



SOCIAL  
CHAUCER

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PAUL STROHM



# Social Chaucer

**DJ Losen**



## **Social Chaucer:**

**Social Chaucer** Paul Strohm, 1989 Each generation finds in Chaucer's works the concerns and themes of its own era But what of Chaucer's contemporaries For whom was he writing With what expectations would his original audience have approached his works In what terms did he and his audience understand their society and how does his poetry embody a view of society These are some of the questions Paul Strohm addresses in this innovative look at the historical Chaucer Fourteenth century English society was he reminds us in a state of accelerating transition feudalism was yielding to capitalism and traditional ways of understanding one's place in society were contending with new social paradigms Those like Chaucer who lived on the fringe of gentility were particularly sensitive to these changes Their social position opened the way to attractive possibilities even as it exposed them to special perils Strohm draws on seldom considered documents to describe Chaucer's social circle and its experiences and he relates this circle to implied and fictional audiences in the texts Moving between major works like the Canterbury Tales and less frequently discussed works like Complaint of Mars he suggests that Chaucer's poetry not only reproduces social tensions of the time but also proposes conciliatory alternatives His analysis yields a fuller understanding of Chaucer's world and new insight into the social implications of literary forms and styles

**Chaucer's Queer Poetics** Susan Schibanoff, 2006-01-01 Geoffrey Chaucer was arguably fourteenth century England's greatest poet In the nineteenth century readers of Chaucer's early dream poems the Book of the Duchess House of Fame and Parliament of Fowles began to detect a tripartite model of his artistic development from a French to an Italian and finally to an English phase They fleshed out this model with the liberation narrative the inspiring story of how Chaucer escaped the emasculating French house of bondage to become the generative father of English poetry Although this division has now largely been dismissed both the tripartite model and the accompanying liberation narrative persist in Chaucer criticism In Chaucer's Queer Poetics Susan Schibanoff interrogates why the tripartite model remains so tenacious even when literary history does not support it Revealing deeply rooted Francophobic homophobic and nationalistic biases Schibanoff examines the development paradigm and demonstrates that liberated Chaucer depends on antiquated readings of key source texts for the dream trilogy This study challenges the long held view the Chaucer fled the prison of effete French court verse to become the natural English father poet and charts a new model of Chaucerian poetic development that discovers the emergence of a queer aesthetic in his work *Chaucer's Queer Nation* Glenn Burger, Queer theory and postcolonial analysis are brought to bear on Chaucer Bruger argues that under the pressure of producing a poetic vision for a new vernacular English audience in the Canterbury Tales Chaucer reimagined late medieval relations between the body and the community

**Chaucer's England** Barbara Hanawalt, 1992 Represents the first time that disciples of history and English literature have joined forces to present new interpretations of late fourteenth century English society **Chaucer and the Social Contest** Peggy Knapp, 2011 First published in 1990 Chaucer and the Social Contest takes a fresh view of The Canterbury

Tales by placing the storytelling contest among the Canterbury pilgrims within the larger social contests in the changing England of the late fourteenth century The author focuses on three crucial fields of contention the division of social duties into the three estates the controversies around Wycliffite thought and practice and the roles of women Drawing on recent literary theory particularly Bakhtin and Foucault Peggy Knapp offers both a reading of nearly all the tales and an argument about how such readings come about both for Chaucer e tm s earliest audiences and for us *The Chaucer Society*, 1918

*Chaucer* Steve Ellis, 1998 This addition to the Longman Critical Readers series provides an overview of the various ways in which modern critical theory has impacted on Chaucer studies over the last fifteen years **Five Hundred Years of Chaucer Criticism and Allusion (1357-1900)** Caroline Frances Eleanor Spurgeon, 1918 *Langland and Chaucer* Ikuzo Iijima, 1925 A Bibliography of Chaucer, 1908-1924, 1926 **A Bibliography of Chaucer, 1908-1953**, 1926 *Studies in the Age of Chaucer* Thomas Heffernan, 2003-12-15 *Studies in the Age of Chaucer* is the annual yearbook of the New Chaucer Society publishing articles on the writing of Chaucer and his contemporaries their antecedents and successors and their intellectual and social contexts More generally articles explore the culture and writing of later medieval Britain 1200 1500 Each SAC volume also includes an annotated bibliography and reviews of Chaucer related publications **Five Hundred Years of Chaucer Criticism and Allusion (1357-1900)** Caroline Frances Eleanor Spurgeon, 1914

**Ryme-index to the Ellesmere manuscript of Chaucer's Canterbury tales. [With] Notes and corrections** Henry Cromie, 1875 *Chaucer in Context* Stephen Henry Rigby, 1996 Writing as an historian Rigby argues that instead of seeking to modernise Chaucer we need to locate his work in the context of the thought social issues and political controversies of Chaucer s own day **Chaucer for schools [selected, with a metrical version in mod. Engl.] by mrs. H.R. Haweis** Geoffrey Chaucer, 1899 Catalogue of the University of Nashville, Peabody Normal College George Peabody College for Teachers, 1928 *Studies in Language and Literature*, 1916 The Making of English Literature William Henry Crawshaw, 1907 **Thomas Chaucer** Martin Bronn Ruud, 1925

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