

Traditions and Innovations
in the Study of
Medieval English Literature

THE INFLUENCE OF DEREK BREWER

Edited by
Charlotte Brewer and Barry Windeatt

D. S. BREWER

© Contributors 2013

All rights reserved. Except as permitted under current legislation no part of this work may be photocopied, stored in a retrieval system, published, performed in public, adapted, broadcast, transmitted, recorded or reproduced in any form or by any means, without the prior permission of the copyright owner

First published 2013
D. S. Brewer, Cambridge

ISBN 978-1-84384-354-2

D. S. Brewer is an imprint of Boydell & Brewer Ltd
PO Box 9, Woodbridge, Suffolk IP12 3DF, UK
and of Boydell & Brewer Inc.
668 Mt Hope Avenue, Rochester, NY 14620-2731, USA
website: www.boydellandbrewer.com

A CIP catalogue record for this book is available
from the British Library

The publisher has no responsibility for the continued existence or accuracy of URLs for external or third-party internet websites referred to in this book, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate

Papers used by Boydell & Brewer Ltd are natural, recyclable products
made from wood grown in sustainable forests



Typeset by
Frances Hackeson Freelance Publishing Services, Brinscall, Lancs
Printed and bound in Great Britain by
CPI Group (UK) Ltd, Croydon, CR0 4YY

Contents

List of Contributors	vii
Acknowledgements	viii
Note on References	ix
Introduction: A Modern Medievalist's Career	1
1 Derek Brewer: Chaucerian Studies 1953–78 <i>Derek Pearsall</i>	18
2 Brewer's Chaucer and the Knightly Virtues <i>Alastair Minnis</i>	34
3 Class Distinction and the French of England <i>Christopher Cannon</i>	48
4 Time in <i>Troilus and Criseyde</i> <i>A. C. Spearing</i>	60
5 Virtue, Intention and the Mind's Eye in <i>Troilus and Criseyde</i> <i>Mary Carruthers</i>	73
6 Falling in Love in the Middle Ages <i>Jill Mann</i>	88
7 The Idea of Feminine Beauty in <i>Troilus and Criseyde</i> , or <i>Criseyde's</i> Eyebrow <i>Jacqueline Tasioulas</i>	111
8 'Greater Love Hath No Man': Friendship in Medieval English Romance <i>Corinne Saunders</i>	128
9 Gowerian Laughter <i>R. F. Yeager</i>	144

Contents

10	Derek Brewer's Romance <i>James Simpson</i>	154
11	Malory and Late Medieval Arthurian Cycles <i>Elizabeth Archibald</i>	173
12	The Ends of Storytelling <i>Helen Cooper</i>	188
13	Manuscripts, Facsimiles, Approaches to Editing <i>A. S. G. Edwards</i>	202
14	Words and Dictionaries: OED, MED and Chaucer <i>Charlotte Brewer</i>	215
15	Afterlives: The Fabulous History of Venus <i>Barry Windeatt</i>	262
	Afterword: Derek Brewer: <i>with ful deuout corage</i> <i>E. G. Stanley</i>	279
	Bibliography	283
	Index	309
	<i>Tabula in Memoriam</i>	316

Note on References

Unless otherwise indicated, all references to Chaucer's *Troilus and Criseyde* are to the second printing of the Longman edition by Barry Windeatt (Chaucer 1990), while all references to works by Chaucer other than *Troilus and Criseyde* are to the Riverside edition by L. D. Benson (Chaucer 2008).

Words and dictionaries: *OED*, *MED* and Chaucer

Charlotte Brewer

ONE OF THE DISTINCTIVE features of Derek Brewer's criticism was its close and consistent grounding in the details of the texts he wrote about, particularly the denotations and connotations of individual words: the range of meanings carried by words like *sovereignty*, *serve*, *honour*, *truthe*, for example, or the implications of the use of pronouns of address and of personal names. Throughout his published writings, Brewer drew on definitions and quotations from the *OED*, and he had a personal connection with that dictionary too – partly through his acquaintance with one of its four original editors, C. T. Onions (Fellow and librarian at Brewer's undergraduate college, Magdalen), and partly as enthusiastic contributor of many quotations to the twentieth-century *OED* Supplement edited by R. W. Burchfield, another Magdalen member.¹

Brewer's college tutor was C. S. Lewis, whose interest in philology and word-study is attested by all his published works and who clearly exerted a great influence on Derek. In particular, Lewis's *Studies in Words* is a work that draws on quotations and etymologies to probe and illustrate the meanings of words just as do the *OED* and *MED*; published in 1960, it is the product of many years' reading and study, some of which would have been accomplished during Brewer's time at Magdalen (see Introduction: 10; Brewer 1979b and 2006a). Lewis would have ensured his acquaintance with the college's copies of the *OED*, including the set of original fascicles which Magdalen subscribed

¹ Brewer's contribution to the Supplement is recorded in Burchfield 1972–86, 2: ix. His studies of words are ubiquitously distributed throughout his publications; a notable example is the seminal essay on class which examines minutely the implications and associations of terms like *gentil*, *gentillesse*, *churl*, *degree* to elucidate social distinctions in Chaucer (Brewer 1968b; cf. Cannon in this volume).

to from 1884 onwards, when the dictionary first began to appear in individual instalments. The college library also owned a copy of F. H. Stratmann's Middle-English dictionary, the 1891 edition revised by Henry Bradley (d.1923) – another editor of *OED*, who had also been a Fellow of Magdalen – while Derek could have consulted Skeat's and Mayhew's *Concise Dictionary of Middle English* (1888) and Holthausen's *Altenglisches Etymologisches Wörterbuch* (1934) in the Bodleian. Both libraries, of course, had steadily accumulated the volumes of the Early English Text Society (EETS) from their first publication in 1864 onwards, and it is in these pages that Brewer encountered many of the seminal Old and Middle English texts whose vocabulary would have sent him to dictionaries in the first place – often to illuminate his reading, though occasionally to find them deficient.²

Presumably it was at this time also that he first came across the egregious prefaces by F. J. Furnivall, the textual and lexicographical pioneer whose life's work he later celebrated in his address to the first meeting of the New Chaucer Society in 1979, remembering the original Chaucer Society which Furnivall had set up 112 years previously in 1867. Brewer himself was a pioneer in the late twentieth-century movement to recover the contexts in which medieval texts were produced, disseminated and read, a movement which has echoed (though with infinitely greater intellectual respectability) some of the Furnivallian principles, or practice, of respect for scribes and for manuscripts (see Pearsall and Edwards in this volume; also Pearsall 1998). As is well known, EETS, an offshoot of the Philological Society, had been established by Furnivall in part to feed into the Philological Society's newly conceived dictionary, which in turn became the *OED*. This great word project was lexicographically revolutionary by virtue of being constructed from quotations from all periods of the language from 1150 onwards (reaching back to Old English for words which had originated there): it was reliant on an enormous quantity of textual evidence and linguistic scholarship, as accessible in printed editions of works of (in principle) all kinds, and set out to be an objective and analytic study of the history and development of words and senses in English.

This essay follows up some of the lexicographical and textual interests that characterized Brewer's scholarship and criticism. It discusses the creation of the medieval portion of the *OED*, in terms of the accumulation of quotations from the then-available sources, and looks at subsequent *OED* history to make the

² As Eric Stanley points out to me, Derek would have first read many early Middle English texts in Hall's *Selections from Early Middle English*, on which Onions still lectured till 1949 or 1950 (Hall 1920) – and in reaction to which the Nelson's series edited by Brewer, Stanley and Shepherd was conceived (see Pearsall, Edwards and Stanley in this volume).

point that we are still largely dependent on that original accumulation today. The digitalization of the second edition of *OED* in the 1980s enabled quantitative analysis of quotations, so it is now possible to see exactly which sources were most productive of quotations – and begin to see how Old and Middle English scholarship over the twentieth and twenty-first centuries (especially as documented in the *MED*) will make a considerable difference to the *OED*'s record of this period of English, which, given this dictionary's unique status, is still influential today. Quantitative analysis of quotations – how many recorded over what period – is still only half the story, however, where creating a picture of the language is concerned. Here Brewer's research on the special character of Chaucer's writing, in particular the connotations of his vocabulary and his linguistic innovativeness, can be contextualized and confirmed by comparison of the substance of *OED* and *MED* quotations and definitions, and also by specific searches of the new *OED*.

The first edition of *OED*

Medieval vocabulary was fundamental to the creation of the *OED*, since one of its founding principles was that it should adopt the historical method pioneered by Passow – “‘that every word should be made to tell its own story’ – the story of its birth and life, and in many cases its death’ (Coleridge 1860: 72). That meant catching the earliest recorded occurrence of a word, which in many cases was in Old or Middle English. One of the difficulties of recording medieval vocabulary was that the *OED* confined itself to printed sources. Editions of Chaucer and *Piers Plowman* (of varying nature and quality) had long been in print, but many versions of medieval texts by learned societies, such as Percy and Roxburghe, were often produced in limited editions and were difficult for their readers to get hold of. At the very start of the project, therefore, the first editors had issued ‘an alphabetical list of all A.D. 1250–1300 words’, derived from around thirty Middle English works or collections previously published in such sources (e.g. *Havelok, Horn and Owl and the Nightingale*; see Coleridge 1859), which was to be considered ‘the foundation-stone of the Historical and Literary portion’ of the dictionary, and they asked their volunteer contributors ‘to read among them all the printed books of the ... [later] period ... 1300–1526, the fourteenth-century literature being taken first’ and supply them with quotations for ‘both the new and the obsolete words’ ([Philological Society] 1859: 5). This did not solve the problem, however, as the editors clearly recognized, for ‘many poems and other pieces, a collation of which would be invaluable for such a work as this, still lie hid in MS’ ([Philological Society] 1859: 7). The

volunteers on whom the project was so crucially dependent – literary enthusiasts of one kind or another, sometimes well known (e.g. Charlotte Yonge) and sometimes not, with the means and leisure to devote a considerable amount of their time to the dictionary project – could do little with such unpublished medieval sources.

Furnivall played a vital role in coming to the rescue here. He became Honorary Secretary of the Philological Society in 1853, six years after he first became a member, and was sole secretary from 1862 until three weeks before his death in 1910; as Brewer reported in his New Chaucer Society address, he kept the minutes in his own hand ('I have looked at these, and marvelled at the regularity of his attendance', Brewer 1979c: 4). In 1860/61, after Herbert Coleridge's untimely death (from consumption exacerbated by a chill brought on by sitting in wet clothes in a Philological Society meeting), Furnivall took over the editorship of the Society's dictionary and began drumming up volunteer readers and sub-editors. Well placed to understand the problems of documenting medieval sources, he had as early as 1858 – only a few months after Trench's lectures on the deficiencies of existing English dictionaries, which had precipitated the Society's decision to set about constructing a new dictionary – arranged for the publication of material from MS Harley 2277 and the Vernon MS to fill up vacant space in one of the Society's annual *Transactions* volumes. More importantly, as we have already seen, he set up EETS itself in 1864, which was a perfect vehicle for his various entrepreneurial skills and his knack of managing people. Perhaps his greatest achievement in this respect was the successful headhunting of W. W. Skeat, whom he persuaded into EETS's ranks in October of that very year, overruling his protestations of ignorance and inexperience and setting him to work on an edition of *Lancelot* (which appeared in 1865 and was quoted in the new dictionary). Skeat, a mathematics lecturer lately returned to Cambridge after an abortive attempt at a career as a priest, had no need of a salary as he was supported by his father; he went on to edit canonical editions of Chaucer and *Piers Plowman* that between them furnished thousands of further quotations for the dictionary – nearly 12,000 in Chaucer's case, around 6000 in *Piers Plowman's* (see further C. Brewer 1996: chapter 6).

EETS's very first volume was Richard Morris's edition of *Early English Alliterative Poems from MS Cotton Nero A x*, containing *Pearl*, *Cleanness* and *Patience. Gawain and the Green Knight*, the fourth EETS volume, appeared the same year, also edited by Richard Morris (who based his edition on that of Frederic Madden, published for the Bannatyne Club in 1839). Many other volumes were added over the next few years, notably Skeat's editions already mentioned of the works of Chaucer and Langland, which came out bit by bit between 1866 and the 1890s, and *Cursor Mundi*, edited again by Richard

Morris, who brought this work out in seven instalments between 1874 and 1893. Old English works appeared too, for example various works by or attributed to Alfred and Bede. All were combed by readers for quotations, many of which were eventually printed in the dictionary.

Furnivall's connections, and the energy and industriousness of stalwart dictionary contributors like Skeat who were also medievalists, seem to have ensured a steady stream of medieval material into the project over much of Furnivall's editorship, during which the reading programme for later periods slipped and declined. When James Murray, another Furnivall protégé, took over the editorship of the dictionary from Furnivall in 1879, he immediately issued an appeal pleading for more volunteers and describing how many areas of vocabulary (the eighteenth century, for example) were under-represented in the quotations gathered together so far – but was able to report 'in the Early English period up to the invention of Printing so much has been done and is being done that little outside help is needed' (Murray 1879–80).

Accompanying Murray's *Appeal*, first published in April of that year, was a 'list of books for which readers were wanted', which had fewer items for the fifteenth century and earlier than for any of the later periods. The same was true of the two subsequent editions of the *Appeal*, published in June 1879 and January 1880 – though at the same time, the lists of medieval material in need of volunteer readers changed between one edition and another. Such fluctuations suggest that readers for the medieval period were not lacking, whether drawn from the lexicographers themselves, their medievalist helpers, or the public (the number of volunteer readers was 'upwards of 800' in 1881) and that a reasonably abundant flow of quotations was reaching the editors.³

Quotations were the heart of the matter. As Craigie and Onions described in 1933, when the *OED* was reissued five years after the completion of the first edition, along with a one-volume Supplement, the quotations were (and are) the basis of this dictionary's claim to supreme lexical authority on the growth and development of the English language. Explaining that the *OED* editorial staff and their 'army of voluntary readers' had amassed 'some five million excerpts from English literature of every period', of which nearly two million had been printed in its pages, they pointed out that 'Such a collection of evidence ... could form the only possible foundation for the historical treatment of every word and idiom which is the *raison d'être* of the work' (Murray et al. 1933: Preface): it was quotations that furnished evidence of use, from which the lexicographers

³ The figure of 800 volunteers is reported by Oxford University Press's in-house journal *The Periodical* (1928: 7). Facsimiles of Murray's appeal can be seen on the *OED*'s website at <www.oed.com>; its details are further discussed in C. Brewer 2000.

could deduce the proliferation of senses borne by a word and their development over time. But however hard Murray and his editors worked to redress the difficulties of dealing with the medieval period, and however many works were produced by EETS and then quarried for quotations, it is clearly the case that the first edition of the *OED* was necessarily dependent on a state of textual and linguistic scholarship that since 1905 or so (when most of the quotation gathering was complete) has radically changed and improved. *OED*'s picture of the early stages of English, therefore, was within a few decades of publication quite inadequate.

Reliance of today's *OED* on the first edition

In common with other medieval scholars of his generation, Brewer was well aware of this inadequacy (see e.g. Brewer 1966b: 24–5; 1982: 168.n2). But how much does it matter today that the record of pre-1500 vocabulary to be found in the first edition of the *OED*, dependent as it was on quotations drawn from Old and Middle English scholarship so unavoidably limited by the constraints of the time, presents a partial or distorted view of the language? After all, we now have the *Middle English Dictionary* on the one hand, while on the other, the first edition of the *OED* has been replaced firstly by the second edition of 1989 and secondly, as of 2000, by the ongoing third edition, which is being released online quarter by quarter in an ambitious programme of root-and-branch revision, the first to be carried out since the first edition was completed.

The answer to this question is that it matters more than one might at first suppose. While the *Middle English Dictionary* – as discussed below – has enormously improved the record of Middle English, it is to the *OED* that both scholars and the interested public turn when seeking to understand the place of Middle English in the history of the language (and its literature) more generally. And the *OED* continues, for its pre-1850 content, to be largely dependent on the evidence of the first edition, notwithstanding the fact that this product of Victorian and Edwardian scholarship is now critically out of date.

Today's *OED*, whether in book or electronic form, is in a confusing state. The latest print copy – the second edition of 1989, with which many libraries have replaced their first edition – simply merged the unrevised first edition with the twentieth-century Supplement which had been published in four volumes between 1972 and 1986 (see further Stanley 1990 and C. Brewer 1993, on the latter of which Derek Brewer gave extensive advice). It did not, except in a tiny number of cases, make any changes to pre-1850 material. So today's most up-

to-date printed *OED* presents evidence on Old and Middle English in exactly the same form as did the first edition of 1884–1928.

What about *OED* Online, then, at www.oed.com, available by subscription (or free to public library users in the UK)? If possible, this is even more misleading. Online consultation is the only means of access to the revision of the dictionary presently underway in Oxford, which as of June 2012 (the time of writing) has revised something over a third of the entries (dispersed throughout the alphabet range) in the original dictionary. Instead of keeping the revised portions of the alphabet separate from the unrevised, however, thus enabling the user to see the separate status of the two, *OED* Online merges the two-thirds unrevised second edition – that is, where Old and Middle English is concerned, two-thirds of the unrevised *first* edition – with the one-third revised. Entries in the unrevised portions of the dictionary are labelled ‘Second edition, 1989’, a date which entirely obscures their first edition provenance (as does the additional date recording the annual quarter in which the user has consulted the dictionary, i.e. a date which varies from the present to three months previously). Since 2011, these unrevised first-edition entries have, in some respects, been brought bibliographically in line with the revised portion; but no other changes have been made.

Electronic searches of *OED* Online thus access a mixed database: unrevised with revised *OED*, with no indication to users that this is so, and no means provided for us to differentiate between old and new scholarship. Moreover, the data searched is not stable: every quarter, the identical search will produce a different set of results, as the lexicographers upload a new batch of revised entries to the dictionary and remove the corresponding unrevised ones. So not only does *OED* today continue to be heavily reliant on scholarship that is seventy-five years and more out of date, but its mixed content – two-thirds unrevised entries seamlessly merged with one-third revised – is not apparent to anyone but the most sophisticated dictionary user. This means that, extraordinary as it may seem, all forms of *OED* continue, even today, to be significantly dependent on outdated first-edition scholarship. Hence it is both interesting and valuable to know more about that scholarship and its influence on *OED*. And in this respect, some of the changes to *OED* have been very helpful indeed, especially the transfer to electronic medium in the late 1980s.

Digitalization of *OED* and consequent benefits

The 1989 second edition of *OED* may not have involved revision of existing dictionary entries, but it had been created by a process greatly significant in

lexicographical history: digitalizing the two main components of *OED* existing at that stage, viz. the first edition and the four-volume twentieth-century Supplement (Burchfield 1972–86), and combining them in one continuous alphabetical sequence. This technological advance opened up the dictionary in ways unimaginable by earlier generations. Digitalization offers wonderful opportunities to lexicographical and lexical historians wishing to trace the history of scholarship and it serves the purposes of many other cultural and literary historians besides. In particular, electronic searches have permitted **much more** systematic study of *OED*'s record of the growth of the vocabulary, enabling **both** dictionary users and dictionary editors to observe and quantify variations in quotation numbers and provenance which (in at least some respects) belie the general understanding of this dictionary as unimpeachably authoritative, since these variations clearly reflect Victorian and Edwardian conditions of textual scholarship and/or aspects of accompanying lexicographical bias, error, or mishap, rather than fluctuations in the history and development of the language.

Sadly, owing to a switch of technological 'platform', *OED*'s publishers Oxford University Press withdrew the fully functional electronic version of the second edition from public access in March 2012 (as already explained, *OED2* had reproduced the evidence of *OED1* in largely unaltered form, so that electronic searching of *OED2* had been a perfectly satisfactory substitute for studies of the dictionary's pre-1500 record, and a very near-satisfactory substitute for studies of its pre-1850 record).⁴ *OED2*'s disappearance is a significant loss to the academic community in general, and in particular to those wishing to understand and investigate the history of *OED* lexicography. We can still reconstruct some of the characteristics of previous *OED* editions, however, by drawing on studies made of the fully functional form of *OED2* before it was removed. Figures 1 and 2 below, for example, derived from electronic searches of *OED* Online made in 2005 for the 'Examining the *OED*' project (Brewer 2005–), show the numbers of *OED* quotations per decade between 1500–1899 and 1150–1499 respectively.

We can see straightaway that the first graph represents a gradual increase in *OED* quotations which in turn plausibly reflects the increase in available sources and the corresponding increase in the English vocabulary (we can assume, probably, that the heavy quotation from Shakespeare, along with the reduced quotation numbers for the eighteenth century, reflect lexicographical biases of one sort or another; see Schäfer 1980 and C. Brewer 2012: 86–94

⁴ On the stages of the revision of *OED* up to 2000 (when work on the third edition started to be published) see C. Brewer 2007b. The first edition of *OED* has never been available to the public in digital form.

Words and Dictionaries: OED, MED and Chaucer

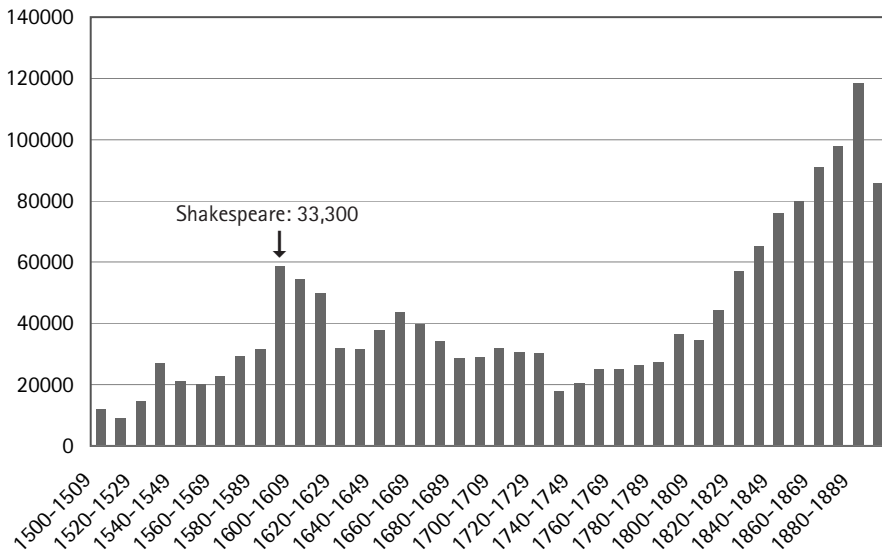


Figure 1: OED quotations per decade 1500–1899

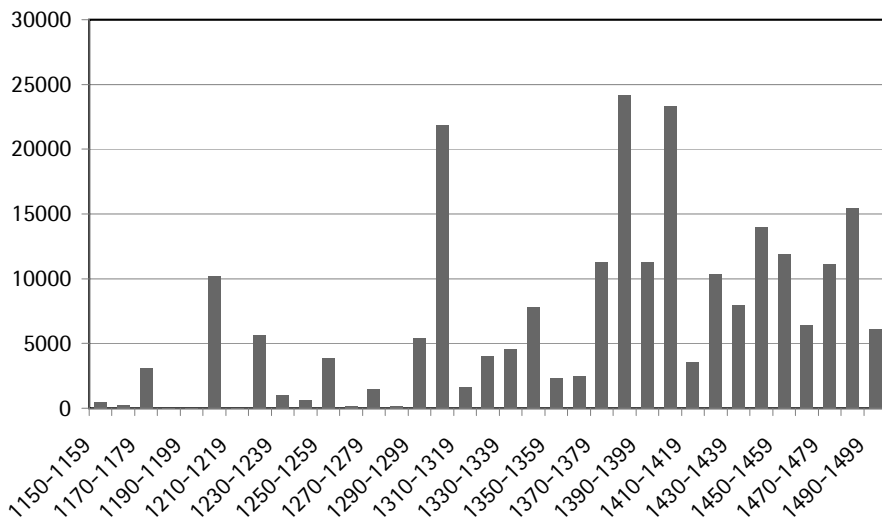


Figure 2: OED quotations per decade 1150–1499

and 2013). But Figure 2's graph, covering the earlier period, suggests a much less certain relationship between quotation evidence and the historical state of the vocabulary. The numerous troughs and peaks point to a number of factors distorting the data and we can readily imagine what these will have been. Many medieval works drawn on by the first-edition lexicographers, existing in manuscript copies written years or decades after original composition, could be only approximately dated, and historians and literary and linguistic scholars would often have chosen to date works at the beginning or end of a century, merely for convenience's sake (hence the bunchings of quotations around 1200, 1300 and 1400). Such bunchings can also be explained as the result of lexicographers and readers mining a few specific sources: where there was a comparative scarcity of works to quote, disproportionately intensive quotation from these works would be the only option. Examples are Robert of Gloucester's *Chronicle*, dated 1297, which yielded around 3,000 quotations, Trevisa's translations of *Polychronicon* and *De Proprietatibus Rerum*, dated 1387/1398, which yielded over 6,000 quotations, and most spectacularly the 30,000-line *Cursor Mundi*, assigned a variety of dates around 1300, from which around 11,000 quotations were printed in the dictionary, making it the fifth most quoted source in the entire work; as reported on the dictionary's completion in 1928, this text's contents were 'with incredible assiduity copied out' by Professor H. R. Helwich of Vienna, who subjected the *Destruction of Troy* to the same treatment (*The Periodical*, February 1928: 7).⁵

Clearly, the lexicographers had to make do with what they had to hand. The most quoted Middle English writer in the *OED* was Chaucer, with just under 12,000 quotations, head and shoulders over his contemporaries – Langland (around 6,000), Lydgate (various works and editions, c.5,000) and Gower (nearly 4,000 from *Confessio amantis*, ed. Pauli in 1857). Other heavily quoted sources not already mentioned were the Wycliffite Bible (around 8,000, cited from Forshall and Madden 1850) and the lexicographically apposite *Promptorium parvulorum* (something over 5,500 quotations, cited from the Camden Society edition of 1843–65).⁶ In many cases, intensive quotation from an author coincided with that author being cited as first user of a word, too: of Chaucer's 12,000-odd quotations, over 2,000 were first citations – leading to the easy inference that he had been responsible for introducing an enormous number of words into the language. On the other hand, as Schäfer first pointed out

⁵ Unless otherwise stated, all quotation figures are reported from online searches of *OED2*, as available at <www.oed.com> 2000–10.

⁶ The *Promptorium parvulorum* and Wycliffite Bible figures are taken from Willinsky 1994: 213, not always reliable; unfortunately I did not make these searches independently.

in 1980 (and as 'Examining the *OED*' studies have consistently confirmed), first quotations in *OED* correlate with quotations overall: the more quotations gathered from an individual source or for a particular period, the more likely the lexicographers were to find linguistic innovation there.

Additionally, availability in print correlated to a high extent with cultural value – that was why the works had been edited in nineteenth-century (or earlier) editions in the first place. But was the corresponding prominence of these works in the first edition of the *OED* a genuine reflection of their lexical contribution to the history and development of the language? This was precisely the question raised in rebuttals of Mersand's influential work on Chaucer's lexical innovation, discussed further below.

Meanwhile, we should bear in mind that such broad-brush analyses of a dictionary's quotation evidence are only one way to assess *OED*'s representation of the language. We look up a word in *OED* hoping to get information about when it was first used, but also about how it related to contemporary usage. It is contextual information of this sort that supplies us with a sense of a term's connotations, often vital as a supplement to the bare denotation supplied by definition alone – and it is in analyses of contextual meaning that Brewer particularly excelled. For this, generous contemporary quotation evidence is vital. Here the comparative lack of medieval material available to the *OED* editors was compounded by the constant pressure on them to reduce the size of the dictionary to something Oxford University Press could afford to publish. Supporting evidence for words and senses had to be kept to a minimum, and often it was later periods, notably the sixteenth and nineteenth centuries, which were illustrated with an abundance of quotations.⁷

The *MED*

The *OED*1 lexicographers themselves were well aware that their account of Old and Middle English was unsatisfactory and that more work needed to be done. In 1919, W. A. Craigie, who had joined the dictionary staff in 1897 and become third editor (with Murray and Bradley) in 1901, thought that 'a complete dictionary of Middle English would be a work of marvellous richness and interest, not merely in respect of the language, but for the light it would throw upon the manners and customs of the time. Such a work can never be undertaken on practical grounds' (Craigie 1919: 7–8). Craigie was an industrious and unusually

⁷ Murray initially aimed for one quotation a century (C. Brewer 2007a: 112). For the pressures exerted on the lexicographers by the publishers, see Murray 1977.

productive lexicographer with a sure sense of what would and would not work in dictionary-making, but here he made a misjudgement. As is well known, the *Middle English Dictionary* project got underway in Michigan in the 1930s, and the lexicographers began their work with the aid of the *OED*'s own dictionary slips for this period which were passed on to them after Craigie and Onion's Supplement had been completed in 1933. After an initially bumpy beginning the new dictionary settled down under the editorship of Hans Kurath and (from 1961) Sherman Kuhn, beginning publication in 1952 and passing thence to the editorship of Robert Lewis, who brought it to final triumphant completion in 2001 (see Adams 2002; Lewis et al. 2004). In the interim the Toronto Old English project (comprising a corpus, now completed, as well as a dictionary) had also begun, in the 1970s, and work on this continues.

MED has transformed the record of Middle English vocabulary, and the results can be seen repeatedly when one takes almost any entry in *OED* and compares it with that in *MED*. Unfortunately, the search tools on *MED* do not compare with those on *OED* Online, so it is very difficult to see, other than in quite crude ways – or simply entry by entry – how *MED* has built on and improved *OED* quantitatively (or indeed qualitatively). I attempt a brief analysis of some aspects of such development of *OED*1 – and of how *OED*3 has in turn used *MED*'s evidence – in just a minute. Meanwhile, the most obvious difference between *OED*1 and *MED* is the far greater number and density of quotations provided by the latter, which contextualize and further gloss any individual instance of usage (as *OED*, with its aim to illustrate a word's usage throughout the history of the language, could not have done).

It was networks of usage and connotation that particularly interested Brewer. Characteristic of his criticism was his wish to understand the past from within, on its own terms: 'in the spirit of sympathetic social anthropologists' rather than (e.g. in criticizing Troilus's gender-related failings) as 'propagandists for a new social order which the past could not know' (1998b: 238), thus failing to 'read each work of wit/ With the same spirit that its author writ' (cf. Brewer 1966b: 21). So it was important to interpret language, and the meaning of individual words, in the context of its own time, not just of ours: 'The verbal work of art is carved out of a work of verbal art', as he put it in his essay on 'The Archaic and the Modern' (1982: 2). The work of verbal art – the state of language at the time a text was written – is on display in the totality of contemporary textual evidence: hence the importance of both *OED* and *MED*, whose definitions are derived from analyses of words in (synchronic and diachronic) context. And Brewer often focused on specific words which carried with them connotations of social values reaching deep within the cultural or literary phenomena he was exploring in his criticism – for example,

his study of *manhood/manhede* in *Troilus and Criseyde* (Brewer 1998b), which examined how a network of related terms created meaning both in this poem and in Chaucer's works more generally. What Brewer negotiates here is the way that words change their value culturally as society changes, while lexically their environment changes too, so that to capture their original meanings we need to contextualize them in terms of their original values, as well as our own.

His article on 'Honour in Chaucer' (as the present volume makes clear, a topic of pervasive and recurrent interest for Brewer), similarly reviews a cluster of concepts and cultural practices in relation to this central term in Chaucer, which as he points out is closely linked to *commendacioun, laude, loos, name, preisynges, renoun, reverence, shame, worship* ('the older English word for the same thing which Malory so much prefers') and *worthynesse* (Brewer 1973b, rpt. 1982). All these terms are treated in both dictionaries and comparison between the entries is instructive – not least because the sense divisions often vary in quite striking ways, as do the choice and number of quotations. As Brewer noted on its definition of *honour*, 'OED is useful, and reveals the range of concepts, but not surprisingly may often be questioned in its allocation of significances of this extraordinarily slippery word' (1982: 168 n.2). OED's entry for *honour* – first published in 1899, and unrevised as of June 2012 – distinguishes five main senses for the noun in use before 1500, along with further sub-senses and four phrasal senses. MED distinguishes seven main senses altogether, but the relationship between these alternative analyses is tricky to anatomize, partly because discrimination of meaning has proceeded along different lines in each (MED's sense 1, for example, includes phrasal senses classed separately in OED), partly because both dictionaries offer definitions of individual senses that are themselves difficult to distinguish one from another. One clear point of correspondence is OED1's sense 3a, '(Of a woman) Chastity, purity, as a virtue of the highest consideration; reputation for this virtue, good name', which quotes Gower as first user followed by Spenser, Shakespeare and beyond:

1390 Gower Conf. III. 24 So as she may ... Her honour and her name save.

1596 Spenser F.Q. iv. i. 6 Nathlesse her honor, dearer then her life, She sought to save, as thing reserv'd from stealth.

1610 Shakes. Temp. i. ii. 348 Till thou didst seeke to violate The honor of my childe.

[...]

In MED the equivalent sense (2c, defined 'feminine repute, reputation for purity') is illustrated as follows:

(c1390) Chaucer CT.Pri. (Manly-Rickert) B.1654–5: Nat that I may encessen hir [Mary's] honour, For she hir self is honour.

(a1393) Gower CA (Frfr 3) 6.681: Thogh that his ladi make him chiere, So as sche mai in good manere Hir honour and hir name save.

(c1395) Chaucer CT.Sq. (Manly-Rickert) F.530: Myn herte..Graunted hym loue vpon this condicioun That euer mo myn honour and renoun Were saued, bothe pryuee and apert.

a1425(c1385) Chaucer TC (Benson-Robinson) 2.762: Though that I myn herte sette at reste Upon this knyght..And kepe alwey myn honour and my name, By alle right, it may do me no shame.

c1430(c1380) Chaucer PF (Benson-Robinson) 461: But I bere me in hire servyse ... hyre honour for to save, Take she my lif.

c1450(c1375) Chaucer Anel.(Benson-Robinson) 267: I ... was so besy yow to delyte --Myn honor save-- meke, kynde, and fre; Therefor ye put on me this wite.

a1500 ?Ros Belle Dame (Cmb Ff.1.6) 369: Iffe I purpose your honour to defface ... gode and fortune me schende.⁸

MED's proliferation of examples from Chaucer tells us how important this particular sense of *honour* was in his work and gives a far richer impression of its range of connotations (not least in the provision of a suggestive set of collocates, both nouns and verbs, indicating chastity's central role in female social identity: *honour* itself, *name*, *renoun*, *lif*, *gode*, *fortune*; *is*, *save* (four times), *kepe*, *schende*). *MED* also rewrites the significance one might have been tempted to assign to Gower's usage as attested in *OED*: whoever was the first to use the word in this sense, Chaucer must have been confident that his audience (presumably the same as Gower's) would readily have recognized its implications.

Lexicographical biases, in *MED* and *OED*, in favour of Chaucer?

Illuminating as these *MED* quotations are, however, they may raise doubts in the reader's mind that take us back to similar doubts about *OED*1. For example, does the intensive citation from Chaucer derive from the availability of his works in a concordance? We may recall that the *MED* originally grew out of Flügel's Chaucer dictionary (see Blake 2002; Lewis et al. 2004). Might it also reflect a cultural (rather than linguistic) preference on the part of the *MED* lexicographers for Chaucer over other sources?

As the search facilities on *MED* tell us, Chaucer is quoted under 9,753 head words, compared with 9,252 for Lydgate, 6,023 for *Piers Plowman* and 5,090 for Gower. Altogether, Chaucer is quoted 49,961 times in *MED*, compared

⁸ Entry first published in 1967; the version reproduced here is taken from the online website which has updated the bibliographical references (e.g. citing Benson-Robinson rather than Robinson).

with 35,918 times for Lydgate, 15,035 for *Piers Plowman* and 14,325 times for Gower (a ratio of roughly 10:7:3:3). Chaucer would certainly appear to be assigned preference in *MED*, whether on linguistic or other grounds. Reading through entry after entry where several quotations from his texts supply evidence of usage for a single sense, one is sometimes tempted to ask whether all the quotations printed, interesting as they are, really add to understanding of the sense in question – or whether equally valid illustrations might have been taken from other contemporary sources.

On the other hand, in many cases Chaucer has demonstrably earned his right to be cited. In the essay included by Brewer in his 1974 collection *Geoffrey Chaucer: the Writer and his Background*, Norman Davis reviewed the plausibility of claims that, as Brewer had put it in his seminal essay on ‘The Relationship of Chaucer to the English and European Traditions’ (1966b: 26), ‘Chaucer revolutionized “poetic diction” by “augmenting” his English with a vast number of new words of Latin, French and Italian origin’ (Davis 1974: 22). As Davis noted, Henry Bradley, Murray’s *OED* co-editor, had earlier observed ‘It would be easy to give lists of words and expressions which are used by Chaucer, and, so far as we know, not by any earlier writer’ (Bradley 1904: 226). Bradley was sufficiently intimate with *OED* to know what has since been confirmed, as we have seen, by searches of *OED2*, namely that Chaucer was quoted as the first known source for an extraordinarily large number of entries. Mersand had run a good way with this idea in his book of 1939 – the analysis that had influenced Brewer, though he perfectly understood the qualifications that Davis pointed out, namely that Mersand had made assumptions since rejected, or adjusted, on the date of Chaucer’s various works, and that ‘new information, especially that collected for the *Middle English Dictionary*, supersedes what [Mersand] could learn from the *Oxford English Dictionary*’ (Davis 1974: 73). Cannon wrote a book to show how Mersand’s evidence had been misconceived, pointing out that many words he had assumed to have been introduced by Chaucer had in fact been used by earlier writers whose evidence had not been recorded in *OED* (Cannon 1998). But even by Cannon’s own account, Chaucer is still responsible for a quite extraordinary number of romance ‘inventions’ – 1,102 in total, compared with the 2,718 introduced by all his predecessors combined (Cannon 1998: 58, 61)⁹ – though as Davis points out (in a discerning analysis of Chaucer’s word choices in translating Boethius, and in combining romance and native vocabulary both there and elsewhere), different borrowings from Latin

⁹ See further the valuable article by Hailey (2007: 16), who shows that ‘even this number [1,102 first citations for words of romance origin] materially underestimates the rate and influence of Chaucer’s lexical innovations.’

or French may have very different values according to context and meaning: 'The significance of Romance words varies infinitely. We need to know not only the bare fact of etymology but the associations and status of every word, and whether specific applications of it would seem to contemporary hearers in any way out of the ordinary' (Davis 1974: 73).

Meanwhile, following up Brewer's identification, in his 1966 essay, of 'the English tap-root of Chaucer's poetry' (Brewer 1966b: 15), Davis himself used *OED* as well as *MED* evidence to identify some very interesting non-romance words which Chaucer had apparently been among the first to use in the language – or the first to use in written language; their colloquial and vigorous character often suggests oral currency: *bi-daffed* ('fooled', first citation in *OED*; hapax in *MED*), *gnof* ('boor', first citation in *OED*; hapax in *MED*), *kiken* ('peep', first citation in both), *pik* ('peek', first citation in *OED*, but antedated in *MED* – published after the date of Davis's article – with an example from *Robert of Sicily*, as in the Vernon MS), *knakke* ('trick', first citation in both), *knarry* ('gnarled', first citation in *OED*; hapax in *MED*), *labbe* ('blabbermouth', first citation in both) and so on. And Horobin, relying more extensively on *MED* evidence, has subsequently shown that Chaucer's lexical innovativeness regularly drew on the native resources of the language (just as Brewer 1966b had suggested) in its exploitation of prefixes such as *for-* or *un-* (Horobin 2009; cf. Horobin 2007: chapter 5).

Naturally, Davis understood 'how precarious it is to credit Chaucer (or any other) with the "introduction into English" of particular words simply on the evidence collected by the lexicographers. All the words [he identified as described above] are "first found in Chaucer", but none of them, except perhaps *wantrust*, can have been new to English, though they may well have been new to works of literary pretension.' As he would have predicted, writing in 1974, when *MED* was only up to the end of the letter *L*, some of his examples of Chaucer's innovativeness – as of course many of Mersand's, though none of Horobin's – were based on *OED1* evidence that *MED* was to correct by discovering earlier examples of usage (e.g. *piken*, 'peek', and *newefangel* – though not *newfangleness*, as in 'The Squire's Tale' and *Anelida and Arcite*, for which Chaucer remains first cited author).

The *OED3* revision and its treatment of Middle English

This takes us back to the *OED* and whether and how it is absorbing the new evidence of *MED*. As we saw earlier, the so-called second edition of 1989 had left untouched all pre-1850 material, thus preserving all medieval datings,

definitions and quotations whether or not they had been superseded by editorial and scholarly work (including much now on record in *MED*) appearing over the course of the twentieth century. Recognizing the unsatisfactoriness of this edition, Oxford University Press addressed itself almost straightaway to making good its defects by undertaking what was now long overdue, revision of the *OED* in its entirety. Under the editorship of John Simpson, this project – *OED3* – took shape over the 1990s and began online publication in March 2000. *OED3* set out to revise every element of every entry in the original dictionary: spelling, pronunciation, etymology, definitions, identification of senses and sense development, as well as the quotations on which most of the other elements of the entry ultimately depended. The team of lexicographers started at the letter M, and by March 2012 had revised the alphabetical sequence M–R in its entirety, along with many other entries elsewhere in the dictionary (the website in its current state does not provide a list or description of these, but it appears to be extensive: by December 2011, 37% of the original entries had been revised and the original material had doubled in size).¹⁰

1150–1499 is the period we can expect to change most significantly in the new version of *OED*, for reasons made clear above: the original *OED* lexicographers, working with very restricted access to texts from this earlier stage of the language, were simply unable to do it justice. Just as *MED* drew on *OED1*, *OED3* is now turning to *MED* – and to the resources of the ongoing Toronto Old English Dictionary project and the *Dictionary of the Older Scottish Tongue* (1937–2002), the latter dictionaries, like *MED* itself, both identified as desirable by W. A. Craigie in 1919. The deputy-editor of *OED3*, Edmund Weiner, explained in 2000 that ‘no extensive reading programme [for the current revision of *OED*] has been undertaken for Middle English, though certain newly available texts are being read’, since ‘in this sphere the *OED* has to bow to the primacy of the *MED*, and, to a more limited extent, the *DOST*’, who have between them ‘already assembled the overwhelming majority of the available lexical evidence. The main effort of the *OED* project is concentrated on a painstaking comparison between the coverage of each word in these two dictionaries and the corresponding entries in the *OED*’ (Weiner 2000: 170).¹¹

What are the results so far? To get a broad picture of the changes which the current revision of *OED* has introduced into the quotation record, we need

¹⁰ According to the ‘Recent updates to the *OED*’ section of *OED* Online, page on December 2011 update; see <www.oed.com/public/simpson1211> (2.08.2012).

¹¹ Since December 2010, *OED* entries have linked to corresponding entries in *MED* (though with occasional glitches). On the ‘inter-indebtedness’ of historical dictionaries, see Simpson et al. 2004.

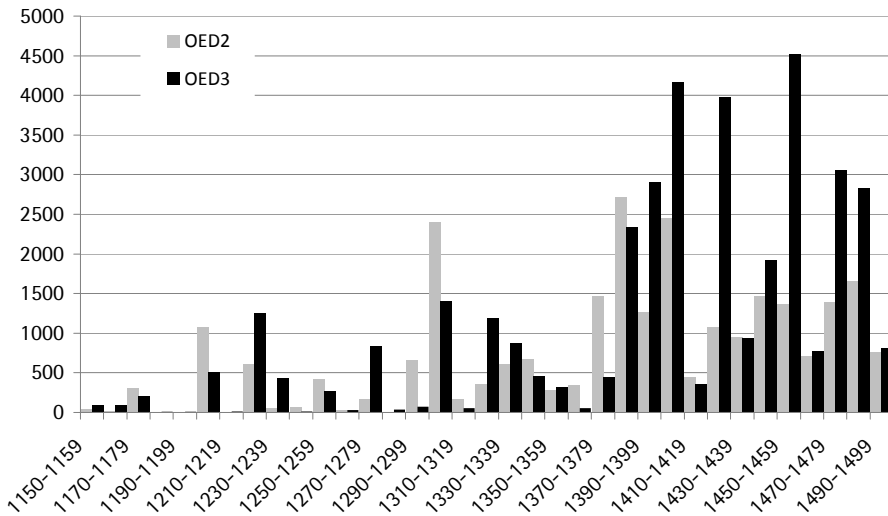


Figure 3: OED2 and OED3 quotations per decade 1150–1499 over alphabet range *M–philandering* (the alphabet range revised between 2000 and December 2005)

to isolate the third of the dictionary so far revised, and compare the quotations (and other material) in OED2 and OED3 for this stretch of the alphabet only. As already described, however, this is now impossible: the OED website no longer provides a list of which entries have been revised, while the removal of OED2 has also removed any possibility of comparing the new with the revised entries (except one by one, not a practicable method given the quantity and variety of material involved). This leaves its users unable to assess the progress and character of OED3's revision. Correspondingly, we are unable to begin the process of understanding the implications of the substantial scholarly research now being conducted by the lexicographers for our picture of the history and development of the language. The 'Examining the OED' project did, however, carry out a summary analysis in December 2005, when OED3 had revised the alphabet range *M–philandering* only, and when OED2 was still publically consultable (C. Brewer 2005–). At that stage, it appeared that the OED3 revisers had concentrated their efforts so far on the later medieval period (1400–99): see Figure 3.

As commented then, the results needed further investigation, but the lack of change to the earlier part of the chronological record was presumably due to the heavy reliance on the *MED*'s documentation. This can be seen in Figure 4, which presents the same data organized by century:

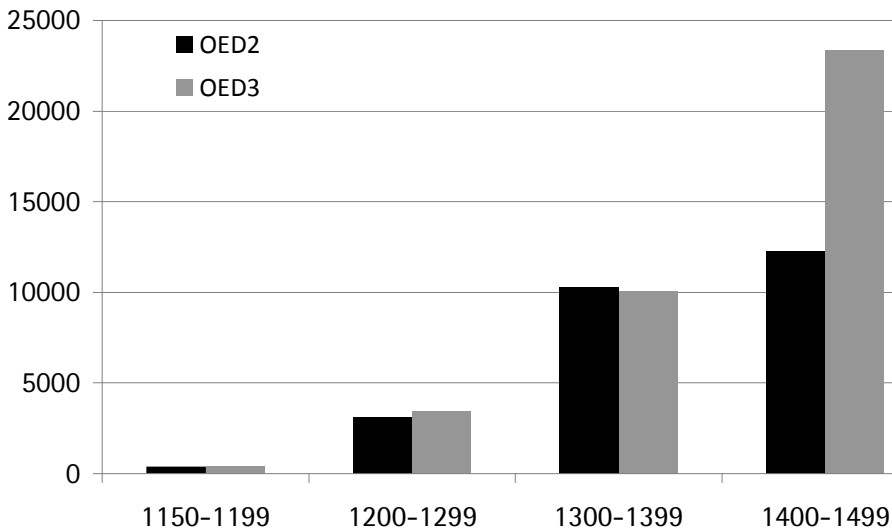


Figure 4: OED2 and OED3 quotations per century 1150–1499 over alphabet range *M–philandering* (the alphabet range revised between 2000 and December 2005)

The raw figures in December 2005 for total quotations *M–philandering* over the period 1150–1499 were 26,086 for OED2 and 37,291 for OED3, making a notable (43%) increase of 11,205 quotations overall.

There were also some significant shifts in dating. OED had generally dated medieval works (and indeed many post-medieval works) according to their supposed date of composition. MED, however, introduced a policy of ‘double-dating’, giving first the date of the manuscript witness (as known or estimated), and secondly the known or estimated date of composition (except for a handful of important works – e.g. *The Canterbury Tales*, *Confessio amantis* – to which it assigned a composition date). OED3 began to follow suit. This means that large numbers of quotations in OED1, though retained in OED3, occupy a different place in OED on our graph. Thus *Patience*, *Cleanness* and *Pearl*, quoted as we have already seen from Richard Morris’s edition of 1864, and dated by the original OED editors to ‘c1325’, are in OED3 identified by individual title and dated ‘c1400 (?c1380)’, with the first date being the one picked up in electronic searches.¹²

¹² Interestingly, in OED2 *Pearl*, *Patience* and *Cleanness* between them supplied 2,552 quotations, a figure that rose by only 35 to 2,587 in OED in June 2006 (when ‘Examining the OED’ happened to have made the count). Since then, quotations have risen by a further 104 to 2,691 altogether (according to a search made in June 2012) – though since we

The withdrawal of electronically searchable *OED2*, along with *OED3*'s new policy of abandoning sequential alphabetic revision, have both separately and in combination made it impossible to produce any systematic analysis of its progress since 2005. But we can still search the isolated range *M–philandering* as of June 2012, to see whether *OED3* has amassed any new material for this alphabet range in the last seven years.

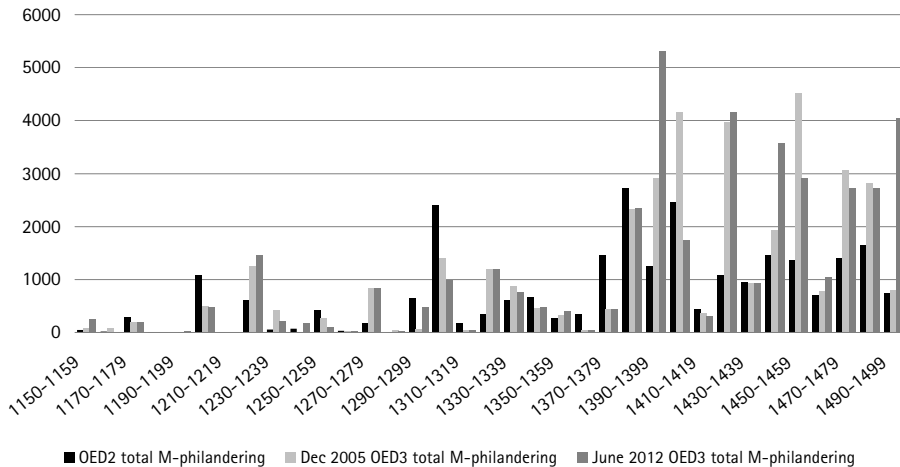


Figure 5: *OED2* and *OED3* quotations per decade 1150–1499 over alphabet range *M–philandering*, comparing *OED3* as of December 2005 with *OED3* as of June 2012

The variations in troughs and peaks in Figure 5 indicate that *OED3* is continuing the process of re-dating its quotation sources, while Figure 6 helps us to see that it is continuing to add new quotations for the period 1150–1499; in fact, the revisers added a total of 3,269 quotations from texts dated 1150–1499 to this alphabet range between December 2005 and June 2012.¹³ Since we can no longer search the previous version of the dictionary, we cannot identify where

can't search the previous version of *OED*, we cannot easily discover what it is about the vocabulary of these poems that the *OED3* lexicographers, unlike their predecessors, now think is worth recording in the dictionary.

¹³ In December 2005, total quotations for entries *M–philandering* were 1150–99: 402; 1200–99: 3,474; 1300–99: 10,057; 1400–99: 23,358; compared with, in June 2012 over the same alphabet range, 1150–99: 502; 1200–99: 3,854; 1300–99: 12,046; 1400–99: 24,158.

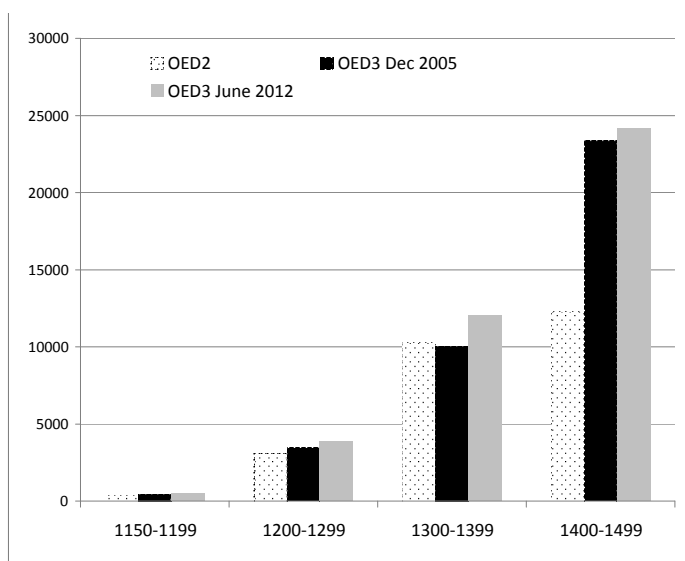


Figure 6: OED2 and OED3 quotations per century 1150–1499 over alphabet range M–philandering, comparing OED3 as of December 2005 with OED3 as of June 2012

these new quotations are coming from – and this is frustrating. However, we can make educated guesses about the dating changes. The 1390–99 peak in the line for OED3 2005 (Figure 5), for example, and the corresponding deficit in the OED3 line around 1300, will be in large part due to the re-dating of many of the *Cursor Mundi* quotations from 1300 or so to ‘a1400’ (i.e. the date of the earliest manuscripts), meaning that they now turn up in electronic searches for the decade 1390–99 rather than for the earlier date(s). This re-dating seems to have taken place, albeit not consistently, in the reconfiguration of the OED website in December 2010. Such changes indicate the benefits of online composition of a dictionary for its editors, allowing them to revisit entries after they have first been published and rewrite them, adding new material and/or correcting existing material. For users, however, the dictionary’s volatility vitiates its authority in a most troubling way, especially since the website does not record any of these changes.

Since OED3 tells us so little about its composition and revision processes, it is hard for users to divine exactly how the medieval (or any other) portion of the vocabulary is changing – although the above analyses indicate that the changes

are fairly wide-ranging. One author we would obviously like to know more about is Chaucer. Is his reputation as word-coiner extraordinaire, as discussed by Mersand, Brewer, Davis, Cannon, Hailey and Horobin (among others), likely to be belied or sustained? *OED3*'s relaunched website has a powerful new search tool for sources, which makes it clear that Chaucer ranks very high indeed in its list of lexically productive writers. Currently (as of June 2012), he heads the list of top individual sources recorded as supplying first evidence for a word and comes second after Shakespeare in the list of top individual sources supplying first evidence for a sense (not counting newspapers, periodicals, dictionaries and the Bible). So does this mean that, even after all *OED3*'s new research – or rather, after *MED*'s new research – Chaucer really does have a claim to being the 'firste fyndere of our faire langage'? Fascinating as these rankings are, they are difficult to interpret. First and foremost, most regrettably, they are derived from the mixed database I have already referred to: *OED Online*'s searches deliver an infuriatingly undifferentiated (and undifferentiable) mixture of old scholarship with new, consisting of two-thirds unrevised entries with one-third revised. However, a more stable point of comparison is the number of total quotations, and the number of first quotations for words, from Chaucer in *OED2* – searches the present writer fortunately made before the resource disappeared – with the equivalent in *OED3* today.

In *OED2* – that is, in *OED1* – Chaucer was quoted 11,026 times in all, and of these quotations 2,041 were for words for which he was recorded as first user. Today's *OED* has added a remarkable 2,043 quotations to Chaucer's total, making a new total of 13,069. Of these, 2,009 are first quotations. *OED3* has access to a huge quantity of Old and Middle English lexical evidence and will have had ample opportunity to antedate Chaucer's usages from earlier texts unavailable to the first-edition *OED* lexicographers. That Chaucer's first quotations continue to be so high looks to be a strong vindication of the judgements by Brewer and others that he added 'a vast number of new words' to the lexicon.

There are many qualifications to be made to such a judgement – in order to nuance rather than dismiss it, however. Setting aside the vexed question of *OED*'s mixed database, there is the problem that Chaucer's work, like Shakespeare's, has been subject to far more intensive scrutiny, both by linguistic and by literary scholars, than that of most other writers. That means that lexicographers (whether in *OED1*, *MED*, or *OED3*) are more likely to identify new meanings in his texts than elsewhere. This applies both to new words outright and to new senses of existing words. And until *OED* gives us the means to analyse its new entries more easily, we cannot be certain what fresh characteristics, exactly, its

new scholarship will enable us to identify in Chaucer's innovative usages. Just as importantly, as any literary and lexicographical scholar understands, *OED*'s citation of a source as first user does not mean, necessarily, that that source really was the first user. Words may have been current in spoken language long before they were written down, while lexicographers may have missed an earlier instance of usage (a first quotation is always potentially antedatable). But we cannot get away from the fact that these lexicographical totals are overwhelmingly high, both comparatively and absolutely.

In his 1966 essay, Brewer made a study of the vocabulary of the *Book of the Duchess*, using the multi-volume print versions of *OED* and *MED* (the latter as so far completed by that date) to identify Chaucer's introduction of 'no less than fourteen French words into literary English [in that poem], besides ... two new Anglo-French compounds, *chambre-roof* and *maister-hunte*'. As he explained, five of the fourteen were taken from Chaucer's sources: *fers*, *pervers*, *poune*, *soleyn* and *trayteresse*; while:

[...] of the others, *embosed*, *forloyn*, *founes*, *lymeres*, *rechased*, *relayes*, *soures*, are connected with hunting. *Rayed* and *tapite* are connected with the decoration of a room; like the words to do with hunting, they belong to the courtly life, and were doubtless in normal colloquial use. Fourteen words is a considerable addition to the literary language. There are more to add, if we consider new meanings of words already established in the language [...]

(Brewer 1966b: 24)

Where these words have been further treated in *MED* or in the revised portions of *OED*, Chaucer's first usage status has mostly been confirmed: only *foun* has been antedated (to a1338, a variant in Mannyng's *Chronicle*). As Brewer observed in his remarks on Chaucer's 'basic English style', however, the proportion of such French- or Latin-derived vocabulary in the poem is less than 30% of the poem. These observations on Chaucer's innovativeness, whether in native or romance vocabulary, are strikingly contextualized by the information now available from electronic searches of the new *OED*. This is that the poem contains a staggering fifty-seven first instances of first recorded usage of a word, along with a further fifty-two instances of first recorded usage of a sense (the ability to search for first quotations for *senses*, as opposed to *words*, is a new feature on *OED Online*). On further examination, sadly, it appears that the majority of these first usages occur in unrevised entries, merged seamlessly, as we have seen, with revised entries. Nevertheless, despite this misleading combination of outdated scholarship with new, the list yielded by the present *OED* most

usefully identifies a set of lemmas which we can look up in the *MED* – whose own search facilities do not allow one to identify first usages in this way.¹⁴

Such a comparison reveals the following: that of the fifty-seven first recorded uses of a word in *Book of the Duchess*, thirty-six retain their status as first recorded usage in *MED* too – and of these, twenty-one are of romance origin and fifteen non-romance (so Chaucer was far more innovative over the 30% of the poem composed of romance-derived vocabulary than the 70% non-romance). Of *OED*'s fifty-two first recorded senses, twenty-seven retain this status in *MED*, of which twelve are of romance origin and fifteen non-romance (see Appendix). *OED3* has actually identified two new neologisms in the poem, too: *meet*, 'an equal', l. 46, and *overstrew*, l. 629. The leap ahead from Brewer's figures is proof of the value of digitalized, and therefore searchable, dictionaries which have intensely recorded the language of a particular writer or source. It confirms (no surprise here) Brewer's perception of the jointly important influences of the native and the European traditions on Chaucer's writing, and it also confirms Chaucer's lexical productivity – thirty-six (or thirty-eight) words, and twenty-seven senses, are even more of 'a considerable addition to the literary language' in one poem than fourteen. Moreover, it indicates that Chaucer's recorded innovativeness, in both types of vocabulary, is hard to dismiss as altogether a product of culturally biased scholarship. Clearly further research is needed: on *OED3*'s progress up and down the alphabet and its new evidence on first usages, along with comparative investigation both of Chaucer's contemporaries and of other lexical innovators such as Shakespeare, Milton, and others, to see how *OED*'s record of other sources contrasts and compares with that for Chaucer. We can be certain, however, that Brewer's original research and intuitions on Chaucer remain in this respect as in many others both sound and wise.

¹⁴ A methodology evidently indebted to Cannon 1998 – though Cannon, with a much less functional electronic version of *OED2* to hand at that date, was unable to search its record in the same way.

Appendix: *OED's* record of *Book of the Duchess* vocabulary

All searches of *OED* Online were made in June 2012. At that date, *OED* Online quoted *Book of the Duchess* 256 times altogether, in 57 instances for 'first quotation in entry' and 109 instances for 'first quotation in entry or sense'. The invaluable list in Cannon 1998 (226–416) has been consulted for help with identifying the equivalent lemmas in *MED* and for occasional points of comparison (see footnotes).

Table 1: First in entry in *OED*; romance origin

30 words of romance origin in this poem were originally identified by *OED* as first usages. Of these, 21 have been confirmed by *MED* and 5 antedated, leaving 4 uncategorized.

lemma (as in <i>OED</i> Online)	sense (where given)	definition (as in <i>OED</i> Online)	source	<i>MED</i> evidence	quotation (as in <i>OED</i> Online)
cannel-bone	1	The 'neck-bone' ...	<i>OED</i> 2	antedates	c1369 Chaucer Bk. Duchesse 943 Hyt [her neck] was white smothe streght, and pure flatte Wythouren hole or canel-boon.
counter, n2	1a	One who counts ...	<i>OED</i> 2	confirms ¹	c1369 Chaucer Bk. Duchesse 436 Thogh Argus the noble covnter [v.r. countour] Sete to rekene in hys counter [v.r. countour].
craze, v	1a	To break by concussion or violent pressure ...	<i>OED</i> 2	confirms	c1369 Chaucer Bk. Duchesse 324 With glas Were all the windowes well yglased..and nat an hole ycrased.
distrouble, v		To disturb, trouble greatly.	<i>OED</i> 2	first in sense (1a) in <i>MED</i> though not in entry	c1369 Chaucer Bk. Duchesse 524 I am ryght sorry yif I have oughte Destroubled yow out of your thoughte
emboss, v2	1a	Of a hunted animal: To take shelter in, plunge into, a wood or thicket.	<i>OED</i> 2	confirms	c1369 Chaucer Bk. Duchesse 352 [The hunters recounted] how the hert had vpon lengthe So moche embossed [v.r. enbossed, enbossid] I not nowe what

¹ Cannon identifies sense as *MED* *countour* n1.1a; in fact this *Book of the Duchesse* example is quoted s.v. *MED* n1.1b.

Appendix

entune, n		Tune; song; melody, music.	OED2	confirms ²	c1369 Chaucer Bk. Duchesse 309 So mery a sowne, so swete entunes.
envy, v2	1b	To vie with, seek to rival.	OED2	confirms	c1369 Chaucer Bk. Duchesse 406 As thogh the erthe enuye wolde To be gayer than the heuen.
fawn, n1	2	A young fallow deer; a buck or doe of the first year.	OED2	antedates	c1369 Chaucer Bk. Duchesse 429 Of founes, soures, bukkes, does Was ful the wode.
fers, n	1	The piece now known as the queen.	OED2	confirms	c1369 Chaucer Bk. Duchesse 654 She stal on me and took my fers And when I saw my fers aweye Alas! I couthe no lenger pleye.
forloin, n	2	A note of recall.	OED2	confirms	c1369 Chaucer Bk. Duchesse 386 Therwith the hunte wonder faste Blew a forloyn at the laste.
fortune, v	3a	Of events, etc.: To happen, chance, occur.	OED2	confirms	c1369 Chaucer Bk. Duchesse 288 Swiche meruayles fortuneth than.
hallow, v2	1c	To call or summon in, back, etc. with shouting.	OED2	confirms	c1369 Chaucer Bk. Duchesse 379 Þe hert found is I-halowed and rechased fast long tyme.
Hercules, n	1a	A celebrated hero of Greek and Roman mythology ...	OED2	confirms	c1369 Chaucer Bk. Duchesse 1058 Thogh I had hadde..al the strengthe of Ercules.
limer, n1		A kind of hound.	OED2	confirms	c1369 Chaucer Bk. Duchesse 362 There ouertoke I a grette route Of hunters and eke of foresters, And many relayes and lymers.

² The only quotation for this word in OED2; there are 2 further examples from Lydgate in MED.

lemma (as in <i>OED</i> Online)	sense (where given)	definition (as in <i>OED</i> Online)	source	<i>MED</i> evidence	quotation (as in <i>OED</i> Online)
pawn errant s.v. errant, adj	2	In chess, a travelling pawn, one that has been advanced from its original square.	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 661 Fortune seyde...maté in mid pointe of the chekkere With a powne erraunt.
rechase, v2	1a	To chase (a deer) back into a forest.	first in entry in <i>OED2</i>	confirms	a1450 (1369) Chaucer Bk. Duchesse (Tanner 346) (1871) l. 379 Within a while þe hert founde is I-halowed and rechased fast long tyme.
solein, adj	1a	Unique, singular.	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 982 Trewly she was to myn eye, The soleyñ Fenix of Arabye, For there lyueth never but one.
sore, n2	1	Hunting. A buck in its fourth year.	<i>OED2</i>	Not in <i>MED</i> ?	c1369 Chaucer Bk. Duchesse 429 Of fawnes, sowres [v.r. sowres], buckes, does Was ful the wodde.
suffisaunce, n	5b	A source of satisfaction.	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 1038 She was, that swete wife, My suffisaunce, my lustre, my lyfe.
suing, adj	3	Regular, proportionate; even, uniform.	<i>OED2</i>	Not in <i>MED</i> ?	c1369 Chaucer Bk. Duchesse 959 I knewe on hir noon other lakke That al hir lymmes nere pure sywyng.
surmount, v	1a	In quality, attainment, etc.: To excel, be superior to.	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 826 So had she Surmountede hem al of beaute.

Appendix

Tantalus, n	1	Name of a mythical king of Phrygia ...	OED2	Not in <i>MED</i> ?	c1369 Chaucer Bk. Duchesse 709 I haue more sorowe than Tantale.
tapet, v		To hang with 'tapets' or tapestry; to adorn with tapestry.	OED2	confirms	c1369 Chaucer Bk. Duchesse 260 Hys hallys I wol do peynte with pure golde And tapite hem ful many folde.
Tartary, n		The country of the Tartars.	OED2	confirms	c1369 Chaucer Bk. Duchesse 1025 Ne sende men..into Tartarye..ne in-to Turkye.
term-day	a	A day set as a term (term n3); a day appointed for doing something ...	OED2	antedates	c1369 Chaucer Bk. Duchesse 730 He had broke his terme day To come to hir.
text, n1	3c	That portion of the contents of a manuscript or printed book, or of a page, which constitutes the original matter, as distinct from the notes or other critical appendages. In first quot. [this one] fig.	OED2	confirms ³	c1369 Chaucer Bk. Duchesse 333 And alle the wallys with colouris fyne Were peynted, bothe text and glose.
traitoress, n	a	A female traitor; a traitorous or treacherous woman (or being personified as a woman).	OED2	antedates	c1369 Chaucer Bk. Duchesse (Fairf. MS.) 620 Fortune..The trayteresse [v.r. traitores] fals and ful of gyle That al behotheth and no thyng halte.

³ Though sense 3, this is the earliest quotation in the *OED2* entry. Chaucer is quoted 16 times in the *MED* entry (sv. 3b).

lemma (as in <i>OED Online</i>)	sense (where given)	definition (as in <i>OED Online</i>)	source	<i>MED</i> evidence	quotation (as in <i>OED Online</i>)
Turkey	1	The land of the Turks.	<i>OED2</i>	antedates	c1369 Chaucer Bk. Duchesse 1026 Ne sende men in-to Walakye... To Alisaundre, ne in-to Turkye.
uncoupling, n		The action of the verb.	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 377 With a grete horne [he] blewethre more At the vncoupylyng of hys houndys.
vary, v	1a	Of things: To undergo change or alteration ...	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 802 For al my werkes were flytting That tyme, and al my thought varyeng.

Table 2: First in sense in *OED*; romance origin

20 senses of romance origin in this poem were originally identified by *OED* as first usages. Of these, 12 have been confirmed by *MED* and 7 antedated, leaving 1 uncategorized. *MED* identifies a further first usage of sense s.v. *countrefeten*; see *counterfeit* below.

lemma (as in <i>OED Online</i>)	sense (where given)	definition (as in <i>OED Online</i>)	source	<i>MED</i> evidence	quotation (as in <i>OED Online</i>)
account, v	8	With <i>of</i> . To estimate, value, esteem (in the manner or to the level stated); to think <i>little</i> (also <i>much</i> , <i>nothing</i> , etc.) <i>of</i> . Freq. in negative contexts.	<i>OED2</i>	confirms	a1450 (1369) Chaucer Bk. Duchesse (Tanner 346) (1871) l. 1237 God wote she accounted not a stre Of all my tale.
authentic	3a	Entitled to acceptance or belief, as being in accordance with fact, or as stating fact; reliable, trustworthy, of established credit.	<i>OED2</i>	confirms	1369 Chaucer Bk. Duchesse 1086 Though her stories be autentrike.
carol, v	2a	To sing, orig. in accompaniment to a dance.	<i>OED2</i>	antedates	c1369 Chaucer Bk. Duchesse 848 I sawe her daunce so comely, Carol and sing so swetely.

lemma (as in <i>OED Online</i>)	sense (where given)	definition (as in <i>OED Online</i>)	source	<i>MED</i> evidence	quotation (as in <i>OED Online</i>)
comprehend	6	To lay hold of all the points of (any thing) and include them within the compass of a description or expression ...	<i>OED2</i>	antedates	c1369 Chaucer Bk. Duchesse 903 I haue no wytte that kan suffyse To comprehende hir beautie.
countenance, n	7	Demeanour or manner.	<i>OED2</i>	antedates	c1369 Chaucer Bk. Duchesse 1022 She wolde not fonde To holde no wight in balaunce, By half word ne by countenance.
counter, n3	3	A table or desk for counting money ...	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 436 Though Argus Sete to rekene in hys counter [v.r. countour].
counterfeit, v	9b	To represent, portray.	<i>OED2</i>	confirms ¹	c1369 Chaucer Bk. Duchesse 1241 I can not now well counterfeitere Her wordes, but this was the grete Of her answerere.

¹ Cannon's list refers only to *MED countrefeten* v3a (antedated in *MED*); this *Book of the Duchess* instance is in fact quoted s.v. sense 1(b), and is the earliest there cited. *MED* identifies a further first quotation from *Book of the Duchess* s.v. 5(a): 'To simulare (a feeling, quality, etc.) ...: *B of D* 869: Hyt nas no countrefeted thyng; Hyt was hir owne pure lokyng.'

Appendix

envy, n	3b	In the phrase to envy, to such a point as to excite envy; to the heart's content; to admiration; to perfection.	OED2	Not in MED?	c1369 Chaucer Bk. Duchesse 173 They had good leyser for to route To envye, who might slepe beste.
fee, n2	6	A tribute or offering to a superior.	OED2	confirms ²	c1369 Chaucer Bk. Duchesse 266 This.. god..May winne of me mo fees thus Than ever he wan.
join, v	2	To put or bring into close contact.	OED2	antedates	c1369 Chaucer Bk. Duchesse 393 A whelpe..Hylde down hys hede and ioyned hys erys.
master-hunt s.v. master n1 and adj		A head huntsman.	OED3	confirms ³	c1450 (1369) Chaucer Bk. Duchess 375 The mayster-hunte anoon, for-hot, With a gret horn blew thre mot.
mate, n1 and int.	B	As an exclamation made upon putting an opponent's king in inextricable check: 'You are mated'; = checkmate int.	OED3 ⁴	antedates	c1450 (1369) Chaucer Bk. Duchess 660 Therwith Fortune seyde 'Chek her!' And 'Mat' in myd poynt of the chekker.

2 Cannon identifies sense as MED, fe n2 1(d); this *Book of the Duchess* instance is in fact quoted s.v. sense 6(b), and is the earliest there cited.

3 ?not in OED2.

4 ?not in OED2.

lemma (as in OED Online)	sense (where given)	definition (as in OED Online)	source	MED evidence	quotation (as in OED Online)
mirror, n	2b	A model of excellence; a paragon.	OED3; same in OED2	confirms ⁵	c1450 (1369) Chaucer Bk. Duchess 974 She wolde have be..A chef myrour of al the feste.
point, n1	8c	One of the squares of a chessboard.	OED3	confirms ⁶	c1450 (1369) Chaucer Bk. Duchess 660 Fortune seyde 'Chek her', And 'Mat', in myd poynt of the chekker.
record, n1	13	A statement; an account; a comment, a reply.	OED3	confirms ⁷	a1450 (1369) Chaucer Bk. Duchess (Tanner 346) (1871) l. 934 Her simple recorde Was found as trew as any bonde.
scarcely, adv	2b	[Originally used to express a restrictive qualification ...] With pleonastic negative, or in an implied negative context.	OED2	antedates	c1369 Chaucer Bk. Duchesse 289 Ne [coude] nat scarcely Macrobeus..I trowe arede my dreames even.

⁵ Cannon does not record this sense; see *MED* s.v. *mirour* 3b, where it is the only example cited.

⁶ *OED2* identified Lydgate as first example; this sense (*MED* *point* n1 14(b)) is not listed in Cannon.

⁷ Not quoted in *OED2* (which analyses the word differently); this instance (*MED* *recorde* n, sense 2a) is not listed in Cannon.

Appendix

solemn, adj	3a	Performed with, accompanied by, due formality or ceremony; of a formal or ceremonious character.	OED2	confirms ⁸	c1369 Chaucer Bk. Duchesse 302 Eueryche [bird] songe in his wyse The most solempne seruyse.
suffice, v	4	Contextually, of a quality or condition: To provide adequate means or opportunity; to allow or admit of a certain thing being done.	OED2	antedates	c1369 Chaucer Bk. Duchesse 1094 As my wytte koude best suffyse..I besette hytte To loue hir yn my beste wyse.
the ferses twelve, s.v. fers	3	According to Prof. Skeat, all the men exc. the king (the bishops, knights, and rooks, being counted as one each).	OED2	confirms	c1369 Chaucer Bk. Duchesse 723 Thogh ye had lost the ferses twelve
upon the condition, s.v. condition	1b	On condition that.	OED2	confirms	c1369 Chaucer Bk. Duchesse 750 I telle hyt the up a condicioun That thou shalt hoolly, etc

⁸ MED *solempne* 1(c): this sense is not listed in Cannon.

Table 3: First in entry in *OED*; non-romance origin

27 words of non-romance origin in this poem were originally identified by *OED* as first usages. Of these, 15 have been confirmed by *MED* and 7 antedated, leaving 5 uncategorized.

lemma (as in <i>OED Online</i>)	sense (where given)	definition (as in <i>OED Online</i>)	source	<i>MED</i> evidence	quotation (as in <i>OED Online</i>)
bagge, v		To look askew, or obliquely; to leer, ogle, or glance aside.	<i>OED2</i>	antedates	1369 Chaucer Bk. Duchesse 623 The tray-teresse false and ful of gyle.. That baggeth foule and loketh fayre.
bear, n4		A case or covering for a pillow.	<i>OED2</i>	confirms	1369 Chaucer Bk. Duchesse 254 Many a pillow and every bere, Of cloth of Raines to slepe on soft.
breck, n	1	A breach, blemish, failing. Obs.	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 940 Swiche a fairenesse of a nekke..that boon nor brekke Nas ther non seen that mys satte.
comelily, adv		In a comely manner ...	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse (Fairf.) 847 I sawgh hyr daunce so comelyly.
comeliness	1	Pleasing appearance ...	<i>OED2</i>	antedates	c1369 Chaucer Bk. Duchesse 827 So had she Surmoundede hem al of beaute Of maner and of comelynesse.

Appendix

down, n2	1b	The fine soft covering of fowls, forming the under plumage, used for stuffing beds, pillows, etc.	OED2	antedates	c1369 Chaucer Bk. Duchesse 250 Of downe of pure doves white
dreadless, adj and adv	B	Without doubt or apprehension of mistake; doubtless.	OED2	confirms	c1369 Chaucer Bk. Duchesse 1272 Dredelisse I mene none other wayes.
dulness, n	3	Gloominess of mind or spirits.	OED2	antedates	c1369 Chaucer Bk. Duchesse 879 Dulnesse was of hir a-drad.
fattish, adj	a	Somewhat fat; fairly supplied with fat.	OED2	confirms ¹	c1369 Chaucer Bk. Duchesse 954 She had..armes ever lith, Fattish, fleshy, nat great therewith.
fleshy, adj	1	Well furnished with flesh; fat; plump.	OED2	confirms	c1369 Chaucer Bk. Duchesse 954 Armes ever lith, Fattish, fleshy, nat great therewith.
gere, n		A sudden fit of passion, feeling, transient fancy, or the like.	OED2	antedates	c1369 Chaucer Bk. Duchesse 1257 Forwhy I loved hir in no gere
glaze, v1	1	To fit or fill in (a window, etc.) with glass ...	OED2	confirms	c1369 Chaucer Bk. Duchesse 323 With glas Were all the wyndowes well yglased.

¹ As Brewer (1966b: 24) noted, with this word and the next Chaucer is translating Machaut's *grasset*.

lemma (as in <i>OED Online</i>)	sense (where given)	definition (as in <i>OED Online</i>)	source	<i>MED</i> evidence	quotation (as in <i>OED Online</i>)
glazing, n	1b	Glazier's work; glass fixed in windows or frames.	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 327 Al the storie of Troye Was in the glasing wrought thus.
half-word, n		A word or speech which hints or insinuates something, instead of fully asserting it ...	<i>OED2</i>	confirms ²	c1369 Chaucer Bk. Duchesse 1022 She wolde not fonde To holde no wight in balaunce By halfe worde ne by coun-tenaunce.
hoodless, adj		Without a hood ...	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 1038 That he Go hoodlesse into the drie see.
knack, v2	1	A trick ...	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 1033 She ne used no suche knakkes smale.
lustthead, n		= lustiness n. in its various senses: pleasure, delight; vigour; lustfulness, libidinousness.	<i>OED2</i>	confirms	c1369 Chaucer Bk. Duchesse 27 Defaute of slepe and heynesse Hath slayne my spyrite of quicknesse, That I haue loste al lustryheed.

² Not listed in Cannon (see *MED half* adj. sense 4).

meet, n1	An equal.	OED3 (only quota- tion; not recorded in OED2)	not in MED	c1450 (1369) Chaucer Bk. Duchesse 486 Of al goodnesse she had no mete.
overstrew, v	To strew or sprinkle (something) with a covering of some- thing else.	OED3 (OED2's first quota- tion is dated 1570)	not in MED	c1450 (1369) Chaucer Bk. Duchesse 629 She is the monstres hed ywriten, As fylthe ouer-ystrawed [v.r. ouer ystrawed] with floures.
seeming, n	To all appearance.	OED2	confirms	c1369 Chaucer Bk. Duchesse 944 Wyth- outen hole or canel boon As be semynge had she noon.
tongued, adj	Having or furnished with a tongue or tongues.	OED2	confirms	c1369 Chaucer Bk. Duchesse 927 Ne trewer tonged, ne scorned lasse.
well-faring, adj	Of handsome or well-favoured ap- pearance ...	OED2	antedates	c1369 Chaucer Bk. Duchesse 452 Than founde I sytte euen vpright A wonder welfaryng knyght.
well-founded, adj	Built on a good and solid base. lit. and fig.	OED2	Not in MED?	c1369 Chaucer Bk. Duchesse (Fairf.) 922 And which a goodely softe speche Had that swete...So frendely, and so wel y-grounded, Vp al resoun so wely-founded [Fondée sur toute raison].

lemma (as in OED Online)	sense (where given)	definition (as in OED Online)	source	MED evidence	quotation (as in OED Online)
well-grounded, adj		Of immature- rial things: Based on good grounds, firmly founded, having a good basis or foun- dation.	OED2	not in MED ³	c1369 Chaucer Bk. Duchesse (Fairf.) 922 And which a goodely softe speche Had that swete...So frendely, and so wel y-grounded, Vp al resoun so wely-founded [Fondée sur toute raison].
well-set, adj		Skilfully, fittingly, or happily placed, fixed, settled, arranged, or adjusted.	OED2	MED (s.v. <i>wel-set</i> (<i>te</i> (<i>ppl.</i>)) antedates as first in entry but confirms as first in sense	c1369 Chaucer Bk. Duchesse 828 So had she Surmountyd hem all of beaute..Of stature and of well set gladnesse.
wildly	1	Without order, ir- regularly ...	OED2	confirms	c1369 Chaucer Bk. Duchesse 875 Were she neuer so glad, Hyr lokyng was nat foly sprad Ne wildely, thogh that she pleyde.
ygrounded, adj		Grounded.	OED2	Not in MED?	c1369 Chaucer Bk. Duchesse 921 So frendly and so wel ygrounded, Vpon al reason so wel yfounded.

³ MED technically antedates – in terms of the use of the prefix *wel* (s.v. *wel*, adv, 4b.a) – but does not treat *wel-grounded* as an independent lemma.

Table 4: First in sense in *OED*; non-romance origin

32 senses of non-romance origin in this poem were originally identified by *OED* as first usages. Of these, 15 have been confirmed by *MED* and 15 antedated, leaving 2 uncategorized. *MED* identifies an additional first cited sense of *setten*, not spotted by *OED*, and adds two additional first cited senses to *OED*'s list (*wel-set* and a particular sense of the adjective *whole*).

lemma (as in <i>OED Online</i>)	sense (where given)	definition (as in <i>OED Online</i>)	source	<i>MED</i> evidence	quotation (as in <i>OED Online</i>)
aside	7	Sidewise, obliquely.	<i>OED2</i>	antedates	c1369 Chaucer Bk. Duchesse 558 With that he loked on me asyde, As who sayth nay, that wol not be.
clothe, v	5a	To cover (anything) with a cloth or cloths.	<i>OED2</i>	antedates	c1369 Chaucer Bk. Duchesse 252 A fether bed..right wel cled In fyne blacke Sarryn doutremere.
dark, n	2	fig.	<i>OED2</i>	confirms ¹	c1369 Chaucer Bk. Duchesse 609 To derke is turned all my lighte.
dead, adj	2b	Of persons: death-like, insensible, in a swoon.	<i>OED2</i>	antedates	c1369 Chaucer Bk. Duchesse 127 Shee.. Was very, and thus the ded slepe Fil on hir

¹ This example is the sole quotation in *MED* (s.v. *derk* n sense 2(b)); *OED2* quotes only one other example, from Thomas Wyatt.

lemma (as in OED Online)	sense (where given)	definition (as in OED Online)	source	MED evidence	quotation (as in OED Online)
draught, n	21	A 'move' at chess or any similar game.	OED2	antedates ²	c1369 Chaucer Bk. Duchesse 653 At the chesse with me she gan to play, With hir fals draughtes dyvers She staale on me.
draw, v	73	To move (at chess).	OED2	confirmed ³	c1369 Chaucer Bk. Duchesse 682 Whan she my fers kaught I wolde have drawe the same draught.
fall, v	14b	Of the complexion: To grow pale.	OED2	confirmed	c1369 Chaucer Bk. Duchesse 564 That maketh my hewe to fal and fade.
freshly, adv	3	With undiminished intensity, purity, distinctness, etc.	OED2	antedates	c1369 Chaucer Bk. Duchesse 1228 And love hir alwey freshly newe.
good, n (to can one's good)	5e	To can or know one's good: to know how to behave.	OED2	Not in MED ²	c1369 Chaucer Bk. Duchesse 390 A whelp that..coude no goode.

² Cannon does not record this sense (it is MED 3(b)).

³ Cannon does not record this sense (MED *drauen* v sense 2a(e)).

Appendix

great, n	8	The chief part; the main point; the sum and substance; the general drift or gist (of a story).	OED2	Not in MED?	c1369 Chaucer Bk. Duchesse (Fairf. MS.) 1242 I kan not now wel counterfete Hyr wordys, but this was the grete Of hir answer.
hand, n1	29e	In expectation or suspense (with hold, keep).	OED2	antedates	c1369 Chaucer Bk. Duchesse 1019 Hyr lust to holde no wyght in honde.
hoarse, adj	2b	[Having a hoarse voice or sound] Of inanimate things. (Chiefly poetic.)	OED2	antedates	c1369 Chaucer Bk. Duchesse 347 Tassay hys horne, and for to knowe Whether hyt were clere, or horse of sovne.
jeopardy, n	1a	Chess, etc. A problem.	OED2	confirmed ⁴	c1369 Chaucer Bk. Duchesse 666 But god wolde I had ones or twyes Y-kond [Skeat y-koud] and knowe the Jeopardyes That kowde the Greke Pictagoras, I shulde haue pleyde the bet at ches.
loss, n1	4a	An instance of losing.	OED2	confirmed ⁵	c1369 Chaucer Bk. Duchesse 1302 That was the losse..that I had lorne.
overshoot, v	1b	[To shoot beyond.] With the destination, point, etc., as object.	OED3	confirmed	c1450 (1369) Chaucer Bk. Duchess 383 The houndes had overshote [v.r. ouer-shette, ouershet, ouyrshotte] hym alle And were on a defaure y-falle.

⁴ Cannon misidentifies sense – see this *Book of the Duchess* instance quoted MED s.v. *jupartie* 4(a).

⁵ Cannon misidentifies sense – see this *Book of the Duchess* instance quoted MED s.v. *los* n1 sense 5(b).

lemma (as in OED Online)	sense (where given)	definition (as in OED Online)	source	MED evidence	quotation (as in OED Online)
set down, s.v. set, v1	2a	To bring low, debase ...	OED2	antedates ⁶	c1369 Chaucer Bk. Duchesse 635 That is brought up she set al doun.
sleeping, adj	2	Inducing sleep; soporific.	OED2	confirmed	c1369 Chaucer Bk. Duchesse 162 A few wellys.. That made a dedly slepyng soun.
smart, adj	3	Of pain, sorrow, wounds, etc.: Sharp, keen, painful, severe.	OED2	antedates	c1369 Chaucer Bk. Duchesse 507 Hym thought hys sorwes were so smerte.
smite, v	20a	To strike (an hour); to announce or notify by sounding a bell.	OED2	confirmed	c1369 Chaucer Bk. Duchesse 1323 In the castell ther was a belle, As hyt hadde smyte oures twelve Therewyth I a-wooke my selve.
steal, v1	9c	Of a hunted animal: To leave its lair unperceived and gain a start of the pursuers.	OED2	antedates	c1369 Chaucer Bk. Duchesse 381 And so, at the laste, This hert Rused and staale away Fro alle the houndes a preyv way.
steven, n1	4	Sound, noise (of singing, music, laughter).	OED2	antedates	c1369 Chaucer Bk. Duchesse 307 Some of hem [birds] songe lowe Some hygh and al of one accorde.. Was neuer herde so swete a steuen.

⁶ Note that MED identifies a new first usage for a form of this verb in *Book of the Duchess*, however, s.v. *setten* 1: 9 (past participle): c1450(1369) Chaucer BD (Benson-Robinson) 828: So hadde she Surmounted hem alle of beaute..Of stature, and of wel set gladnesse.

Appendix

strength, n	2c	(To hunt) with strength: by way of regular chase.	OED2	confirmed ⁷	c1369 Chaucer Bk. Duchesse 351 And al men speke of huntyng How they wolde slee the hert with strengthe.
summer, n1	4b	Of or pertaining to summer ...	OED2	antedates	c1369 Chaucer Bk. Duchesse 821 As the somerys sonne bryghte.
therewith, adv	2c	With that (word, act, or occurrence); that being said or done; thereat, thereupon, forthwith.	OED2	confirmed	c1369 Chaucer Bk. Duchesse 275 Y fil aslepe, and therewith evene Me mette so ynly swete a swevene.
true, adv	C2a		OED2	antedates	c1369 Chaucer Bk. Duchesse 927 Of eloquence was neuer founde So swete a sownynge facounde, Ne trewer tonged.
wake, v	8	To rouse from sleep or unconsciousness.	OED2	antedates	c1369 Chaucer Bk. Duchesse 294 I was waked With smale foules a grette hepe That had affrayed me out of my slepe.
welfare, n	2	A source of well-being or happiness.	OED2	confirmed ⁸	c1369 Chaucer Bk. Duchesse 1040 For certes she was...My worldes welfare and my goddesse.

⁷ MED identifies this as a specialist hunting sense s.v. 1(h).

⁸ Cannon lists as antedated but MED quotes this *Book of the Duchess* instance as first usage s.v. *wel-fāre* 1(d).

lemma (as in OED Online)	sense (where given)	definition (as in OED Online)	source	MED evidence	quotation (as in OED Online)
welkin, n	3	The upper atmosphere; the region of the air in which the clouds float, birds fly, etc.	OED2	antedates	c1369 Chaucer Bk. Duchesse 343 Ne in al the welkyn was no clowde.
well-set, adj		Skillfully, fittingly, or happily placed, fixed, settled, arranged, or adjusted.	OED2 ⁹	MED (s.v. <i>wel-set</i> (te (ppl.)) antedates as first in entry but confirms as first in sense	c1369 Chaucer Bk. Duchesse 828 So had she Surmountyd hem all of beaute..Of stature and of well set gladnesse.
whole, adj	6b	Of will, intention, affection: Full, complete, perfect.	OED2	confirmed ¹⁰	c1369 Chaucer Bk. Duchesse 1224 With hool herte I gan hir beseche.

⁹ In OED2, this *Book of the Duchess* example is the first quotation in the entry (see s.v. Table 3 above).

¹⁰ MED doesn't quote this instance but it clearly belongs as earliest usage s.v. *hole* adj2 sense 7(b). MED also identifies an additional first use of sense (*hole* adj2 sense 7a): 'Of qualities, conditions, attributes: full, complete: c1450(1369) Chaucer BD (Benson-Robinson) 554: I wol do al my power hool.' Neither sense is listed in Cannon.

wound, n	5b	A plague.	OED2	confirmed	c1369 Chaucer Bk. Duchesse 1207 That was the ten woundes of Egypte.
wry, v2	2c	fig. To deviate or swerve from the right or proper course; to go wrong, to err.	OED2	confirmed	c1369 Chaucer Bk. Duchesse 627 An ydole of false purtraiture Is she, for she woll some wrien [v.r. varien].

¹Further note: Brewer's suggestion (1966b: 6) that Chaucer may have been the first to use the phrase by *this light* (*Book of the Duchesse* l. 1) is borne out by MED, whose first example for this phrase (s.v. *light* 2c) is from the c1380 Ashmole copy of *Sir Firumbras*.

Bibliography

- Adams, Michael. 2002. (ed.) *Dictionaries: Journal of the Dictionary Society of North America*, 23
- Ailes, M. J. 1999. 'The Medieval Male Couple and the Language of Homosociality', in *Masculinity in Medieval Europe*, ed. D. M. Hadley (London: Longman), 214–37
- Akbari, Suzanne Conklin. 2004. *Seeing through the Veil: Optical Theory and Medieval Allegory* (Toronto: University of Toronto Press)
- Allen, Peter L. 1992. *The Art of Love: Amatory Fiction from Ovid to the Romance of the Rose* (Philadelphia: University of Pennsylvania Press)
- Alton, E. H. 1926–30. 'The Medieval Commentators on Ovid's *Fasti*', *Hermathena*, 20: 119–51
- Amys and Amylion*, see Le Saux 1993
- Andreas Capellanus, see Walsh 1982
- Annas, Julia. 2011. *Intelligent Virtue* (Oxford: Oxford University Press)
- Aquinas, Thomas. 1970. *Summa Theologiae 1a2ae. 6–17*, ed. Thomas Gilby (London and New York: Blackfriars)
- 1985. 'Sentencia libri de sensu et sensato, cuius secundus tractatus est de memoria et reminiscencia', in *Sancti Thomae de Aquino opera omnia iussu Leonis XIII P. M. edita*, 45.2, ed. R. A. Gauthier (Paris: Vrin)
- Archibald, Elizabeth. 2004a. 'Ancient Romance', in *Companion to Romance*, ed. Saunders, 10–25
- 2004b. 'Lancelot as Lover in the Middle English Tradition before Malory', in *Arthurian Studies*, ed. Wheeler, 199–216
- Archibald, Elizabeth, and A. S. G. Edwards. 1996. (eds.) *A Companion to Malory* (Cambridge: D. S. Brewer)
- Archibald, Elizabeth, and David F. Johnson. 2009. (eds.) *Arthurian Literature XXVI* (Cambridge: D. S. Brewer)
- Archibald, Elizabeth, and Ad Putter. 2009. (eds.) *The Cambridge Companion to the Arthurian Legend* (Cambridge: Cambridge University Press)
- Arn, Mary-Jo. 1994. (ed.) *Fortunes Stabiles: Charles of Orléans's English Book of Love: A Critical Edition* (Tempe: ACMRS Publications)
- Arnald of Villanova. 1985. *Arnaldi de Villanova Opera Medica Omnia*, 3, ed. Michael R. McVaugh et al. (Barcelona: Universidad de Barcelona)

Bibliography

- Auerbach, Erich. 1968. *Mimesis: the Representation of Reality in Western Literature*, trans. Willard R. Trask (Princeton, NJ: Princeton University Press)
- Augustine, St. 1968. *De Trinitate*, ed. W. J. Mountain (Turnhout: Brepols)
- 1972. *Augustine: City of God*, ed. David Knowles, trans. Henry Bettenson (Harmondsworth: Penguin)
- 1991a. *Confessions*, trans. Henry Chadwick (Oxford: Oxford University Press)
- 1991b. *The Trinity*, trans. Edmund Hill (Hyde Park, NY: New City Press)
- Bacon, Robert. 1928. *The Opus Maius of Roger Bacon*, 3 vols., ed. Robert Belle Burke (Philadelphia: University of Pennsylvania Press)
- Badel, Pierre-Yves. 1980. *Le Roman de la Rose au XIV^e siècle: Etude de la réception de l'oeuvre* (Geneva: Droz)
- Baker, A. T. 1929. (ed.) 'La Vie de saint Edmond, archevêque de Cantorbéry', *Romania*, 55: 332–81
- Barker, Nicolas. 1996. 'Boydell & Brewer and all that', *The Book Collector*, 45: 301–2, 305–6, 309–10, 312
- Barnicle, Mary Elizabeth. 1927. (ed.) *The Seege or Batayle of Troye* (London: Oxford University Press)
- Barron, W. J. R. 1987. *English Medieval Romance* (Harlow: Longman)
- Barton Palmer, R. 1993. (ed. and trans.) *Guillaume de Machaut: The Fountain of Love* (New York: Garland)
- Batt, Catherine. 2002. *Malory's Morte Darthur: Remaking Arthurian Tradition* (Basingstoke: Palgrave)
- Beadle, Richard. 1998. 'Facsimiles of Middle English Manuscripts', in *A Guide to Editing Middle English*, ed. McCarren and Moffat, 319–31
- Benson, Larry D. 1984. 'Courtly Love and Chivalry in the Later Middle Ages', in *Fifteenth-Century Studies: Recent Essays*, ed. R. F. Yeager (Hamden, CT: Archon Books), 237–57
- Benton, John F. 1961. 'The Court of Champagne as a Literary Center', *Speculum*, 36: 551–91; repr. in Benton 1991, 3–43
- 1962. 'The Evidence for Andreas Capellanus Re-Examined Again', *Studies in Philology*, 59: 471–8; repr. in Benton 1991, 81–9
- 1968. 'Clio and Venus. An Historical View of Medieval Love', in *The Meaning of Courtly Love*, ed. Newman, 19–42; repr. in Benton 1991, 99–121
- 1991. *Culture, Power and Personality in Medieval France*, ed. Thomas N. Bisson (London: Hambledon Press)
- Bergen, Henry. 1906–35. (ed.) *Lydgate's Troy Book*, 4 vols. (London: Oxford University Press)
- Bernardus Silvestris, see Jones 1977 and Westra 1986
- Berndt, Rolf. 1969. 'The Linguistic Situation in England from the Norman Conquest to the Loss of Normandy (1066–1204)', in *Approaches to English Historical Linguistics: An Anthology*, ed. Roger Lass (New York: Holt, Rinehart and Winston), 369–91
- 1972. 'The Period of the Final Decline of French in Medieval England', *Zeitschrift für Anglistik und Amerikanistik*, 20: 341–69
- 1976. 'French and English in Thirteenth-Century England: an investigation into the linguistic Situation after the loss of the duchy of Normandy and other continental

Bibliography

- dominions', in *Aspekte des anglistischen Forschungen in der DDR: Martin Lebnertz zum 65. Geburtstag* (Berlin: Akademie-Verlag), 129–50
- Bersuire, Pierre, *see* Engels 1960–62 and 1966
- Besamusca, Bart. 1994. 'Cyclification in Middle Dutch Literature: the Case of the *Lancelot Compilation*', in *Cyclification*, ed. Besamusca et al., 82–91
- 2003. *The Book of Lancelot: The Middle Dutch Lancelot Compilation and the Medieval Tradition of Narrative Cycles*, trans. Thea Summerfield (Cambridge: D. S. Brewer)
- Besamusca, Bart, et al. 1994. (eds.) *Cyclification: the Development of Narrative Cycles in the Chansons de Geste and the Arthurian Romances* (Amsterdam: North-Holland)
- Best, Stephen, and Sharon Marcus. 2009. 'Surface Reading: An Introduction', *Representations*, 108: 1–21
- Blake, N. F. 2002. 'On the Completion of the *Middle English Dictionary*', *Dictionaries: Journal of the Dictionary Society of North America*, 23: 48–75
- Blake, William. 2007. *Blake: The Complete Poems*, ed. W.H. Stevenson (Harlow: Longman)
- Boase, Roger. 1977. *The Origin and Meaning of Courtly Love: A Critical Study of European Scholarship* (Manchester: Manchester University Press)
- Boccaccio, Giovanni. 1964. *Il Filostrato*, ed. Vittore Branca, in *Tutte le opere di Giovanni Boccaccio*, 2 (Milan: Mondadori)
- 1993. *The Decameron*, trans. Guido Waldman (Oxford: Oxford University Press)
- *see also* Romano 1951
- Bode, G. H. 1834. (ed.) *Scriptores rerum mythicarum Latini tres* (reprinted Hildesheim 1968: Georg Olms)
- Bödtker, A. T. 1912. (ed.) *The Middle English Versions of Partonope of Blois* (London: Oxford University Press)
- Boethius. 1978. *De Differentiis Topicis*, ed. E. Stump (Ithaca: Cornell University Press)
- Boffey, Julia. 2003. (ed.) *Fifteenth-Century English Dream Visions: An Anthology* (Oxford: Oxford University Press)
- Bogdanow, Fanni, and Richard Trachsler. 2006. 'Rewriting Prose Romance: The Post-Vulgate *Roman du Graal* and Related Texts', in *The Arthur of the French*, ed. Burgess and Pratt, 342–92
- Borges, Jorge Luis. 1973. 'From Allegories to Novels', in his *Other Inquisitions 1937–1952*, trans. Ruth L. C. Simms (London, Souvenir Press), 154–7
- Bossuat, Robert. 1926. (ed.) *Li livres d'amours de Drouart la Vache* (Paris: Honoré Champion)
- Boswell, John. 1980. *Christianity, Social Tolerance and Homosexuality: Gay People in Western Europe from the Beginning of the Christian Era to the Fourteenth Century* (Chicago: Chicago University Press)
- 1994. *Same Sex Unions in Premodern Europe* (New York: Random House, Villard Books)
- Boyd, Brian. 2009. *On the Origin of Stories: Evolution, Cognition, Fiction* (Cambridge, MA: Belknap Press of Harvard University Press)
- Bradley, Henry. 1904. *The Making of English* (London: Macmillan)
- Brand, Paul A. 2000. 'The Languages of the Law in Later Medieval England', in *Multilingualism in Later Medieval Britain*, ed. D. A. Trotter (Cambridge: D. S. Brewer), 63–76

Bibliography

- Bray, Alan. 1995. *Homosexuality in Renaissance England* ([1982] New York: Columbia University Press)
- 2003. *The Friend* (Chicago: University of Chicago Press)
- Brewer, Charlotte. 1993. 'The Second Edition of the OED.' *Review of English Studies*, 44, 313–42
- 1996. *Editing Piers Plowman: The Evolution of the Text* (Cambridge: Cambridge University Press)
- 2000. 'OED Sources,' in *Lexicography and the OED: Pioneers in the Untrodden Forest*, ed. L. Mugglestone (Oxford, Oxford University Press), 40–58
- 2005. Examining the OED, at <<http://oed.hertford.ox.ac.uk/>> (24.08.2012)
- 2007a. 'Reporting Eighteenth-Century Vocabulary in the OED,' in *Words and Dictionaries from the British Isles in Historical Perspective*, ed. J. Considine and G. Iammartino (Newcastle: Cambridge Scholars Publishing), 109–35
- 2007b. *Treasure-House of the Language: The Living OED* (New Haven and London: Yale University Press)
- 2012. "'Happy Copiousness"? OED's Recording of Female Authors of the Eighteenth Century,' *Review of English Studies*, 63: 86–117
- 2013. 'Shakespeare, Word-coining, and the OED,' *Shakespeare Survey* 65: 345–57
- Brewer, D. S. (Derek) 1948. 'Gawayn and the Green Chapel,' *Notes and Queries*, 93: 13
- 1952. 'Form in the *Morte Darthur*,' *Medium Ævum*, 21: 14–24
- 1953. *Chaucer* (London: Longmans, Green and Co.)
- 1954a. 'Observations on a Fifteenth Century Manuscript,' *Anglia*, 72: 390–9
- 1954b. 'Chaucer's *Complaint of Mars*,' *Notes and Queries*, 199: 462–3; reprinted in *Tradition and Innovation in Chaucer* (London: Macmillan, 1982), 27–9
- 1955a. 'The Ideal of Feminine Beauty in Medieval Literature, especially "Harley Lyrics", Chaucer, and some Elizabethans,' *Modern Language Review*, 50: 257–69
- 1955b. 'Natural Love in *The Parlement of Foules*, II,' *Essays in Criticism*, 4: 407–13
- 1956. 'Two Notes on the Augustinian and Possibly West Midland Origin of the *Ancrene Riwe*,' *Notes and Queries*, 3.6: 232–5
- 1958. *Proteus: Studies in English Literature* (Tokyo: Kenkyusha)
- 1960a. *Chaucer* (London, Longmans [2nd edition])
- 1960b. (ed.) Geoffrey Chaucer, *The Parlement of Foulys* (London: Nelson)
- 1963a. *Chaucer in his Time* (London: Nelson)
- 1963b. "the hoole book", in *Essays on Malory*, ed. J. A. W. Bennett (Oxford: Clarendon Press), 41–63
- 1964. 'Children in Chaucer,' *A Review of English Literature*, 5: 52–60
- 1965. 'An Unpublished Late Alliterative Poem,' *English Philological Studies*, 9: 84–8
- 1966a. (ed.) *Chaucer and Chaucerians: Critical Studies in Middle English Literature* (London: Nelson)
- 1966b. 'The Relationship of Chaucer to the English and European Traditions,' in *Chaucer and Chaucerians*, ed. Brewer, 1–38
- 1966c. 'Images of Chaucer 1386–1900,' in *Chaucer and Chaucerians*, ed. Brewer, 240–70
- 1968a. (ed.) Thomas Malory, *The Morte Darthur, Parts Seven and Eight* (London: Edward Arnold)

Bibliography

- 1968b. 'Class-Distinction in Chaucer', *Speculum*, 43.2: 290–305
- 1969. 'The Criticism of Chaucer in the Twentieth Century', in *Chaucer's Mind and Art*, ed. A. C. Cawley (Edinburgh: Oliver and Boyd), 3–30
- 1970a. 'The Present Study of Malory', *Forum for Modern Language Studies*, 6: 83–97; rpt. in *Arthurian Romance: Seven Essays*, ed. D. D. R. Owen (London: Chatto & Windus), 83–97
- 1970b. 'Malory Re-edited', *Medium Ævum*, 39: 35–9
- 1973a. *Chaucer* (London: Longmans [3rd edition – revised])
- 1973b. 'Honour in Chaucer', in *Essays and Studies of the English Association, 1973*, ed. John Lawlor, 1–19
- 1974a. (ed.) *Geoffrey Chaucer: the Writer and his Background* (London: Bell)
- 1974b. 'Gothic Chaucer', in *Geoffrey Chaucer: the Writer and his Background*, ed. D. S. Brewer (London: Bell), 1–32
- 1974c. 'Some Metonymic Relationships in Chaucer's Poetry', *Poetica*, 1: 1–20
- 1974d. 'Some Observations in the Development of Literalism and Verbal Criticism', *Poetica*, 2: 71–95
- 1974e. 'Towards a Chaucerian Poetic' (Gollancz Memorial Lecture), *Proceedings of the British Academy*, 60: 3–36
- 1974f. 'Chaucer and Chrétien and Arthurian Romance', in *Chaucer and Middle English Studies in Honour of Rossell Hope Robbins*, ed. Beryl Rowland (London: Allen & Unwin), 255–9
- 1976. 'The Interpretation of Dream, Folktale and Romance with Special Reference to Sir Gawain and the Green Knight', *Neuphilologische Mitteilungen*, 77: 569–81
- 1978a. *Chaucer and his World* (London: Eyre Methuen)
- 1978b. (ed.) *Chaucer: The Critical Heritage 1385–1933*, 2 vols. (London: Routledge and Kegan Paul)
- 1978c. 'The Nature of Romance', *Poetica*, 9: 9–48
- 1979a. 'The Gospels and the Laws of Folktale', *Folklore*, 90.1: 37–52
- 1979b. 'The Tutor: A Portrait', in *C. S. Lewis at the Breakfast Table, and Other Reminiscences*, ed. J. T. Como (New York: Macmillan), 41–67
- 1979c. 'Furnivall and The Old Chaucer Society' (The Biennial Chaucer Lecture), *The Chaucer Newsletter*, 1.2: 2–6
- 1979d. 'The Lord of the Rings as Romance', in *J. R. R. Tolkien: Essays in Memoriam*, ed. M. Salu and R. T. Farrell (Ithaca: Cornell University Press), 249–64
- 1980. *Symbolic Stories: Traditional Narratives of the Family Drama in English Literature* (Cambridge: D. S. Brewer)
- 1981a. 'Malory: The Traditional Writer and the Archaic Mind', *Arthurian Literature*, 1: 94–120
- 1981b. 'Medieval Literature, Folk Tale and Traditional Literature', *Dutch Quarterly Review*, 2: 3–16
- 1981c. 'Observations on the Text of *Troilus*', in *Medieval Studies for J. A. W. Bennett*, ed. P. L. Heyworth (Oxford: Clarendon Press), 121–38
- 1981d. 'Root's Account of the Text of *Troilus*', *Poetica*, 12: 36–44
- 1982. *Tradition and Innovation in Chaucer* (London: Macmillan)
- 1983a. *English Gothic Literature* (London: Macmillan)

Bibliography

- 1983b. 'The Presentation of the Character of Lancelot: Chrétien to Malory', *Arthurian Literature* 3: 26–52; rpt. in *Lancelot and Guinevere: A Casebook*, ed. Lori J. Walters (New York: Garland), 3–27
- 1984a. *An Introduction to Chaucer* (London: Longman)
- 1984b. *Chaucer: The Poet as Storyteller* (London: Macmillan)
- 1986a. 'Malory's "Proving" of Sir Lancelot', in *The Changing Face of Arthurian Romance: Essays on Arthurian Prose Romances in Memory of Cedric E. Pickford*, ed. Alison Adams et al. (Cambridge: D. S. Brewer), 126–36
- 1986b. 'Malory's Tale of Sir Gareth and French Arthurian Tradition', in *The Changing Face of Arthurian Romance: Essays on Arthurian Prose Romances in Memory of Cedric E. Pickford*, ed. Alison Adams et al. (Cambridge: D. S. Brewer), 137–47
- 1987. 'Death in Malory's *Morte Darthur*', in *Zeit, Tod und Ewigkeit in der Renaissance Literatur*, Band 3, *Analecta Cartusiana*, 117, 44–57.
- 1988a. 'Orality and Literacy in Chaucer', in *Script/Oralia: Mündlichkeit und Schriftlichkeit im englischen Mittelalter*, ed. W. Erzgräber and S. Volk (Tübingen: Narr), 85–120
- 1988b. 'Escape from the Mimetic Fallacy', in *Studies in Medieval English Romances: Some New Approaches*, ed. D. S. Brewer (Cambridge: D. S. Brewer), 1–10
- 1989. 'Comedy and Tragedy in *Troilus and Criseyde*', in *The European Tragedy of Troilus*, ed. P. Boitani (Oxford: Clarendon Press), 95–110
- 1990a. 'Geoffrey Thomas Shepherd', in *Medieval English Studies Past and Present*, ed. Akio Oizumi and Toshiyuki Takamiya (Tokyo: Eichosha Co.), 294–9
- 1990b. 'The History of a Shady Character: The Narrator of *Troilus and Criseyde*', in *Modes of Narrative: Approaches to American, Canadian, and British Fiction: Presented to Helmut Bonheim*, ed. R. M. Nischik and B. Korte (Würzburg: Königshausen and Neumann), 166–78
- 1991. 'Some Current Trends in Arthurian Scholarship and Studies', in *Arturus Rex*, 2, *Mediaevalia Lovaniensia*, 1.17, ed. W. van Hoecke et al. (Leuven: Leuven University Press, 1991), 2.3–18
- 1992. 'Chaucer's Venuses', in *A Wyf Ther Was: Essays in Honour of Paule Mertens-Fonck*, ed. J. Dor (Liège: Liège Language and Literature), 30–40
- 1994. 'Chaucer's Knight as Hero and Machaut's *Prise d'Alexandrie*', in *Heroes and Heroines in Medieval English Literature: A Festschrift presented to André Crépin on the Occasion of his Sixty-Fifth Birthday*, ed. Leo Carruthers (Cambridge: D. S. Brewer), 81–96
- 1995. 'The Image of Venus in English Literature up to 1800', in *Europäischer Philhellenismus*, ed. E. Kanstantinou (Berne: Peter Lang), 37–49
- 1997. 'Chaucer's *Knight's Tale* and the Problem of Cultural Translatability', in *Corresponding Powers: Studies in Honour of Professor Hisaaki Yamanouchi*, ed. George Hughes (Cambridge: D. S. Brewer), 103–112
- 1998a. *A New Introduction to Chaucer* (London: Longman [2nd edition])
- 1998b. 'Troilus's "Gentil" Manhood', in *Masculinities in Chaucer*, ed. Peter Beidler (Cambridge: D. S. Brewer), 237–52
- 1999. 'The Compulsions of Honour', in *'From Arabye to Engeland': Medieval Studies in Honour of Mahmoud Manzaloui on his 75th Birthday*, ed. A. E. Christa Kanitz and

Bibliography

- G. Wieland (Ottawa: University of Ottawa Press), 75–92
- 2000a. *Seatonian Exercises and Other Poems* (London: Unicorn Press)
- 2000b. ‘Chivalry’, in *A Companion to Chaucer*, ed. Peter Brown (London: Blackwell), 58–74
- 2002a. ‘The Paradoxes of Honour in Malory’, in *New Directions in Arthurian Studies*, ed. Alan Lupack (Cambridge: D. S. Brewer), 33–47
- 2002b. ‘Classical Mythography and Romantic English Literature’, The First A. M. D. Hughes Memorial Lecture, University of Birmingham (Birmingham: School of English), 1–53
- 2003. ‘The Interpretation of Fairy Tales’, in *A Companion to the Fairy Tale*, ed. Hilda Ellis Davidson and Anna Chaudhri (Cambridge: D. S. Brewer), 15–39
- 2004. ‘Personal Weapons in the *Morte Darthur*’, in *Arthurian Studies*, ed. Wheeler, 271–84
- 2005a. ‘A Test of the Nature of Friendship – Lydgate, Chaucer and Others’, in *La Complimentarité*, ed. Marie-Françoise Alamichel (Paris: AMAES), 155–64
- 2005b. ‘Some Notes on “Ennobling Love” and its Successor in Medieval Romance’, in *Cultural Encounters in the Romance of Medieval England*, ed. Corinne Saunders (Cambridge: D. S. Brewer), 117–33
- 2005c. ‘Understanding Chivalry in Earlier English Literature’, in *Rethinking Middle English: Linguistic and Literary Approaches*, ed. N. Ritt and H. Schendl (Frankfurt am Main: Peter Lang), 1–16
- 2005d. ‘In Praise of Good Faith and Benefactors’, *Emmanuel College Magazine*, Cambridge, 87: 46–8.
- 2006a. ‘C.S. Sixty Years On’, in *C. S. Lewis Remembered*, ed. Harry Lee Poe and Rebecca Whitten Poe (Zondervan: Grand Rapids), 55–71
- 2006b. ‘Seeing and Writing Venus in Spenser, Shakespeare, Titian’, in *Writing and Seeing: Essays on Word and Image*, ed. Rui Carvalho Homen and Maria de Fatima Lambert (Amsterdam: Rodopi), 47–60
- †2010. ‘Romance Traditions and Christian Values in *Sir Gawain and the Green Knight*’, in *Christianity and Romance*, ed. Field, Hardman and Sweeney, 150–7
- Brewer, D. S., and Ernest Frankl. 1985. *Arthur’s Britain: The Land and the Legend* (Cambridge: Pevensey Press)
- Brewer, D. S., and Jonathan Gibson. 1997. (eds.) *A Companion to the Gawain-Poet* (Cambridge: D. S. Brewer)
- Brewer, D. S., and A. E. B. Owen. 1975. (introdu.) *The Thornton Manuscript (Lincoln Cathedral MS. 91)* (London: Scolar Press) [Revised edition 1977]
- Brewer, D. S., and Toshiyuka Takamiya. 1981. (eds.), *Aspects of Malory* (Cambridge: D. S. Brewer)
- Bronson, Bertrand H. 1960. *In Search of Chaucer* (Toronto: University of Toronto Press)
- Brooks, Cleanth. 1949. *The Well-Wrought Urn: Studies in the Structures of Poetry* (New York: Harcourt, Brace)
- Brown, Virginia. 2001. (ed. and trans.) *Giovanni Boccaccio: Famous Women* (Cambridge, Mass.: Harvard University Press)
- Burchfield, R. W. 1972–86. *A Supplement to the Oxford English Dictionary* (Oxford: Clarendon Press)

Bibliography

- Burgess, Glyn S., and Leslie C. Brook. 1999. (eds.) *Three Old French Narrative Lays: Trot, Lecheor, Nabaret* (Liverpool: University of Liverpool)
- Burgess, Glyn S., and Karen Pratt. 2006. (eds.) *The Arthur of the French: The Arthurian Legend in Medieval French and Occitan Literature* (Cardiff: University of Wales Press)
- Burnley, J. D. 1980. 'Fine Amor: Its Meaning and Context', *Review of English Studies*, 31: 129–48
- 1998. *Courtliness and Literature in Medieval England* (London: Longman)
- Burrow, J. A. 1961. [Review of Brewer 1960b]. *Review of English Studies*, 12: 414
- 1971. *Ricardian Poetry* (London: Routledge and Kegan Paul)
- 2002. *Gestures and Looks in Medieval Narrative* (Cambridge: Cambridge University Press)
- Butterfield, Ardis. 2009. *The Familiar Enemy: Chaucer, Language and Nation in the Hundred Years War* (Oxford: Oxford University Press)
- Cadden, Joan. 1993. *Meanings of Sex Difference in the Middle Ages: Medicine, Science, and Culture* (Cambridge: Cambridge University Press)
- Calin, William. 1980. 'Defense and Illustration of *Fin Amor*: Some Polemical Comments on the Robertsonian Approach', in *The Expansion and Transformations of Courtly Literature*, ed. Nathaniel B. Smith and Joseph T. Snow (Athens, GA: University of Georgia Press)
- 1994. 'The Prose *Lancelot* and Malory's *Morte Darthur*: Two Examples of Cyclification and the Problems They Pose', in *Cyclification*, ed. Besamusca et al., 203–4
- Camargo, Martin. 1999. '*Tria Sunt*: The Long and the Short of Geoffrey of Vinsauf's *Documentum de modo et arte dictandi et versificandi*', *Speculum*, 74: 935–55
- Campbell, Killis. 1907. (ed.) *The Seven Sages of Rome* (Boston: Ginn)
- Cannon, Christopher. 1998. *The Making of Chaucer's English: A Study of Words* (Cambridge: Cambridge University Press)
- 2004. *The Grounds of English Literature* (Oxford: Oxford University Press), chapter 6
- Carruthers, Mary. 1998. *The Craft of Thought: Rhetoric, Meditation, and the Making of Images, 400–1200* (Cambridge: Cambridge University Press)
- 2005. 'Moving Images in the Mind's Eye', in *The Mind's Eye*, ed. J. Hamburger and A. M. Bouche (Princeton: Princeton University Press), 287–305
- 2006. 'On Affliction and Reading, Weeping and Argument: Chaucer's Lachrymose Troilus in Context', *Representations*, 93: 1–17
- 2008. *The Book of Memory* (Cambridge: Cambridge University Press [2nd edition])
- Carruthers, Mary J., and Elizabeth D. Kirk. 1982. (eds.) *Acts of Interpretation: The Text in its Contexts, 700–1600: Essays on Medieval and Renaissance Literature in Honor of E. Talbot Donaldson* (Norman, OK: Pilgrim Books)
- Carruthers, Mary, and J. M. Ziolkowski. 2002. (eds.) *The Medieval Craft of Memory: An Anthology of Texts and Pictures* (Philadelphia: University of Pennsylvania Press)
- Cartlidge, Neil. 2006. "'Nat That I Chalange Any Thyng Of Right": Love, Loyalty, and Legality in the *Franklin's Tale*', in *Writings on Love*, ed. Cooney, 115–30
- Chance, Jane. 1990. (ed.) *The Mythographic Art* (Gainesville: University of Florida Press)

Bibliography

- 1994. *Medieval Mythography: From Roman North Africa to the School of Chartres, AD 433–1177* (Gainesville: University Press of Florida)
- 1995. *The Mythographic Chaucer: The Fabulation of Sexual Politics* (Minneapolis: University of Minnesota Press)
- 2000. *Medieval Mythography, 2: From the School of Chartres to the Court of Avignon, 1177–1350* (Gainesville: University Press of Florida)
- Chandler, Alice. 1970. *A Dream of Order: The Medieval Ideal in Nineteenth-Century English Literature* (Lincoln: University of Nebraska Press)
- Charles of Orléans, see Arn 1994
- Chaucer, Geoffrey. 1990. *Troilus and Criseyde: A new edition of 'The Book of Troilus'*, ed. B. A. Windeatt (London: Longman [2nd printing])
- 2008. *The Riverside Chaucer*, ed. Larry D. Benson et al. (Oxford: Oxford University Press)
- Cherchi, Paolo. 1994. *Andreas and the Ambiguity of Courtly Love* (Toronto: University of Toronto Press)
- Cherniss, Michael D. 1975. 'The Literary Comedy of Andreas Capellanus', *Modern Philology*, 72: 223–37
- Clanchy, M. T. 1979. *From Memory to Written Record: England, 1066–1307* (Cambridge, MA: Harvard University Press)
- Clark, David. 2009. *Between Medieval Men: Male Friendship and Desire in Early Medieval English Literature* (Oxford: Oxford University Press)
- Coleridge, Henry. 1859. *A glossarial index to the printed English literature of the thirteenth century* (London: Trübner)
- 1860. 'A Letter to the Very Revd the Dean of Westminster', *Transactions of the Philological Society*: 71–8
- Collette, Carolyn P. 2001 *Species, Phantasms, and Images: Vision and Medieval Psychology in The Canterbury Tales* (Ann Arbor: University of Michigan Press)
- Cooney, Helen. 2006. (ed.) *Writings on Love in the English Middle Ages* (New York: Palgrave Macmillan)
- Cooper, Helen. 1996. 'The Book of Sir Tristram de Lyones', in *Companion to Malory*, ed. Archibald and Edwards, 183–201
- 1997. 'Counter-Romance: Civil Strife and Father Killing in the Prose Romances', in *The Long Fifteenth Century: Essays for Douglas Gray*, eds. Helen Cooper and Sally Mapstone (Oxford: Clarendon Press), 141–62
- 2003. 'The Lancelot-Grail Cycle in England: Malory and His Predecessors', in *A Companion to the Lancelot-Grail Cycle*, ed. Carol Dover (Cambridge: D. S. Brewer), 147–62
- 2004. *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare* (Oxford: Oxford University Press)
- 2006. 'Love Before Troilus', in *Writings on Love*, ed. Cooney, 25–43
- 2010. Introduction in *Christianity and Romance*, eds. Field, Hardman and Sweeney, xiii–xxi
- Cooper, John M. 1993. 'Rhetoric, Dialectic, and the Passions', *Oxford Studies in Ancient Philosophy*, 11: 175–98

Bibliography

- Corrie, Marilyn. 2000. 'Harley 2253, Digby 86, and the Circulation of Literature in Pre-Chaucerian England', in *Studies in the Harley Manuscript: The Scribes, Contents and Social Contexts of British Library MS Harley 2253*, ed. Susanna Fein (Kalamazoo, MI: Medieval Institute Publications), 427–43
- Coulton, G. G. 1921. *Chaucer and his England* (London: Methuen)
- Craig, H. 1906. (ed.) *Works of John Metham* (London: Oxford University Press)
- Craigie, W. A. 1919. 'New Dictionary Schemes Presented to the Philological Society, 4th April 1919', *Transactions of the Philological Society*: 6–11
- Crane, Susan. 1997. 'Social Aspects of Bilingualism in the Thirteenth Century', in *Thirteenth Century England*, 6, ed. Michael Prestwich et al. (Woodbridge: Boydell Press), 103–15
- Crofts, Thomas H. 2006. *Malory's Contemporary Audience* (Cambridge: D. S. Brewer)
- Da Signa, Boncompagno. 1892. *Rhetorica novissima*, in *Bibliotheca iuridica medii aevi*, 2, ed. A. Gaudenzi (Bologna: Societas Azzoguidiana), 249–97
- Daily Telegraph. 2008. 'Professor Derek Brewer', 2 November. <www.telegraph.co.uk/news/obituaries/3368297/Professor-Derek-Brewer.html> (24.08.2012)
- Dares Phrygius, see Meister 1873
- Davis, Norman. 1974. 'Chaucer and Fourteenth-Century English', in *Chaucer: the Writer and his Background*, ed. Brewer, 58–84
- de Boer, Cornelius. 1915–38. (ed.) *Ovide moralisé: Poème du commencement du quatorzième siècle*, in *Verhandeligen der Koninklijke Nederlandse Akademie van Wetenschappen te Amsterdam*, 15 (1915), 1–374; 21 (1920), 1–394; 30 (1931), 1–303; 37 (1936), 1–478; 43 (1938), 1–429
- de Hamel, Christopher. 2008. 'Books and Society', in *The Cambridge History of the Book in Britain*, 2: 1100–1400, ed. Nigel Morgan and Rodney M. Thomson (Cambridge: Cambridge University Press), 3–21
- Delany, Sheila. 2004. 'A, A and B: Coding Same-Sex Union in *Amis and Amiloun*', in *Pulp Fictions of Medieval England: Essays in Popular Romance*, ed. Nicola F. McDonald (Manchester: Manchester University Press), 63–81
- Delcorneo Branca, Daniela. 1968. *I romanzi italiani di Tristano e la Tavola Ritonda* (Firenze: Olschki)
- Denery, Dallas G. 2005. *Seeing and Being Seen in the Later Medieval World* (Cambridge: Cambridge University Press)
- Denomy, A. J. 1946. 'The *De Amore* of Andreas Capellanus and the Condemnation of 1277', *Mediaeval Studies*, 8: 107–49
- Derrida, Jacques. 1994. *Politiques de l'amitié* (Paris: Editions Galilée)
- . 2005. *The Politics of Friendship*, trans. George Collins ([1997] London: Verso)
- Dimmick, Jeremy. 1999. "'Reading of Romance" in Gower's *Confessio amantis*', in *Tradition and Transformation in Medieval Romance*, ed. Rosalind Field (Cambridge: D. S. Brewer), 125–38
- Dinshaw, Carolyn. 1989. *Chaucer's Sexual Poetics* (Madison: University of Wisconsin Press)
- Dodd, William George. 1959. *Courtly Love in Chaucer and Gower* (Gloucester, MA: Peter Smith)

Bibliography

- Donaldson, E. T. 1970. *Speaking of Chaucer* (London: Athlone Press)
- 1985. *The Swan at the Well: Shakespeare Reading Chaucer* (New Haven, CT: Yale University Press)
- Dronke, Peter. 1968. *Medieval Latin and the Rise of European Love-Lyric*, 2 vols. (Oxford: Clarendon Press [2nd edition])
- 1991. 'Pseudo-Ovid, Facetus, and the Arts of Love', in his *Latin and Vernacular Poets of the Middle Ages*, 3 (Aldershot: Ashgate), 126–31
- 1997. "Andreas Capellanus", in his *Sources of Inspiration: Studies in Literary Transformations, 400–1500* (Rome: Edizioni di Storia e Letteratura), 101–16
- Dwyer, Richard A. 1976. *Boethian Fictions: Narratives in the Medieval French Versions of the Consolatio Philosophiae* (Cambridge, MA: The Medieval Academy of America)
- Dyer, Christopher. 1989. *Standards of Living in the Later Middle Ages: Social Change in England, c. 1200–1520* (Cambridge: Cambridge University Press)
- Eco, Umberto. 1992. 'Interpretation and History', in *Interpretation and Overinterpretation*, ed. Stefan Collini (Cambridge: Cambridge University Press), 23–44
- Edwards, A. S. G. 1987. 'Some Observations on the History of Middle English Editing', in *Manuscripts and Texts: Editorial Problems in Later Middle English Literature*, ed. Derek Pearsall (Cambridge: D. S. Brewer), 34–48
- Edwards, A. S. G., and Carol M. Meale. 1993. 'The Marketing of Printed Books in Late Medieval England', *The Library*, 6.15: 95–124.
- Edwards, Elizabeth. 2001. *The Genesis of Narrative in Malory's Morte Darthur* (Cambridge: D. S. Brewer)
- Egerton, Lady Alix. 1911. (introd.) *The Ellesmere Chaucer reproduced in facsimile, with a preface by Lady Alix Egerton* (Manchester: Manchester University Press)
- Ehrhart, Margaret J. 1987. *The Judgment of the Trojan Prince Paris in Medieval Literature* (Philadelphia: University of Pennsylvania Press)
- Elliott, Alison Goddard. 1977. 'The Facetus: or, The Art of Courtly Living', *Allegorica*, 1.2: 27–57
- Engels, J. 1960–62. (ed.) *Petrus Berchorius, Reductorium morale, liber xv* (Utrecht: Instituut voor Laet Latijn)
- 1966. (ed.) *Petrus Berchorius, Reductorium morale, liber xv: Ovidius moralizatus, cap. 1; De formis figurisque deorum* (Utrecht: Instituut voor Laet Latijn)
- Evans, Murray J. (1995). *Rereading Middle English Romance* (Montreal: McGill-Queen's University Press)
- Everett, Dorothy. 1955. 'A Characterization of the English Medieval Romances', in *Essays on Middle English Literature*, ed. Patricia Kean (Oxford: Clarendon Press), 1–22
- Evrart de Conty, see Guichard-Tesson and Roy 1993
- Ewert, A. 1944. (ed.) *Marie de France: Lais* (Oxford: Blackwell)
- Faral, Edmond. 1926. (ed.) *Les Arts poétiques du XIIe et du XIIIe siècle* (Paris: Champion)
- Ferguson, Wallace K. 1948. *The Renaissance in Historical Thought* (New York: Houghton Mifflin)
- Ferlampin-Acher, Christine. 2012. 'La Matière Arthurienne en langue d'oïl à la fin du Moyen Âge: épuisement ou renouveau, automne ou été indien?', *Bibliographical Bulletin of the International Arthurian Society*, 63: 258–95

Bibliography

- Fewster, Carol. 1987. *Traditionality and Genre in Middle English Romance* (Cambridge: D. S. Brewer)
- Field, P. J. C. 2002. 'Malory and his Audience', in *New Directions in Arthurian Studies*, ed. Alan Lupack (Cambridge: D. S. Brewer), 21–32
- Field, Rosalind, Phillipa Hardman and Michelle Sweeney. 2010. (eds.) *Christianity and Romance in Medieval England* (Cambridge: D. S. Brewer)
- Finlayson, John. 1980. 'Definitions of Middle English Romance, Parts 1 and 2', *The Chaucer Review*, 15: 44–62 and 168–91
- Finoli, A. M. 1969. (ed.) *Artes amandi da Maître Elie ad Andrea Cappellano* (Milan: Istituto Editoriale Cisalpino)
- Fleming, John. 1984. *Reason and the Lover* (Princeton: Princeton University Press)
- Forster, Leonard. 1969. *The Icy Fire: Five Studies in European Petrarchism* (Cambridge: Cambridge University Press)
- Fourrier, Anthime. 1963. (ed.) *L'Espinette Amoureuse / Jean Froissart* (Paris: Klincksieck)
- 1975. (ed.) *Le Joli Buisson de Jonece / Jean Froissart* (Geneva: Droz)
- Fowler, David C., Charles F. Briggs and Paul G. Remley. 1997. (eds.) *The Governance of Kings and Princes: John Trevisa's Translation of the De Regimine principum of Aegidius Romanus* (New York: Garland)
- Fox, Denton. 1981. (ed.) *The Poems of Robert Henryson* (Oxford: Clarendon Press)
- Fradenburg, L. O. Aranye. 2002. *Sacrifice Your Love: Psychoanalysis, Historicism, Chaucer* (Minneapolis: University of Minnesota Press)
- Frappier, Jean. 1959. 'Vues sur les conceptions courtoises dans les littératures d'oc et d'oïl au XII siècle', *Cahiers de civilisation médiévale Xe–XIIe siècles*, 2: 135–56
- 1973. 'Sur un procès fait à l'amour courtois', in his *Amour courtois et Table Ronde* (Geneva: Droz), 61–96
- Froissart, Jean, see Fourrier 1963 and 1975
- Frye, Northrop. 2006. *The Anatomy of Criticism: Four Essays*, ed. Robert D. Denham, *Collected Works of Northrop Frye*, 22 ([1957] Toronto: University of Toronto Press), 173–92
- Fulgentius, see Liebeschütz 1926 and Whitbread 1971
- Ganim, John M. 1995. 'The Myth of Medieval Romance', in *Medievalism and the Modernist Temper*, ed. R. Howard Bloch and Stephen G. Nichols (Baltimore: Johns Hopkins University Press), 148–68
- Gaunt, Simon. 2006. *Love and Death in Medieval French and Occitan Courtly Literature: Martyrs to Love* (Oxford: Oxford University Press)
- Geoffrey of Vinsauf. 1967. *Poetria nova of Geoffrey of Vinsauf*, trans. Margaret F. Nims (Toronto: Pontifical Institute of Medieval Studies)
- Ghisalberti, F. 1917–39. (ed.) 'Arnolfo d'Orléans: Un cultore di Ovidio nel secolo XII', *Memorie del Reale Istituto Lombardo di Scienze e Lettere*, 124: 157–234
- 2010. *Poetria nova*, trans. M. F. Nims, revised M. Camargo (Toronto: Pontifical Institute of Medieval Studies)
- Gilbert, Jane. 2009. 'Arthurian Ethics', in *Cambridge Companion to the Arthurian Legend*, eds. Archibald and Putter, 154–70
- Gilgamesh*, see Sanders 1964

Bibliography

- Gillingham, John. 1989. 'Love, Marriage and Politics in the Twelfth Century,' *Forum for Modern Language Studies*, 25: 292–303
- Girard, René. 1961. *Mensonge romantique et vérité romanesque* (Paris: Grasset)
- 1965. *Deceit, Desire and the Novel: Self and Other in Literary Structure*, trans. Yvonne Freccero (Baltimore: Johns Hopkins University Press)
- Girouard, Mark. 1981. *The Return to Camelot* (New Haven: Yale University Press)
- Gluck, F. W., and A. B. Morgan. 1974. (eds.) *Stephen Hawes: The Minor Poems* (London: Oxford University Press)
- Gompf, L. 1970. (ed.) *Briefe und Werke von Joseph Iscanus* (Leiden: E. J. Brill)
- Goodrich, Peter. 1987. 'Literacy and the Languages of the Early Common Law,' *Journal of Law and Society*, 114: 422–44
- Gordon, R. K. 1934. *The Story of Troilus: as told by Benoît de Sainte-Maure, Giovanni Boccaccio (translated into English prose), Geoffrey Chaucer, Robert Henryson* (London: J. M. Dent and Sons Ltd.)
- Gower, John. 1992. *John Gower: Mirour de l'omme (The Mirror of Mankind)*, trans. William Burton Wilson, rev. Nancy Wilson Van Baak (East Lansing, MI: Colleagues Press)
- 2000–04. *John Gower: Confessio amantis*, 3 vols., ed. Russell A. Peck (Kalamazoo: Medieval Institute Publications)
- see also Macaulay 1899–1902 and 1900–01
- Griffin, N. E. 1936. (ed.) *Guido de Columnis, Historia destructionis Troiae* (Cambridge, Mass.: Medieval Academy)
- Greg, W. W. 1950–51. 'The Rationale of Copy-Text,' *Studies in Bibliography*, 3: 19–36
- Guddat-Figge, Gisela. 1976. *Catalogue of Manuscripts Containing Middle English Romances* (Munich: Fink)
- Guichard-Tesson, F., and Bruno Roy. 1993. (eds.) *Evrart de Conty: Le Livre des Eschez Amoureux Moralises* (Montreal: Ceres)
- Guillaume de Machaut, see Barton Palmer 1993
- Hailey, Carter. 2007. 'To "Finde Wordes Newe": Chaucer, Lexical Growth, and MED First Citations,' in *Words and Dictionaries from the British Isles*, ed. J. Considine and G. Iammartino (Newcastle: Cambridge Scholars Publishing), 14–24
- Hall, J. (1920). *Selections from Early Middle English, 1130–1250*, 2 vols. (Oxford, Clarendon Press)
- Halm, Carolus. 1863. (ed.) *Rhetores latini minores* (Leipzig: Teubner)
- Häring, Nikolaus. 1979. (ed.) 'De planctu naturae,' *Studi medievali*, 3rd ser. 19: 797–879
- Harvey, E. Ruth. 1975. *The Inward Wits: Psychological Theory in the Middle Ages and the Renaissance* (London: Warburg Institute)
- Hatcher, John. 1977. *Plague, Population and the English Economy, 1348–1530* (London: Macmillan)
- Hauser, Arnold. 1951. *A Social History of Art*, 2 vols. (London: Routledge and Kegan Paul)
- Havely, N. R. 1980. (trans.) *Chaucer's Boccaccio: Sources of 'Troilus' and the 'Knight's' and 'Franklin's Tales'* (Cambridge: D. S. Brewer)
- Hawes, Stephen, see Gluck and Morgan 1974 and Mead 1928
- Henderson, George. 1967. *Gothic* (London: Penguin Books)
- Henryson, Robert, see Fox 1981 and Tasioulas 1999

Bibliography

- Heywood, Thomas. 1978. *An Apology for Actors (1612) by Thomas Heywood*, facsimile edition Richard H. Perkinson (New York: Scholars' Facsimiles and Reprints)
- Hilka, Alfons, and Otto Schumann. 1941. (eds.) *Carmina burana*, 1.2: *Die Liebeslieder* (Heidelberg: Carl Winter)
- Horobin, Simon. 2007. *Chaucer's Language* (Basingstoke: Palgrave Macmillan)
- . 2009. 'Chaucerian Word Formation', *Neuphilologische Mitteilungen*, 110: 141–57
- Hubbell, H. M. 1949. (ed. and trans.) *De inventione; De optimo genere oratorum; Topica* (Cambridge, MA: Harvard University Press)
- Hume, Kathryn. 1974. 'The Formal Nature of Middle English Romance', *Philological Quarterly*, 53: 158–80
- Hurd, Richard. 1911. *Hurd's Letters on Chivalry and Romance, with the Third Elizabethan Dialogue*, ed. Edith J. Morley (London: Frowde)
- Hyatte, Reginald. 1994. *The Arts of Friendship: The Idealization of Friendship in Medieval and Early Renaissance Literature* (Leiden: E. J. Brill)
- Irwin, Robert. 1994. *The Arabian Nights: A Companion* (London: Allen Lane and Penguin)
- Itô, Masayoshi. 1976. *John Gower the Medieval Poet* (Tokyo: Shinozaki Shorin)
- Jackson, W. H., and Sylvia Ranawake. 2000. (eds.) *The Arthur of the Germans: The Arthurian Legend in Medieval German and Dutch Literature* (Cardiff: University of Wales Press)
- Jaeger, C. Stephen. 1985. *The Origins of Courtliness: Civilizing Trends and the Formation of Courtly Ideals, 939–1210* (Philadelphia, PA: University of Pennsylvania Press)
- . 1999. *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press)
- Jauneau, Edouard. 1957. 'L'usage de la notion d'*integumentum* à travers les gloses de Guillaume de Conches', *Archives d'histoire doctrinale et littéraire du moyen âge*, 32: 35–100
- Jenkins, Simon. 1999. *England's Thousand Best Churches* (London: Allen Lane)
- James I of Scotland, see Norton-Smith 1971
- Johannes Scottus Eriugena, see Lutz 1939
- Johnston, Arthur. 1964. *Enchanted Ground: The Study of Medieval Romance in the Eighteenth Century* (London: Athlone Press)
- Jones, J. W. and E. F. 1977. (eds.) *The Commentary on the First Six Books of the 'Aeneid' Commonly Attributed to Bernardus Silvestris* (Lincoln, NE: University of Nebraska Press)
- Jones, Terry. 1985. *Chaucer's Knight: The Portrait of a Medieval Mercenary* (London and New York: Methuen [revised edition])
- Jost, Jean. 1994. *Chaucer's Humour: Critical Essays* (New York: Garland)
- Kahn, Charles H. 1988. 'Discovering the Will: From Aristotle to Aquinas', in *The Question of 'Eclecticism': Studies in Later Greek Philosophy*, ed. J. M. Dillon and A. A. Long (Berkeley: University of California Press), 234–59
- Karnein, Alfred. 1981. 'La réception du *De Amore* d'André le Chapelain au XIII^e siècle', *Romania*, 102: 324–51, 501–42
- . 1985. *De Amore in volkssprachlicher Literatur. Untersuchungen zur Andreas-Capellanus-Rezeption in Mittelalter und Renaissance* (Heidelberg: Carl Winter)

Bibliography

- Karras, Ruth Mazo. 2003. *From Boys to Men: Formations of Masculinity in Late Medieval Europe* (Philadelphia: University of Pennsylvania Press)
- 2005. *Sexuality in Medieval Europe: Doing Unto Others* (New York: Routledge)
- Kay, Sarah. 1995. *The Chansons de geste in the Age of Romance* (Oxford: Clarendon Press)
- 1996. 'The Contradictions of Courtly Love and the Origins of Courtly Poetry: The Evidence of the *Lauzengiers*', *Journal of Medieval and Early Modern Studies*, 26: 209–53
- 2000. 'Courts, Clerks, and Courtly Love', in *The Cambridge Companion to Medieval Romance*, ed. Roberta L. Krueger (Cambridge: Cambridge University Press), 81–96
- 2001. *Courtly Contradictions: The Emergence of the Literary Object in the Twelfth Century* (Stanford, CA: Stanford University Press)
- Keiser, George. 1979. 'Lincoln Cathedral Library MS 91: life and milieu of the scribe', *Studies in Bibliography*, 32: 158–79
- Kelly, Douglas. 1968. 'Courtly Love in Perspective: The Hierarchy of Love in Andreas Capellanus', *Traditio*, 24: 119–47
- 1978. *Medieval Imagination: Rhetoric and the Poetry of Courtly Love* (Madison, WI: University of Wisconsin Press)
- Kelly, Henry Ansgar. 1985. 'Gaston Paris's Courteous and Horsely Love', in *The Spirit of the Court: Selected Proceedings of the Fourth Congress of the International Courtly Literature Society (Toronto 1983)*, ed. Glyn S. Burgess and Robert A. Taylor (Cambridge: D. S. Brewer), 217–23
- 1987. 'The Varieties of Love in Medieval Literature According to Gaston Paris', *Romance Philology*, 40: 301–27
- Kennedy, Beverly. 1992. *Knighthood in the Morte Darthur* (Cambridge: D. S. Brewer [2nd edition])
- Kennedy, Edward Donald. 2003. 'Malory's *Morte Darthur*: A Politically Neutral English Adaptation of the Arthurian Story', *Arthurian Literature*, 20: 145–69
- 2004. 'Sir Thomas Malory's (French) Romance and (English) Chronicle', in *Arthurian Studies*, ed. Wheeler, 223–34
- Kenny, Anthony J. P. 1993. *Aquinas on Mind* (London: Routledge)
- 2003. *Action, Emotion and Will* (London: Routledge [2nd edition])
- Ker, N. R. 1965. Introduction, in *Facsimile of British Museum MS Harley 2253* (London: Oxford University Press), ix–xxiii
- Knowles, David, and R. Neville Hadcock. 1953. *Medieval Religious Houses* (London: Longmans, Green and Co.)
- Kratins, Ojars. 1996. 'The Middle English *Amis and Amiloun*: Chivalric Romance or Secular Hagiography', *Publications of the Modern Languages Association*, 81: 347–54
- Kulcsár, Peter. 1987. (ed.). *Mythographi Vaticani I et II* (Turnhout: Brepols)
- Kuroda, S. Y. 1976. 'Reflections on the Foundations of Narrative Theory from a Linguistic Point of View', in *Pragmatics of Language and Literature*, ed. van Dijk, 107–40
- Lacan, Jacques. 1992. 'Courtly Love as Anamorphosis', in *The Ethics of Psychoanalysis 1959–60. The Seminar of Jacques Lacan, 7*, ed. Jacques-Alain Miller, trans. Dennis Porter (London: Routledge), 171–90 ('Supplementary Note', 198–202)

Bibliography

- La Farge, Catherine. 2007. 'Blood and Love in Malory's *Morte Darthur*', in *A Companion to Medieval English Literature and Culture c.1350–c.1500*, ed. Peter Brown (Oxford: Blackwell), 634–47
- Lawlor, John. 1966. (ed.) *Patterns of Love and Courtesy: Essays in Memory of C. S. Lewis* (London: Edward Arnold)
- Le Saux, Françoise. 1993. (ed.) *Amyas and Amylion* (Exeter: Exeter University Press)
- Lecoy, Félix. 1966–70. (ed.) *Guillaume de Lorris et Jean de Meun: Le Roman de la Rose*, 3 vols. (Paris: Honoré Champion)
- Legge, M. Dominica. 1950a. *Anglo-Norman in the Cloisters: The Influence of the Orders Upon Anglo-Norman Literature* (Edinburgh: University of Edinburgh Press)
- . 1950b. 'The French Language and the English Cloister', in *Medieval Studies Presented to Rose Graham*, ed. Veronica Ruffer and A. J. Taylor (Oxford: Oxford University Press), 146–62
- . 1963. *Anglo-Norman Literature and its Background* (Oxford: Oxford University Press)
- Leicester, H. Marshall, Jr. 1984. 'Ovid Enclosed: The God of Love as *Magister Amoris* in the *Roman de la Rose* of Guillaume de Lorris', *Res Publica Litterarum*, 7: 107–29
- Leitch, Megan. 2010. 'Speaking (of) Treason in Malory's *Morte Darthur*', *Arthurian Literature*, 27: 103–34
- . 2012. 'Thinking Twice about Treason in Caxton's Prose Romances', *Medium Ævum*, 81.1: 41–69
- Leonard, Frances McNeely. 1981. *Laughter in the Courts of Love: Comedy in Allegory, from Chaucer to Spenser* (Norman, OK: Pilgrim Books)
- Lerer, Seth. 2008. "'Dum Ludis Floribus': Language and Text in the Middle English Lyric", *Philological Quarterly*, 87: 237–55
- . 2006. ed. *The Yale Companion to Chaucer* (New Haven: Yale University Press)
- Lester, G. A. 1984. *Sir John Paston's 'Grete boke': a descriptive catalogue, with an introduction, of British Library MS Lansdowne 285* (Cambridge: D. S. Brewer)
- Lewis, C. S. 1936. *The Allegory of Love. A Study in Medieval Tradition* (Oxford: Clarendon Press)
- . 1998. *The Four Loves* ([1968], London: Fount)
- Lewis, R. E., M. J. Williams et al. 2004. *Middle English Dictionary, Plan and Bibliography* (Ann Arbor: University of Michigan Press)
- Liebeschütz, Hans. 1926. (ed.) *Fulgentius metaforalis, ein Beitrag zur Geschichte der antiken Mythologie im Mittelalter* (Leipzig: Teubner)
- Limentani, Alberto. 1964. (ed.) *Il Teseida delle Nozze d'Emilia*, in *Tutte le opere di Giovanni Boccaccio*, ed. Vittore Branca, 2 (Milan: Mondadori)
- Loomis, Roger Sherman. 1959. (ed.) *Arthurian Literature in the Middle Ages: A Collaborative History* (Oxford: Clarendon Press)
- . 1965. *A Mirror of Chaucer's World* (Princeton: Princeton University Press)
- Lovelace, Richard. 1987. *Richard Lovelace: Selected Poems*, ed. Gerald Hammond (Manchester: Carcanet)
- Lowe, Jeremy. 2005. *Desiring Truth: The Process of Judgment in Fourteenth-Century Art and Literature* (New York: Routledge)

Bibliography

- Lutz, Cora E. 1939. (ed.) [Johannes Scottus Eriugena]. *Annotationes in Marcianum* (Cambridge, MA: Medieval Academy of America)
- 1962–65. (ed.) [Remigius of Auxerre]. *Commentum in Martianum Capellam libri I–II et III–IX*, 2 vols. (Leiden: E. J. Brill)
- Lydgate, John, *see* Bergen 1906–35, Norton-Smith 1966 and Sieper 1901–03
- Lynch, Andrew. 1997. *Malory's Book of Arms: The Narrative of Combat in Le Morte Darthur* (Cambridge: D. S. Brewer)
- 2009. 'Malory's *Morte Darthur* and History', in *A Companion to Arthurian Literature*, ed. Helen Fulton (Oxford: Wiley-Blackwell), 297–311
- Macaulay, George Campbell. 1899–1902. (ed.) John Gower, *The Complete Works of John Gower*, 4 vols. (Oxford: Clarendon Press)
- 1900–01. (ed.) *The English Works of John Gower*, 2 vols. (London: Oxford University Press)
- Mackie, W. S. 1936. 'Shakespeare's English: and how far it can be investigated with the help of the "New English Dictionary"', *Modern Language Review*, 31: 1–10.
- Madden, F. 1839. *Syr Gawayne; a collection of ancient romance-poems, by Scottish and English authors : relating to that celebrated knight of the Round Table* (London: R. and J. E. Taylor)
- Malory, Thomas. 1968. *The Morte Darthur, Parts Seven and Eight*, ed. D. S. Brewer (London: Edward Arnold)
- 1990. *The Works of Sir Thomas Malory*, 3 vols., ed. E. Vinaver, rev. P. J. C. Field (Oxford: Clarendon Press [3rd edition])
- Mann, Jill. 1980. 'Troilus' Swoon', *The Chaucer Review*, 14: 319–35
- 1982. 'Chaucerian Themes and Style in the *Franklin's Tale*', in *Medieval Literature: Chaucer and the Alliterative Tradition (The New Pelican Guide to English Literature 1.1)*, ed. Boris Ford (Harmondsworth: Penguin), 133–53
- 1989. 'Shakespeare and Chaucer: "What is Criseyde Worth?"', in *The European Tragedy of Troilus*, ed. Piero Boitani (Oxford: Clarendon Press), 219–42
- 1994. 'Sir Gawain and the Romance Hero', in *Heroes and Heroines in Medieval English Literature: A Festschrift Presented to André Crépin on the Occasion of his Sixty-Fifth Birthday*, ed. Leo Carruthers (Cambridge: D. S. Brewer), 105–17
- 2002. *Feminizing Chaucer* ([1991] Cambridge: D. S. Brewer)
- Mannyng, Robert, of Brunne, *see* Sullens 1996
- Mardrus, J.C. 1986. (trans.) *The Book of the Thousand Nights and One Night*, 4 vols. (London: Routledge)
- Marie de France, *see* Ewert 1944 and Rychner 1981
- Martin, Priscilla. 1996. *Chaucer's Women: Nuns, Wives and Amazons* (London: Macmillan)
- Marx, Karl. 1977. 'The Communist Manifesto', in *Karl Marx: Selected Writings*, ed. David McLellan (Oxford: Oxford University Press), 221–47.
- Matthew of Vendôme. 1980. *The Art of Versification*, trans. Aubrey E. Galyon (Ames, IA: Iowa State University Press)
- Matthews, David. 1999. *The Making of Middle English, 1765–1910* (Minneapolis: University of Minnesota Press)

Bibliography

- McCarren, Vincent, and Douglas Moffat. 1998. (eds.) *A Guide to Editing Middle English* (Ann Arbor, MI: University of Michigan Press)
- McGuire, Brian Patrick. 1988. *Friendship and Community: The Monastic Experience 350–1250* (Kalamazoo, MI: Cistercian Publications)
- Mead, William Edward. 1928. (ed.) *Stephen Hawes: The Pastime of Pleasure* (London: Oxford University Press)
- Meale, Carol M. 1985. 'Manuscripts, Readers and Patrons in Fifteenth-Century England: Sir Thomas Malory and Arthurian Romance', *Arthurian Literature*, 4: 93–126
- 1996. "'The Hoole Book': Editing and the Creation of Meaning in Malory's Text", in *Companion to Malory*, ed. Archibald and Edwards, 3–17
- Mehl, Dieter. 1968. *The Middle English Romances of the Thirteenth and Fourteenth Centuries* ([1967] London: Routledge and Kegan Paul)
- Meister, Ferdinand. 1873. (ed.) [Dares Phrygius]. *De Excidio Troiae Historia* (Leipzig: Teubner)
- Le Ménagier de Paris*. 1981. ed. Georgine Brereton and Janet Ferrier (Oxford: Clarendon Press)
- Mersand, J. E. 1939. *Chaucer's Romance Vocabulary* (New York: Comet)
- Metham, John, *see* Craig 1906
- Minnis, A. J. 1982. *Chaucer and Pagan Antiquity* (Cambridge: D. S. Brewer)
- 1988. *Medieval Theory of Authorship: Scholastic Literary Attitudes in the Later Middle Ages* (Philadelphia: University of Pennsylvania Press [2nd edition])
- 2005. "'I speke of folk in seculer estaat': Vernacularity and Secularity in the Age of Chaucer', *Studies in the Age of Chaucer*, 27: 25–58
- Minnis, A. J., Charlotte C. Morse and Thorlac Turville-Petre. 1997. (eds.) *Essays on Ricardian Literature in Honour of J. A. Burrow* (Oxford: Clarendon Press)
- Mirk, John, *see* Powell 2009–11
- Monson, Don A. 1988. 'Andreas Capellanus and the Problem of Irony', *Speculum* 63: 539–72
- 1995. 'The Troubadour's Lady Reconsidered Again', *Speculum*, 70: 255–74
- Monson, Don A., and William D. Paden. 2002. 'The Troubadour's Lady: An Exchange Between Don A. Monson ... and William D. Paden', *Exemplaria*, 14: 485–517
- Mooney, Linne R. 1993. 'The Cock and the Clock: Telling Time in Chaucer's Day', *Studies in the Age of Chaucer*, 15: 91–109
- Morse, Ruth, and Barry Windeatt. 1990. (eds.) *Chaucer Traditions: Studies in Honour of Derek Brewer* (Cambridge: Cambridge University Press)
- Murphy, James J. 1974. *Rhetoric in the Middle Ages* (Berkeley: University of California Press)
- 2001. (ed.) *A Short History of Writing Instruction* (Mahwah, NJ: Erlbaum [2nd edition])
- Murray, J. A. H. 1879–80. *An Appeal to the English-Speaking and English-Reading Public in Great Britain, America, and the Colonies* (Oxford: Clarendon Press [3 editions: publ. April 1879, June 1879 and January 1880])
- Murray, J. A. H., Henry Bradley, W. A. Craigie and C. T. Onions. 1933. (eds.) *Oxford English Dictionary*, reissued 1st edition, 12 vols., with one-volume *Supplement*, ed. W. A. Craigie and C. T. Onions (Oxford: Clarendon Press)

Bibliography

- Murray, K. M. E. 1977. *Caught in the Web of Words: James A. H. Murray and the Oxford English Dictionary* (New Haven and London: Yale University Press)
- Muscatine, Charles. 1957. *Chaucer and the French Tradition: A Study in Style and Meaning* (Berkeley and Los Angeles: University of California Press)
- 1962. *Poetry and Crisis in the Age of Chaucer* (Notre Dame: University of Notre Dame Press)
- Muth, Miriam. 2011. 'Adapting Late Arthurian Romance Collections: Malory and his European Contemporaries', unpublished PhD dissertation, University of Cambridge
- 2014. *Malory and his European Contemporaries: Adapting Late Medieval Arthurian Collections* (Woodbridge: Boydell & Brewer)
- Mynors, R. A. B. 1998–99. (ed. and trans.) *William of Malmesbury. Gesta Regum Anglo-rum: The History of the English Kings*, completed by R. M. Thomson and M. Winterbottom, 2 vols. (Oxford: Clarendon Press)
- Neilson, William Allan. 1900. 'The Purgatory of Cruel Beauties', *Romania*, 29: 85–93
- Newman, Barbara. 2005. 'What did it mean to say "I saw"? The clash between theory and practice in medieval visionary culture', *Speculum*, 80: 1–43
- Newman, F. X. 1968. (ed.) *The Meaning of Courtly Love. Papers of the First Annual Conference of the Center for Medieval and Early Renaissance Studies, State University of Binghamton, March 17–18, 1967* (Albany, NY: State University of New York Press)
- Nolan, Barbara. 1992. *Chaucer and the Tradition of the Roman Antique* (Cambridge: Cambridge University Press)
- Norris, Ralph. 2008. *Malory's Library: The Sources of the Morte Darthur* (Cambridge: D. S. Brewer)
- Norton-Smith, John. 1966. (ed.) *John Lydgate: Poems* (Oxford: Clarendon Press)
- 1971. (ed.) *James I of Scotland: The Kingis Quair* (Oxford: Clarendon Press)
- O'Donoghue, Bernard. 2006. 'The Reality of Courtly Love', in *Writings on Love*, ed. Cooney, 7–24
- Orlemanski, Julie. 2013. 'Genre', in *A Handbook of Middle English Studies*, ed. Marion Turner (Oxford: Wiley-Blackwell), 207–222
- Ormrod, W. M. 2003. 'The Use of English: Language, Law, and Political Culture in Fourteenth-Century England', *Speculum*, 78: 750–87
- Owst, G. R. 1961. *Literature and Pulpit in Medieval England*. 2nd edition. (Oxford: Blackwell)
- Pace, Richard. 1967. *De fructu qui ex doctrina percipitur*, ed. and trans. Frank Manley and Richard S. Sylvester (Washington: Renaissance Society of America)
- Paden, William D. 1999. 'The Troubadour's Lady as seen through 'Thick History'', *Exemplaria*, 11: 221–44
- Page, Christopher. 1987. *Voices and Instruments of the Middle Ages: Instrumental Practice and Songs in France 1100–1300* (London: Dent)
- Page, William. (ed.) 1907–11. *Victoria County History of Suffolk*, 2 vols. (London: A. Constable [rpt. 1975])
- Pakulski, Jan. 2005. 'Foundations of a Post-class Analysis', in *Approaches to Class Analysis*, ed. Erik Olin Wright (Cambridge: Cambridge University Press), 152–79
- Parins, Marylyn Jackson. 1988. (ed.) *Malory: The Critical Heritage* (London: Routledge)

Bibliography

- Paris, Gaston. 1883. 'Études sur les romans de la Table Ronde. Lancelot du Lac II: *Le conte de la charrette*', *Romania*, 12: 459–534
- Parkes, M. B. 1991. 'The Literacy of the Laity', in his *Scribes, Scripts and Readers: Studies in the Communication, Presentation and Dissemination of Medieval Texts* (London: Hambledon Press), 275–97
- Parkin, Frank. 1974. *The Social Analysis of Class Structure* (London: Tavistock Publications)
- Patch, Howard. 1930–31. 'Chauceriana', *Englische Studien*, 65: 351–9
- 1980. *The Other World According to Descriptions in Medieval Literature* ([1950] New York: Octagon Books)
- Pearsall, Derek. 1965. 'The Development of Middle English Romance', *Mediaeval Studies*, 27: 91–116
- 1976. 'The English Romance in the Fifteenth Century', *Essays and Studies*, 29: 57–83
- 1992. *The Life of Geoffrey Chaucer: A Critical Biography* (Oxford: Blackwell)
- 1998. 'Frederick James Furnivall (1825–1910)', in *Medieval Scholarship: Biographical Studies on the Formation of a Discipline*, 2, ed. H. Damico (New York: Garland Publishing), 125–38
- 2004. 'The Manuscripts and Illustrations of Gower's Works', in *A Companion to Gower*, ed. Siân Echard (Cambridge: D. S. Brewer), 73–97
- Periodical, The*. 1928. (Oxford: Oxford University Press)
- [Philological Society, The]. 1859. *Proposal for a Publication of a New English Dictionary by the Philological Society* (London: Trübner)
- Pickford, C. E. 1960. *L'Évolution du Roman Arthurien en Prose vers la Fin du Moyen Age: d'après le manuscrit 112 du fonds français de la Bibliothèque nationale* (Paris: Nizet)
- Pickles, J. D., and J. L. Dawson. 1987. *A Concordance to John Gower's Confessio Amantis* (Cambridge: D. S. Brewer)
- Pliny the Elder. 1942. *Pliny: Natural History*, 10 vols., ed. and trans. H. Rackham (Cambridge, MA: Harvard University Press)
- Powell, Susan. 2009–11. (ed.) *John Mirk's Festial*, 2 vols. (Oxford: Oxford University Press)
- Psaki, Gina, and Gloria Allaire (forthcoming). (eds.) *The Arthur of the Italians* (Cardiff: University of Wales Press)
- Quill, Sarah. 2003. *Ruskin's Venice: The Stones Revisited* (London: Lund Humphries)
- Quintilian. 1970. *Institutionis oratoriae libri duodecim*, 2 vols., ed. M. Winterbottom (Oxford: Clarendon Press)
- Radulescu, Raluca. 2003. *The Gentry Context for Malory's Morte Darthur* (Cambridge: D. S. Brewer)
- 2009. 'Genre and Classification', in *A Companion to Medieval Popular Romance*, ed. Radulescu and Cory James Rushton (Cambridge: D. S. Brewer), 31–48
- Remigius of Auxerre, see Lutz 1962–65
- Revard, Carter. 2000. 'Scribe and Provenance', in *Studies in the Harley Manuscript*, ed. Susanna Fein (Kalamazoo: Medieval Institute Publications), 21–109
- Reynolds, William D. 1977. (trans.) 'Selections from *De Formis Figurisque Deorum*', *Allegorica*, 2: 58–89

Bibliography

- Rickert, Edith. 1948. *Chaucer's World* (New York: Columbia University Press)
- Riddy, Felicity. 1987. *Sir Thomas Malory* (Leiden: E. J. Brill)
- 1993. "Women talking about the things of God": A Late Medieval Female Sub-Culture', in *Women and Literature in Britain, 1150–1500*, ed. Carole M. Meale (Cambridge: Cambridge University Press), 104–27
- Rigby, S. H. 1995. *English Society in the Later Middle Ages: Class, Status and Gender* (New York: St Martin's Press)
- 2009. *Wisdom and Chivalry: Chaucer's Knight's Tale and Medieval Political Theory* (Leiden: E. J. Brill)
- Robertson, D. W., Jr. 1953. 'The Subject of the "De Amore" of Andreas Capellanus', *Modern Philology*, 50: 145–61
- 1962. *A Preface to Chaucer: Studies in Medieval Perspectives* (Princeton, NJ: Princeton University Press)
- 1968. 'The Concept of Courtly Love as an Impediment to the Understanding of Medieval Texts', in *Meaning of Courtly Love*, ed. Newman, 1–18
- Romano, Vincenzo. 1951. (ed.) [Giovanni Boccaccio]. *Genealogie Deorum Gentilium Libri*, 2 vols. (Bari: Laterza)
- Roques, Mario. 1968. (ed.) *Le Chevalier de la Charrette* (Paris: Honoré Champion)
- Rothwell, William. 1976. 'The Role of French in Thirteenth-Century England', *Bulletin of the John Rylands Library*, 58: 445–66
- 1994. 'The Trilingual England of Geoffrey Chaucer', *Studies in the Age of Chaucer*, 16: 45–67
- 2001. 'English and French in England after 1362', *English Studies*, 82: 539–59
- Runciman, W. G. 1989. *A Treatise on Social Theory*, 2 (Cambridge: Cambridge University Press)
- Russell, D. W. 2003. 'The Campsey Collection of Old French Saints' Lives: A Re-Examination of its Structure and Provenance', *Scriptorium*, 57: 51–83
- Rychner, Jean. 1981. (ed.) *Les Lais de Marie de France* (Paris: Honoré Champion)
- Salter, Elizabeth. 1962. *The Knight's Tale and the Clerk's Tale* (London: Edward Arnold)
- 1966. 'Troilus and Criseyde: A Reconsideration', in *Patterns of Love and Courtesy*, ed. Lawlor, 86–106
- 1982. 'Troilus and Criseyde: Poet and Narrator', in *Acts of Interpretation*, eds. Caruthers and Kirk, 281–91
- 1988. *English and International: Studies in Literature, Art and Patronage of Medieval England*, ed. Derek Pearsall and Nicolette Zeeman (Cambridge: Cambridge University Press)
- Sanders, N. K. 1964. (trans.) *Gilgamesh: The Epic of Gilgamesh* (Harmondsworth: Penguin [revised edition])
- Saunders, Corinne. 2004. (ed.) *A Companion to Romance from Classical to Contemporary* (Oxford: Blackwell)
- Scaglione, Aldo. 1991. *Knights at Court: Courtliness, Chivalry, and Courtesy from Ottonian Germany to the Italian Renaissance* (Berkeley, CA: University of California Press)
- Scarry, Elaine. 1985. *The Body in Pain: The Making and Unmaking of the World* (Oxford: Oxford University Press)

Bibliography

- Schäfer, Jürgen. 1980. *Documentation in the O.E.D: Shakespeare and Nashe as Test Cases* (Oxford and New York: Clarendon Press)
- Schless, Howard. 1984. *Chaucer and Dante: A Revaluation* (Norman, OK: Pilgrim Books)
- Schnell, Rüdiger. 1982. *Andreas Capellanus. Zur Rezeption des römischen und kanonischen Rechts in De Amore* (Munich: Wilhelm Fink)
- 1989. 'L'amour courtois en tant que discours courtois sur l'amour', *Romania*, 110: 72–126, 331–63
- Schreiber, Earl G. 1975. 'Venus in the Mythographic Tradition', *Journal of English and Germanic Philology*, 74: 519–35
- Sedgwick, Eve Kosofsky. 1985. *Between Men: English Literature and Male Homosexual Desire* (New York: Columbia University Press)
- The Seege or Batayle of Troye*, see Barnicle 1927
- Segre, Cesare. 1968. 'Ars amandi classica e medievale', in *La littérature didactique, allégorique et satirique*, ed. Hans Robert Jauss, *Grundriss der romanischen Literaturen des Mittelalters*, 6.1 (Heidelberg: Carl Winter), 109–16
- 1970. "'Ars amandi" classique et médiéval', in *La littérature didactique, allégorique et satirique*, ed. Hans Robert Jauss, *Grundriss der romanischen Literaturen des Mittelalters*, 6.2 (Heidelberg: Carl Winter), 162–7
- Severs, J. Burke, and A. E. Hartung. 1967–. (eds.) 'Romances', *A Manual of the Writings in Middle English, 1050–1500*, 1 (Hartford, CT: The Connecticut Academy of Arts and Sciences), 13–16
- Seznec, Jean. 1953. *The Survival of the Pagan Gods: The Mythological Tradition and Its Place in Renaissance Humanism and Art*, trans. B. F. Sessions (New York: Harper and Row)
- Sheridan, James J. 1980. (trans.) *Alan of Lille: The Plaint of Nature* (Toronto: Pontifical Institute of Mediaeval Studies)
- Short, Ian. 1980. 'On Bilingualism in Anglo-Norman England', *Romance Philology*, 33: 467–79
- Sieper, E. 1901–03. (ed.) *Lydgate's Reson and Sensuallyte* (London: Oxford University Press)
- Simpson, James. 2003. 'Faith and Hermeneutics: Pragmatism versus Pragmatism', *Journal of Medieval and Early Modern Studies*, 33: 215–39.
- 2002. *Reform and Cultural Revolution, 1350–1547* (Oxford: Oxford University Press)
- Simpson, John, E. Weiner et al. 2004. 'The Oxford English Dictionary Today', *Transactions of the Philological Society*, 102: 335–81
- Skårup, Povl. 1994. 'Un Cycle de Traductions: Karlamagnús saga', in *Cyclification*, ed. Besamusca et al., 74–81
- Smalley, Beryl. 1960. *English Friars and Antiquity in the Early Fourteenth Century* (New York: Barnes and Noble)
- Sorabji, Richard. 2000. *Emotion and Peace of Mind* (Oxford: Oxford University Press)
- Spearing, A. C. 1972. *Criticism and Medieval Poetry* (London: Edward Arnold [2nd edition])

Bibliography

- 1976. *Chaucer: Troilus and Criseyde* (London: Edward Arnold)
- 1987. *Readings in Medieval Poetry* (Cambridge: Cambridge University Press)
- 1993. *The Medieval Poet as Voyeur: Looking and Listening in Medieval Love-Narratives* (Cambridge: Cambridge University Press)
- 1997. 'A Ricardian "I": The Narrator of *Troilus and Criseyde*', in *Essays on Ricardian Literature*, ed. Minnis et al., 1–22
- 2005. *Textual Subjectivity: The Encoding of Subjectivity in Medieval Narratives and Lyrics* (Oxford: Oxford University Press)
- 2012. *Medieval Autographies: The 'I' of the Text* (Notre Dame: University of Notre Dame Press)
- Spitzer, Leo. 1944. *L'amour lointain de Jaufré Rudel et le sens de la poésie des troubadours* (Chapel Hill, NC: University of North Carolina Press)
- Spurgeon, Caroline. 1925. (ed.) *Five Hundred Years of Chaucer Criticism and Allusion 1357–1900*, 3 vols. (Cambridge: Cambridge University Press)
- Staines, David. 1994. 'Cycle: the Misreading of a Trope', in *Cyclification*, ed. Besamusca et al., 108–10
- Stanbury, Sarah. 1991. 'The Voyeur and the Private Life in *Troilus and Criseyde*', *Studies in the Age of Chaucer*, 13: 141–58
- 1992. 'The Lover's Gaze in *Troilus and Criseyde*', in *Chaucer's Troilus and Criseyde, 'Subgit to alle Poesye': Essays in Criticism*, ed. R. A. Shoaf (Binghamton, NY: Pegasus), 224–38
- Stanley, E. G. 1990. 'The Oxford English Dictionary and Supplement: The Integrated Edition of 1989', *Review of English Studies*, 61: 76–88
- Starkey, Thomas. 1989. *A Dialogue Between Pole and Lupset*, ed. by T. F. Mayer (London: Royal Historical Society)
- Stephenson, William. 1994. 'The Acrostic "Fictio" in Robert Henryson's *The Testament of Cresseid* (Lines 58–63)', *Chaucer Review*, 29: 163–5
- Stevens, John. 1973. *Medieval Romance: Themes and Approaches* (London: Hutchinson)
- Strohm, Paul. 1971. 'Storie, spelle, geste, romaunce, tragedie: Generic Distinctions in the Middle English Troy narratives', *Speculum*, 46: 348–59
- 1977. 'The Origin and Meaning of Middle English Romance', *Genre*, 10: 1–28
- 1989. *Social Chaucer* (Cambridge, MA: Harvard University Press)
- Sturm-Maddox, Sara, and Donald Maddox. 1996. (eds.) *Transtextualities: Of Cycles and Cyclification* (Tempe: ACMRS Publications)
- Suddendorf, Thomas, and Michael C. Corballis. 2007. 'The Evolution of Foresight: What Is Mental Time Travel and Is It Unique to Humans?', *Behavioral and Brain Sciences*, 30: 299–351
- Sugget, Helen. 1946. 'The Use of French in England in the Later Middle Ages', *Transactions of the Royal Historical Society*, 28: 61–83
- Sullens, Idelle. 1996. (ed.) *Robert Mannyng of Brunne: The Chronicle* (Tempe: ACMRS Publications)
- Summit, Jennifer. 2006. '*Troilus and Criseyde*', in *The Yale Companion to Chaucer*, ed. Lerer, 213–42
- Takamiya, Toshiyuki. 1990. 'A List of the Published Writings of Derek Brewer', in *Chaucer Traditions*, ed. Morse and Windeatt, 263–8.

Bibliography

- Tasioulas, J. A. 1999. (ed.) *The Makars: The Poems of Henryson, Dunbar and Douglas* (Edinburgh: Canongate)
- Tatlock, John S. P., and Arthur G. Kennedy. 1963. *A Concordance to the Complete Works of Geoffrey Chaucer and to the Romaunt of the Rose* (Gloucester, MA: Peter Smith)
- Taylor, Jane. 1994. 'Order from Accident: Cyclic Consciousness at the End of the Middle Ages', in *Cyclification*, ed. Besamusca et al., 59–73
- Thomason, Sarah Grey, and Terence Kaufman. 1988. *Language Contact, Creolization, and Genetic Linguistics* (Berkeley, CA: University of California Press)
- Thrupp, Sylvia. 1962. *The Merchant Class of Medieval London (1300–1500)* (Ann Arbor, MI: University of Michigan Press [first published 1948])
- Tobler, Adolf, et al. 1925. *Tabler-Lommatsch, Altfranzösisches Wörterbuch* (Berlin: Weidmannsche Buchhandlung)
- Tuchman, Barbara. 1978. *A Distant Mirror: The Calamitous Fourteenth Century* (New York: Knopf)
- Turville-Petre, Thorlac. 1996. *England the Nation: Language, Literature and National Identity, 1290–1340* (Oxford: Clarendon)
- Twycross, M. 1972. *The Medieval Anadyomene: A Study in Chaucer's Mythography* (Oxford: Blackwell)
- Utey, Francis L. 1972. 'Must We Abandon the Concept of Courtly Love?', *Medievalia et Humanistica*, 3: 299–324
- van Dijk, Teun A. 1976. (ed.) *Pragmatics of Language and Literature* (Amsterdam: North Holland)
- Vising, Johan. 1923. *Anglo-Norman Language and Literature* (London: Oxford University Press)
- Wack, Mary Frances. 1990. *Lovesickness in the Middle Ages: the Viaticum and its Commentaries* (Philadelphia: University of Pennsylvania Press)
- Wallace, David. 1985. *Chaucer and the Early Works of Boccaccio* (Cambridge: D. S. Brewer)
- Walsh, P. G. 1982. (ed. and trans.) *Andreas Capellanus on Love* (London: Duckworth)
- Warton, Thomas. 1774–81. *The History of English Poetry from the Close of the Eleventh to the Commencement of the Eighteenth Centuries*, 3 vols. (London: Dodsley et al.)
- Watson, Nicholas. 2009. 'Lollardy: The Anglo-Norman Heresy?', in *Language and Culture in Medieval Britain: The French of England, c.1100–c.1500*, ed. Jocelyn Wogan-Browne et al. (York: York Medieval Press), 334–46
- Weiner, E. S. C. 2000. 'Medieval Multilingualism and the Revision of the OED', in *Multilingualism in Later Medieval Britain*, ed. D. A. Trotter (Cambridge: D. S. Brewer), 169–74
- Westra, Haijo Jan. 1986. (ed.) *The Commentary on Martianus Capella's 'De Nuptiis Philologiae et Mercurii' Attributed to Bernardus Silvestris: A Critical Edition* (Toronto: Pontifical Institute of Mediaeval Studies)
- Wheeler, Bonnie. 2004. (ed.) *Arthurian Studies Presented to P. J. C. Field* (Cambridge: D. S. Brewer)
- Wheeler, Bonnie, et al. 2000. (eds.) *The Malory Debate* (Cambridge: D. S. Brewer)
- Whetter, K. S. 2008. *Understanding Genre and Medieval Romance* (Aldershot: Ashgate)

Bibliography

- Whitbread, Leslie George. 1971. (trans.) *Fulgentius the Mythographer* (Columbus: Ohio State University Press)
- Wilkins, E. H. 1957. 'Descriptions of Pagan Deities from Petrarch to Chaucer', *Speculum*, 22: 511–22
- William of Malmesbury, see Mynors 1998–99
- Williams, Raymond. 1997. 'The Bloomsbury Fraction', in his *Problems in Materialism and Culture* (London: Verso – first published 1980), 148–69
- Willinsky, John. 1994. *Empire of Words: The Reign of the OED* (Princeton: Princeton University Press)
- Wilson, Anne. 1976. *Traditional Romance and Tale: How Stories Mean* (Cambridge: D. S. Brewer)
- Wimsatt, W. K. 1958. *The Verbal Icon: Studies in the Meaning of Poetry* (New York: Noonday Press)
- Windeatt, B. A. 1982. (ed. and trans.) *Chaucer's Dream Poetry: Sources and Analogues* (Cambridge: D. S. Brewer)
- 1992. *Oxford Guides to Chaucer: Troilus and Criseyde* (Oxford: Clarendon Press)
- 2008. 'Professor Derek Brewer: Scholar of Medieval Literature who Led the Field of Chaucer Studies after the Second World War', *The Independent*, 4 November. <www.independent.co.uk/news/obituaries/professor-derek-brewer-scholar-of-medieval-literature-who-led-the-field-of-chaucer-studies-after-the-second-world-war-989663.html> (24.08.2012)
- 2003. *Troilus and Criseyde* (London: Penguin)
- 2009. 'The Fifteenth-Century Arthur', in *Cambridge Companion to the Arthurian Legend*, ed. Archibald and Putter, 84–102
- Wittig, Susan. 1978. *Stylistic and Narrative Structures in the Middle English Romances* (Austin: University of Texas Press)
- Wogan-Browne, Jocelyn. 2001. *Saints' Lives and Women's Literary Culture c.1150–c.1300* (Oxford: Oxford University Press)
- 2009. 'General Introduction: What's in a Name: the "French" of "England"', in *Language and Culture in Medieval Britain: The French of England, c.1100–c.1500*, ed. Jocelyn Wogan-Browne et al. (York: York Medieval Press), 1–13
- Woods, Marjory Curry. 2010. *Classroom Commentaries: Teaching the Poetria nova Across Medieval and Renaissance Europe* (Columbus, OH: Ohio State University Press)
- Woolf, Virginia. 1931. *The Waves* (New York: Harcourt Brace Jovanovich)
- Wright, Erik Olin. 1989. 'A General Framework for the Analysis of Class Structure', in *The Debate on Classes*, ed. Erik Olin Wright (New York: Verso – reprinted 1998), 3–43
- Wülffing, J. Ernst. 1902. (ed.) *Laud Troy Book* (London: Kegan Paul, Trench and Trubner)
- Wurtele, Douglas. 1980. 'The Penitence of Geoffrey Chaucer', *Viator*, 11: 335–59
- Wycliffe, J., J. Forshall et al. 1850. (eds.) *The Holy Bible, containing the Old and New Testaments, with the Apocryphal Books, in the earliest English versions made from the Latin Vulgate by John Wycliffe and his followers* (Oxford: Oxford University Press)
- Yeager, R. F. 1990. *John Gower's Poetic: The Search for a New Arion* (Cambridge: D. S. Brewer)

Bibliography

- 2005. 'John Gower's Audience: The Ballades,' *The Chaucer Review*, 40: 81–105
- 2006. 'Gower's French Audience: The *Mirour de l'omme*,' *The Chaucer Review*, 41: 111–37
- Yeager, R.F., Mark West and Robin L. Hinson. 1997. *A Concordance to the French Poetry and Prose of John Gower* (East Lansing, MI: Michigan State University Press)
- Zink, Michel. 1988. 'Le Roman,' in *La littérature française aux XIVe et XVe siècles*, GRLM, 8.1 (Heidelberg: Winter), 197–217
- Žižek, Slavoj. 1994. 'Courtly Love, or, Woman as Thing,' in his *Metastases of Enjoyment: Six Essays on Woman and Causality* (London: Verso), 89–112