panofsky, Heer, Blumenberg, Foucault, Eco, Kristeva - we may no doubt assume that literary texts will have responded and in turn contributed, in a variety of ways, to these processes of cultural transformation. It seems of considerable interest, therefore, to take a close look at the complex, precarious position which literature, as basically a symbolic mode of signification, held in the perennial struggles and discursive negotiations between the semiotic 'twin paradigms' of nominalism and realism. This collection of essays (many of them by leading scholars in the field) is a first comprehensive attempt to tackle such issues - by analyzing representative literary texts in terms of their underlying semiotic orientations, specifically of nominalism, but also by studying pertinent historical, theoretical and discursive co(n)texts of such developments in their relation to literary discourse. At the same time, since 'literary nominalism' and 'realism' are conceived as fundamentally aesthetic phenomena instantiating a genuinely 'literary debate over universals', consistent emphasis is placed on the discursive dimension of the texts scrutinized, in an endeavour to re-orient and consolidate an emergent research paradigm which promises to open up entirely new perspectives for the study of literary semiotics, as well as of aesthetics in general. Historical focus is provided by concentrating on the English situation in the era of transition from late medieval to early modern (c. 1350-1650), but readers will also find contributions on Chrétien de Troyes and Rabelais, as well as on the 'aftermath' of the earlier debates - as exemplified in studies of Locke and (post)modern critical altercations, respectively, which serve to point up the continuing relevance of the issues involved. A substantial introductory essay seeks to develop an overarching theoretical framework for the study of nominalism and literary discourse, in addition to offering an in-depth exploration of the 'nominalism/realism-complex' in its relation to literature. An extensive bibliography and index are further features of interest to both specialists and general readers.**

## MIDDLE ENGLISH LITERATURE

*John Wiley & Sons* **Middle English is a student guide to the most influential critical writing on Middle English literature. A student guide to the most influential critical writing on Middle English literature. Brings together extracts from some of the major authorities in the field. Introduces readers to different critical approaches to key Middle English texts. Treats a wide range of Middle English texts, including The Owl and the Nightingale, The Canterbury Tales and Morte d'Arthur. Organized around key critical concerns, such as authorship, genre, and textual form. Each critical concern can be used as the basis for one week's work in a semester-long course. Enables readers to forge new connections between different approaches.**

## MEDIEVAL ENGLISH MANUSCRIPTS AND LITERARY FORMS

*University of Pennsylvania Press* **In Medieval English Manuscripts and Literary Forms, Jessica Brantley offers an innovative introduction to manuscript culture that uses the artifacts themselves to open some of the most vital theoretical questions in medieval literary studies. With nearly 200 illustrations, many of them in color, the book offers both a broad survey of the physical forms and cultural histories of manuscripts and a dozen case studies of particularly significant literary witnesses, including the Beowulf manuscript, the St. Albans Psalter, the Ellesmere manuscript of the Canterbury Tales, and The Book of Margery Kempe. Practical discussions of parchment, scripts, decoration, illustration, and bindings mix with consideration of such conceptual categories as ownership, authorship, language, miscellaneity, geography, writing, editing, mediation, illustration, and performance—as**

well as of the status of the literary itself. Each case study includes an essay orienting the reader to particularly productive categories of analysis and a selected bibliography for further research. Because a high-quality digital surrogate exists for each of the selected manuscripts, fully and freely available online, readers can gain access to the artifacts in their entirety, enabling further individual exploration and facilitating the book's classroom use. Medieval English Manuscripts and Literary Forms aims to inspire a broad group of readers with some of the excitement of literary manuscript studies in the twenty-first century. The interpretative frameworks surrounding each object will assist everyone in thinking through the implications of manuscript culture more generally, not only for the deeper study of the literature of the Middle Ages, but also for a better understanding of book cultures of any era, including our own.

## MEDIEVAL MUSIC-MAKING AND THE ROMAN DE FAUVEL

*Cambridge University Press* **Publisher Description**

## FALLIBLE AUTHORS

## CHAUCER'S PARDONER AND WIFE OF BATH

*University of Pennsylvania Press* **Can an outrageously immoral man or a scandalous woman teach morality or lead people to virtue? Does personal fallibility devalue one's words and deeds? Is it possible to separate the private from the public, to segregate individual failing from official function? Chaucer addressed these perennial issues through two problematic authority figures, the Pardoner and the Wife of Bath. The Pardoner dares to assume official roles to which he has no legal claim and for which he is quite unsuited. We are faced with the shocking consequences of the belief, standard for the time, that immorality is not necessarily a bar to effective ministry. Even more subversively, the Wife of Bath, who represents one of the most despised stereotypes in medieval literature, the sexually rapacious widow, dispenses wisdom of the highest order. This innovative book places these "fallible authors" within the full intellectual context that gave them meaning. Alastair Minnis magisterially examines the impact of Aristotelian thought on preaching theory, the controversial practice of granting indulgences, religious and medical categorizations of deviant bodies, theological attempts to rationalize sex within marriage, Wycliffite doctrine that made authority dependent on individual grace and raised the specter of Donatism, and heretical speculation concerning the possibility of female teachers. Chaucer's Pardoner and Wife of Bath are revealed as interconnected aspects of a single radical experiment wherein the relationship between objective authority and subjective fallibility is confronted as never before.**

## MEDIEVAL WOMEN'S WRITING

*John Wiley & Sons* **Medieval Women's Writing is a major new contribution to our understanding of women's writing in England, 1100-1500. The most comprehensive account to date, it includes writings in Latin and French as well as English, and works for as well as by women. Marie de France, Clemence of Barking, Julian of Norwich, Margery Kempe, and the Paston women are discussed alongside the Old English lives of women saints, The Life of Christina of Markyate, the St Albans Psalter, and the legends of women saints by Osbern Bokenham. Medieval Women's Writing addresses these key questions: Who were the first women authors in the English canon? What do we mean by women's writing in the Middle Ages? What do we mean by authorship? How can studying medieval writing contribute to our understanding of women's literary history? Diane Watt argues that female patrons, audiences, readers, and even subjects contributed to the production of texts and their meanings, whether written by men or women. Only an understanding of textual production as collaborative enables us to grasp fully women's engagement with literary culture. This radical rethinking of early womens literary history has major implications for all scholars working on medieval literature, on ideas of authorship, and on women's writing in later periods. The book will become standard reading for all students of these debates.**

## CHAUCER'S BOECE AND THE MEDIEVAL TRADITION OF BOETHIUS

*Boydell & Brewer Ltd* **This collection seeks to locate the Boece within the medievaltradition of the academic study and translation of the Consolatiophilosophiae, thereby relating the work to the intellectual culturewhich made it possible. It begins with the fullest study yet undertakenof the Boethius commentary of Nicholas Trevet, this being a majorsource of the Boece. There follow editions and translationsof the major passages in Trevet's commentary where Neoplatonic issuesare confronted, then Chaucer's debt to Trevet is assessed in a detailedreview. The many choices which faced Chaucer as a translator are indicated and the Boeceis 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 anexample of late-medieval `academic translation': if the Boeceis assigned to**

this genre, it may be judged a considerable success.

## WRITTEN WORK

## LANGLAND, LABOR, AND AUTHORSHIP

*University of Pennsylvania Press* **Critics of Piers Plowman have often behaved as if the great fourteenth-century English poem were written by committee, Written Work marks a major shift in orientation by focusing on William Langland instead of Piers Plowman. The five original historicist studies collected here are less concerned with searching for Langland's identity in medieval records than with examining the marks, even scars, left on him by the history he touched. Derek Pearsall studies what Langland knew about London—its geography, economics, and social life—and the way his focus on the city shifted in the course of revising the poem. Kathryn Kerby-Fulton examines the conditions for authorship and publishing in late fourteenth-century England and uncovers evidence of Langland's struggles to attract patronage and maintain control over the text and circulation of Piers. Anne Middleton's stunning chapter explores how the long shadow of fourteenth-century labor laws fell across Langland as he reworked his text. Ralph Hanna III examines the conflicting demands of manual and intellectual labor on the poet, while Lawrence M. Clopper uncovers the deep impressions that contemporary controversies about Franciscan poverty made on Langland and his life-work. Each of the chapters unfolds from Langland's apologia, the extraordinary autobiographical passage unique to the last of the three distinct versions of Piers Plowman that have come down to us.**

## METAMORPHOSIS

## THE CHANGING FACE OF OVID IN MEDIEVAL AND EARLY MODERN EUROPE

*Centre for Reformation and Renaissance Studies*

## THE OXFORD HANDBOOK OF MEDIEVAL LATIN LITERATURE

*OUP USA* **The twenty-eight essays in this Handbook represent the best of current thinking in the study of Latin language and literature in the Middle Ages. The insights offered by the collective of authors not only illuminate the field of medieval Latin literature but shed new light on broader questions of literary history, cultural interaction, world literature, and language in history and society. The contributors to this volume--a collection of both senior scholars and gifted young thinkers--vividly illustrate the field's complexities on a wide range of topics through carefully chosen examples and challenges to settled answers of the past. At the same time, they suggest future possibilities for the necessarily provisional and open-ended work essential to the pursuit of medieval Latin studies. While advanced specialists will find much here to engage and at times to provoke them, this handbook successfully orients non-specialists and students to this thriving field of study. The overall approach of The Oxford Handbook of Medieval Latin Literature makes this volume an essential resource for students of the ancient world interested in the prolonged after-life of the classical period's cultural complexes, for medieval historians, for scholars of other medieval literary traditions, and for all those interested in delving more deeply into the fascinating more-than-millennium that forms the bridge between the ancient Mediterranean world and what we consider modernity.**

## THE MEDIEVAL LITERARY

## BEYOND FORM

*Boydell & Brewer* **Essays studying the relationship between literariness and form in medieval texts.**

## ALLEGORY AND PHILOSOPHY IN AVICENNA (IBN SÎNÂ)

## WITH A TRANSLATION OF THE BOOK OF THE PROPHET MUHAMMAD'S ASCENT TO HEAVEN

*University of Pennsylvania Press* **Explores the use of allegory in the writing of the renowned 11th- century Muslim philosopher known in the West as Avicenna, showing how it fit into the tradition of Islamic allegory, and has influenced later developments in the East and West. His Mi'rag Nama is translated here as a prime example of the journey allegory. Annotation**

## AQUINAS, BONAVENTURE, AND THE SCHOLASTIC CULTURE OF MEDIEVAL PARIS

## PREACHING, PROLOGUES, AND BIBLICAL COMMENTARY

*Cambridge University Press* **By focusing attention on the importance of preaching, this book should spur a fundamental reconsideration of 'scholastic' culture and education.**

## THE BIBLICAL DANTE

*University of Toronto Press* **Dante Alighieri cited the Bible extensively in his Commedia, but also used his epic poem to meditate on the meaning of the Scriptures as a 'true' text. The Biblical Dante provides close readings of passages from the Commedia to explore how Dante's concept of Biblical truth differs sharply from modern notions. V. Stanley Benfell examines Dante's argument that the truth of the sacred text could only be revealed when engaged with in a transformative manner - and that a lack of such encounters in his time had led to a rise in greed and corruption, notably within the Church. He also illustrates how the poet put forth a vision for the restoration of a just society using Biblical language and imagery, revealing ideas of both earthly and eternal happiness. The Biblical Dante provides an insightful analysis of attitudes towards both the Bible and how it was read in the Medieval period.**

## REREADING THE RENAISSANCE

## PETRARCH, AUGUSTINE, AND THE LANGUAGE OF HUMANISM

*University of Michigan Press* **Rereading the Renaissance - a study of Petrarch's uses of Augustine - uses methods drawn from history and literary criticism to establish a framework for exploring Petrarch's humanism. Carol Everhart Quillen argues that the essential role of Augustine's words and authority in the expression of Petrarch's humanism is best grasped through a study of the complex textual practices exemplified in the writings of both men. She also maintains that Petrarch's appropriation of Augustine's words is only intelligible in light of his struggle to legitimate his cultural ideals in the face of compelling opposition. Finally, Quillen shows how Petrarch's uses of Augustine can simultaneously uphold his humanist ideals and challenge the legitimacy of the assumptions on which those ideals were founded.**

## MEDIEVAL TRANSLATIONS AND CULTURAL DISCOURSE

## THE MOVEMENT OF TEXTS IN ENGLAND, FRANCE AND SCANDINAVIA

*DS Brewer* **No description available.**

## WRITING THE JERUSALEM PILGRIMAGE IN THE LATE MIDDLE AGES

*Boydell & Brewer* **An examination of four written accounts of medieval pilgrimages to Jerusalem.**

## TROPOLOGIES

## ETHICS AND INVENTION IN ENGLAND, C.1350-1600

*University of Notre Dame Pess* **Tropologies is the first book-length study to elaborate the medieval and early modern theory of the tropological, or moral, sense of scripture. Ryan McDermott argues that tropology is not only a way to interpret the Bible but also a theory of literary and ethical invention. The "tropological imperative" demands that words be turned into works—books as well as deeds. Beginning with Augustine, Jerome, and Gregory the Great, then treating monuments of exegesis such as the Glossa ordinaria and Nicholas of Lyra, as well as theorists including Thomas Aquinas, Erasmus, Martin Luther, and others, Tropologies reveals the unwritten history of a major hermeneutical theory and inventive practice. Late medieval and early Reformation writers adapted tropological theory to invent new biblical poetry and drama that would invite readers to participate in salvation history by inventing their own new works. Tropologies reinterprets a wide range of medieval and early modern texts and performances—including the Patience-Poet, Piers**

Plowman, Chaucer, the York and Coventry cycle plays, and the literary circles of the reformist King Edward VI—to argue that "tropological invention" provided a robust alternative to rhetorical theories of literary production. In this groundbreaking revision of literary history, the Bible and biblical hermeneutics, commonly understood as sources of tumultuous discord, turn out to provide principles of continuity and mutuality across the Reformation's temporal and confessional rifts. Each chapter pursues an argument about poetic and dramatic form, linking questions of style and aesthetics to exegetical theory and theology. Because Tropologies attends to the flux of exegetical theory and practice across a watershed period of intellectual history, it is able to register subtle shifts in literary production, fine-tuning our sense of how literature and religion mutually and dynamically informed and reformed each other.

## IMAGES OF LANGUAGE IN MIDDLE ENGLISH VERNACULAR WRITINGS

*Boydell & Brewer* **An exploration of the use of images in Middle English texts, tracing out what can be deduced of a theory of language.**

## IN SEARCH OF THE CULPRIT

## ASPECTS OF MEDIEVAL AUTHORSHIP

*Walter de Gruyter GmbH & Co KG* **Despite various poststructuralist rejections of the idea of a singular author-genius, the question of a textual archetype that can be assigned to a named author is still a common scholarly phantasm. The Romantic idea that an author created a text or even a work autonomously is transferred even to pre-modern literature today. This ignores the fact that the transmission of medieval and early modern literature creates variances that could not be justified by means of singular authorships. The present volume offers new theoretical approaches from English, German, and Scandinavian studies to provide a historically more adequate approach to the question of authorship in premodern literary cultures. Authorship is no longer equated with an extra-textual entity, but is instead considered a narratological, inner- and intertextual function that can be recognized in the retrospectively established beginnings of literature as well as in the medial transformation of texts during the early days of printing. The volume is aimed at interested scholars of all philologies, especially those dealing with the Middle Ages or Early Modern Period.**

## THE AUTHOR

*Routledge* **This volume investigates the changing definitions of the author, what it has meant historically to be an 'author', and the impact that this has had on literary culture. Andrew Bennett presents a clearly-structured discussion of the various theoretical debates surrounding authorship, exploring such concepts as authority, ownership, originality, and the 'death' of the author. Accessible, yet stimulating, this study offers the ideal introduction to a core notion in critical theory.**

## THINKING MEDIEVAL ROMANCE

**Theoretically savvy and polemical arguments about a broad range of French, Middle English, and Mediterranean romances, that will revise scholars' and students' understanding of what medieval romances are and, more importantly, what they do to and for their readers.**

## SOCIOLITERARY PRACTICE IN LATE MEDIEVAL ENGLAND

*OUP Oxford* **Socioliterary Practice in Late Medieval England bridges the disciplines of literature and history by examining various kinds of literary language as examples of social practice. Readings of both English and Latin texts from the late fourteenth and early fifteenth centuries are grounded in close textual study which reveals the social positioning of these works and the kinds of ideological work they can be seen to perform. Distinctive new readings of texts emerge which challenge received interpretations of literary history and late medieval culture. Canonical authors and texts such as Chaucer, Gower, and Pearl are discussed alongside the less familiar: Clanvowe, anonymous alliterative verse, and Wycliffite prose tracts.**

## ILLUMINATING THE MIDDLE AGES

## TRIBUTES TO PROF. JOHN LOWDEN FROM HIS STUDENTS, FRIENDS AND COLLEAGUES

*BRILL* **The twenty-eight essays in this collection showcase cutting-edge research in manuscript studies, encompassing material from late antiquity to the Renaissance. The volume celebrates the exceptional contribution of John Lowden to the study of medieval books.**

## MEDIEVAL RHETORIC

## A CASEBOOK

*Routledge* **This volume in the Routledge Medieval Casebooks series explores medieval rhetorical practices. Ten original essays examine the ways in which contemporary readers and scholars might employ rhetorical theory to illuminate underlying meanings in medieval texts. The contributors also explore how rhetoric was used as a means of textual innovation in the work of medieval authors such as Chaucer and his contemporaries.**

## ENGLISH PSALMS IN THE MIDDLE AGES, 1300-1450

*Oxford University Press, USA* **English Psalms in the Middle Ages, 1300-1450 explores vernacular translation, adaptation, and paraphrase of the biblical psalms. Focussing on a wide and varied body of texts, it examines translations of the complete psalter as well as renditions of individual psalms and groups of psalms. Exploring who translated the psalms, and how and why they were translated, it also considers who read these texts and how and why they were read. Annie Sutherland foregrounds the centrality of the voice of David in the devotional landscape of the period, suggesting that the psalmist offered the prayerful, penitent Christian a uniquely articulate and emotive model of utterance before God. Examining the evidence of contemporary wills and testaments as well as manuscripts containing the translations, she highlights the popularity of the psalms among lay and religious readers, considering how, when, and by whom the translated psalms were used as well as thinking about who translated them and how and why they were translated. In investigating these and other areas, English Psalms in the Middle Ages, 1300-1450 raises questions about interactions between Latinity and vernacularity in the late Middle Ages and situates the translated psalms in a literary and theoretical context.**

## CHAUCER'S PHILOSOPHICAL VISIONS

*Boydell & Brewer Ltd* **New readings of Chaucer's dream visions, demonstrating his philosophical interests and learning.**