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Chapter 1 : Frederick James Furnivall | Open Library

A temporary preface to the six-text edition of Chaucer's Canterbury Tales, Part I, attempting to show the true order of the tales, and the days and stages of the Pilgrimage, etc., etc.

White Attunement Scholarship is the craft of recognition, the art of attunement. Recognition, Rita Felski argues, is one of the uses of literature; self-recognition in reading is marked by a sudden epiphany of aesthetic and cognitive alignment. We are practitioners of attunement, traffickers in recognition. Today, I am less interested in the truism that the Self and the Other are mutually constitutive, than in the historical contours and the political spaces of recognition, especially of recognition as a governance of difference and of its entanglement with diversity. Though attunement and recognition may stick to and slip into each other, they are not the same. Attunement presupposes recognition, but recognition may or may not lead to attunement. If recognition is necessary for survival, then attunement is about fitting in. As Sara Ahmed reminds us, institutional language of diversity is a tuning system: Should I be more likable, helpful, courageous, and kind than my colleagues? The assessment of personality traits, aestheticized through the grids of valuation and racialized through data aggregation, is a determination of how attuned someone is to a cultural habitus. Attunement promises harmony, but harmony is not equity. The politics of recognition is a technology of the neoliberal order that began after WWII and took hold in the late s and s. Political theorists sketch out a general chronology: In the first phase, roughly the s to the 90s and epitomized in Charles Taylor, political recognition was primarily driven by an identity politics that undergirds a paternalistic form of multiculturalism. It envisions a world where recognition of identities, couched in the language of rights and guaranteed in the law, would lead to full membership in the liberal body politics. In the second phase, roughly the late s to , scholars such as Patchen Markell and K. Anthony Appiah began to challenge the assumptions of identity-based recognition politics. Some argue that identity politics frequently conflates recognition with security, sovereignty, and rights. And by privileging identity, the politics of recognition fails to account for the deep structures of inequality, thereby turning acts of recognition into spectacles that reinforce the conditions of injustice and violence. We are now, I think, in the third phase of recognition studies, exemplified by Elizabeth A. Povinelli, during the time of Brexit and Trump America: Thomas Hahn, in his introduction , reflects on Kalamazoo when Michael Awkward , an African-American scholar specializing in black studies, spoke on race. Crucially, Hahn compares Awkward to Balthasar, depicted as a black magus in late medieval and early modern Epiphanies fig. Awkward is the pivot in a triple-recognition: But the necessity of identity also marks the limits of its politics: In , Cord Whitaker deploys a similar visual and racial analogy in his reflection on the cover art of the special race issue of postmedieval, but with a twist. Whitaker compares the reactions to his presence as a black medievalist in academia to those triggered by a photo by E. Kitchen of Aaron Lloyd fig. Rather than reaching toward any predictable identity, Whitaker asks how the convergence of the racial and the medieval unsettles categorical thinking; he thereby participates in the second phase of the politics of recognition. Reproduced by permission of artist. For both Hahn and Whitaker, the aesthetic is always the political, and recognition is a social genre whose referents are moving targets. The scene of recognition is the space of encounter that does not guarantee attunement, empathy, or change. In matters of race, white attunement is at its best well-intentioned but always delayed, and at its worst impossible or endlessly deferred. Starbucks and the NCS, in fact, share a few uncanny resemblances. Both were born in the s, then expanded and institutionalized in the 80s and 90s. As such, their histories are entrenched in late capitalism and coincided with developments in the neoliberal politics of recognition. Starbucks offers a faux cosmopolitanism in which difference and market are conflated you can sample coffee from around the world , and the politics of recognition becomes the governance of corporate attunement. In April of this year, two black men were arrested inside a Philadelphia Starbucks. As Fred Moten and Stefano Harney argue, the hold is the logisticality of modernity, of capitalism as a movement of things. If neoliberalism aims to secure the flow of global

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capitals, then the alleged refusal to make a purchase or leave interpellates colored bodies as out of tune with the safe space of commerce. In an effort to regain control of its image and narrative, Starbucks implemented an anti-bias training for its U. Compulsory HR drills, as we know, do not necessarily lead to change and may even backfire. Difference is sublimated into a corporate social good, free to circulate, sink into, or detain. A keen observer of human management, middle-class comforts and pretensions, and culture and commerce, Chaucer may be the first Starbucks poet. The Canterbury Tales project is at its heart concerned with the politics of recognition, especially its imbrications with identity and difference. The hold exerts itself in three interlocking registers of religious figuration: Historically, the tale conjures up medieval Jews, officially expelled from England in , as a spectral, virtual presence. Politically, the Prioress reasserts the sovereign image of post-Expulsion Englandâ€™both in her pilgrimage to the shrine of St. Thomas Becket and in her evocation of the little St. Hugh of Lincolnâ€™as a theocratic hold of Christian sanctity allegedly purified of Jewish pollution. In fact, the poem itself is a hold, for it is in the rhyme royal stanzas that the Host attempts to define the body of Geoffrey the narrator. Breaking the fourth wall, the Host confronts Chaucer the maker: Yet the hold of categorical thinking is the scene of critical misrecognition. At the intersection of desire, interest, and language, identity is impossible. The hold will not let go. Chaucer, as well as all his audience, remains in the hold. And Sir Thopas is where differences are flattened into the merely material, which is repackaged as the cultural. Her Epicurean performance easily outpaces that of the Franklin; the Prioress is a customer to whom a Starbucks would never be the hold. Rather, the Prioress produces the hold qua Starbucks in the apostrophe to Hugh of Lincoln, at the end of her tale. The intertwinement of romance, religion, and race, moreover, is made possible through the cultural aestheticization of a Starbucks-like domesticity. The flow of medieval capital is racialized through violence and trauma. Note the downward sinking into precarity, into abjection, and into the pit. Does not the privy promise the relief of bodily pressures and the assurance of regulatory comforts? Pen on graph paper. Reproduced by permission of author-artist. Yet the effect of his voice is utter flatness, as he is silenced by the abbot and as the Prioress turns to Hugh of Lincoln. The wonder is not at the supposed miracle of the tale but at the flat sobriety of its reception. The flat white is the misrecognition of race and the failure of attunement. White Hold As the NCS faces the difficult matters of race, we do not need to practice a scholarship or pedagogy of recognition, of the usual kind that replicates its blind spots. Perhaps you are already experiencing recognition fatigue, whether you are the subject or object. Though white attunement may not be flawless recognition, it need not be a misrecognition. If we conceived of the New Chaucer Society as a movement of things, what is in our hold? What has kept its hold on us? And what are we holding out for? We do not need managed diversity but critical diversity beyond the logistics of the hold, a critical insistence that does not ignore the histories and structures of inequality. Diversitization is not diversity. Go to your Starbucks but do not Starbucksify Chaucer studies. We need a practice of recognition and attunement that moves us from fragility to engagement, intention to investment, and identity to action. Facing Chaucer Studies, Past and Future. A Requiem to Late Liberalism on recognition politics and precarity. Works Cited Ahmed, Sara. Racism and Diversity in Institutional Life. Multicultural Societies and Social Reproduction. The Jew in the Medieval Book: Blurton, Heather, and Hannah Johnson. The Critic and the Prioress: U of Michigan P, The Riverside Chaucer, edited by Larry D. Benson, Houghton Mifflin, The Presidential Address, Color and Race before the Modern World. The Matter of the Medieval Child. U of Minnesota P, Moten, Fred, and Stefano Harney. The Great Good Place. Da Capo P, The Cunning of Recognition: Indigenous Alterities and the Making of Australian Multiculturalism. A Requiem to Late Liberalism.

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Chapter 2 : Order of The Canterbury Tales | Revolv

A Temporary Preface to the Six-Text Edition of Chaucer's Canterbury Tales Attempting to Show the True Order of the Tales, and the Days and Stages of the Pilgrimage, Etc; Etc by Frederick James Furnivall.

Englishness and Empire John Tenniel. From Punch, or the London Charivari, March 11, From Punch, or the London Charivari, January 10, My colleague Dr R. The next podcast interview, with Sylvia Tomasch and me, is on the history of the New Chaucer Society and its previous avatar, the Chaucer Society. Like the EETS, the Chaucer Society was a subscription society, funded by the annual dues paid by its roughly 60 members, although, with dues at 2 guineas a year, the Society struggled to appeal to a large or broad membership base from all classes Spencer , ; Furnivall , , Nationalism and imperialism are sometimes conflated, so it is important to distinguish between their political aims and ethos. The former is essentially patriotic: This aim was quite distinct from that which motivated his founding of EETS, which was overtly imperialist: Although it is often said that Furnivall was not a philologist, it is important to recognize that not only did his publishing project for the Chaucer Society make possible subsequent philological work on the manuscripts of Chaucer, but also that this work was principally underwritten by a desire to connect contemporary readers to an English past, rather than to promote the study of Chaucer within the British empire. In a revealing statement made to the Polish philologist Roman Dyboski, Furnivall claims: This aim was avowedly nationalist and patriotic: From its inception, however, the Chaucer Society also imagined itself reaching out to American lovers of Chaucer. In the Temporary Preface to the first instalment of his monumental Six-Text Edition of the Canterbury Tales a , Furnivall claims that he started the Society because he was begged to do so by his American friend, Francis James Child, the distinguished Harvard scholar and ballad-collector. The ploy here is purely rhetorical â€” the Society does not have its roots in the US abolition of slavery â€” but it is nevertheless an interesting link. Up to , those relationships were unequivocally positive. Throughout the history of the Chaucer Society Furnivall commissioned a number of German scholars to work on its publications, including Axel Erdmann , John Koch , and Julius Zupitza In recognition of these collaborations, Berlin University awarded Furnivall an honorary doctorate in A striking example of this is a barbed remark he made in praise of ten Brink in , in a report on recent work on Chaucer. All honour to him for it! Furnivall was not alone in seeing German scholars as invading English philological territory. As far as I am aware, no-one is writing a detailed intellectual history of the Chaucer Society, but it would undoubtedly reveal a great deal more about the importance of nation and empire in its formation and development. Perry and David Matthews. See also Child , By the time of the American Civil War , Britain had long since abolished slavery, and anti-slavery attitudes were deeply and widely ingrained in the British public in Furnivall refers to one dominant view, namely that the British elite tended to support the Confederacy, whereas English public opinion generally supported the North. But British opinions and attitudes at the time differed a great deal, depending on region and class. On British attitudes towards the Civil War, see Campbell The Shock of Medievalism, Durham, N. In Munro, , Brief Life of a Victorian Enthusiast: Chaucer Life-Records, from materials compiled by John M. Manly and Edith Rickert, with the assistance of Lilian J. How Soon is Now? The Chaucer Society, London: The Making of Middle English, U of Minnesota P, A Volume of Personal Record, London: Biographical Studies on the Formation of a Discipline, vol. Literature and Philology, ed. Helen Damico, New York: Rereading the Dream Trio, Toronto: U of Toronto P, Furnivall, Woolf, and Chesterton. Reading Chaucer from Medieval to Postmodern, , pp. Chaucer and the Discourse of German Philology: Brepols, , especially Scholarship, Politics, Fraud, eds. Tom Shippey and Martin Arnold. Studies in Medievalism Cambridge UP, , pp.

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Chapter 3 : Walking To Canterbury | Download eBook PDF/EPUB

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Additional Information In lieu of an abstract, here is a brief excerpt of the content: Routledge and Kegan Paul, Peterson, The Kelmscott Press: Clarendon, For a discussion of the medieval depictions of Chaucer and of more modern images deriving from them, see Derek Pearsall, *The Life of Geoffrey Chaucer: A Critical Biography* Oxford: Blackwell, appendix 1, "The Chaucer Portraits," Geoffrey Chaucer, *Works*, ed. Kelmscott, 1. A facsimile of the Kelmscott volume, introduction by John T. Winterich, was published in Cleveland: *All page references in the text are to the edition. A Record and Review*, 4th ed. The and essays the latter by Stopford A. Norwood, For an account of the establishing of this canon, see F. By the end of the century Skeat could give his definitive judgment in *The Chaucer Canon*: Algernon Charles Swinburne, *William Blake: A Critical Essay*, new ed. Pilgrim Books, The status of the "Flower and the Leaf" is enshrined in the Chaucer window in Westminster Abbey installed, where scenes from it are depicted in the lancet heads; see the description of the window in F. Malcolm Bell, Burne-Jones, For the divided state of present Chaucer criticism on the authenticity of the Rase translation, see Larry D. Oxford University Press, Burne-Jones, quoted in Peterson, Kelmscott Press, See Peterson, Kdmscott Press, Gordon Fraser, For a description of and challenge to the tradition that Chaucer was bored with writing the Legend, see RobertWorth Frank Jr. Harvard University Press, Uncertainty still exists over the precise content of the Red House scheme. Manchester University Press, You are not currently authenticated. View freely available titles:

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Chapter 4 : The Women in Chaucer's Marriage Group | Elizabeth Scala - racedaydvl.com

*A Temporary Preface to the Six-Text Edition of Chaucer's Canterbury Tales, Part 1 [Frederick James Furnivall, England] Chaucer Society (London) on racedaydvl.com *FREE* shipping on qualifying offers. This is an EXACT reproduction of a book published before*

Over the years a number of other tales and their female figures have been suggested as additions. Unbeknownst to far too many Chaucerians, Hammond appears to have invented the idea of the Marriage Group; she was certainly the first scholar to put the term into print. But for most of the century since coining the term, Hammond has been left out of the Marriage Group, excluded from this intimate Chaucerian circle. For the past ninety-two years scholars have instead credited the eminent George Lyman Kittredge, Professor of English at Harvard, with inventing the Marriage Group. A Bibliographic Manual, coined the phrase as a means of explaining the development and, ultimately, order within the fragments of the Canterbury Tales. Our attraction to Kittredge at the apparent expense of Hammond should be obvious. This direction of modern critical activity, toward thematics and away from the study of manuscript exemplars considered almost a separate field for textual scholars, has implicitly guided us away from Hammond as the source of the Marriage Group. Circumstances, far more than personal slight, played a part here. With most Chaucerian articles appearing in *Modern Philology*, *Journal of English and Germanic Philology*, *Modern Language Notes*, and *Anglia*, the scholarly world of that time seems also rather more intimate to us. Whereas Kittredge was himself clear that others were both aware of and discussing the phenomenon,⁹ as early as the discovery and invention of the Marriage Group was being attributed to Kittredge alone. But perhaps we should indulge such suspicions, if only momentarily. Indeed, Lawrence cites her, mentioning the very book in which she coins the term Marriage Group. Universally acknowledged as the source of the concept of the Marriage Group, Kittredge alludes to another source that he does not name. The Marriage Group of the Canterbury Tales has been much studied, and with good results. By Donald Howard could open an essay with this conflation as a basic assumption: He is still recognized in contemporary Chaucer scholarship for an idea that is not his own and that should have been better documented as the work of another. The details laid down in the present essay bring an ironic truth to the claim of A. Apart from her two great books, such research found its expression most frequently in the scholarly note, dealing with some aspect of bibliographical, paleographical, and editorial scholarship. Such forms of academic research are more likely to be gratefully used than fulsomely acknowledged. Eleanor Prescott Hammond, *Chaucer: A Bibliographic Manual* New York: Macmillan, , p. In both cases thematic content is given precedence over the more difficult and reliable evidence of manuscript exemplars and textual status. Scholars eventually realized that, in many cases, the messiest or less neatly handwritten manuscripts have superior textual status. The correlation of aesthetic to authoritative copy cannot be maintained. U of Wisconsin P, , pp.

Chapter 5 : A Temporary Preface to the Six-Text Edition of Chaucer's Canterbury Tales

A temporary preface to the six-text edition of Chaucer's Canterbury Tales, Part I, attempting to show the true order of the tales, and the days and stages of the Pilgrimage, etc., etc. Paperback - August 31,

Chapter 6 : Order of The Canterbury Tales - Wikipedia

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Chapter 9 : The New Chaucer Society â€° Blog â€°

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