

## NOTES

### 1 Poetry's Old War

1. Lewis Carroll, *Alice's Adventures in Wonderland*, in *The Annotated Alice: The Definitive Edition* (New York: W.W. Norton & Company, 2000), 100.
2. Carroll, *Alice's Adventures in Wonderland*, 98.
3. Carroll, *Alice's Adventures in Wonderland*, 101.
4. D.W. Robertson, *A Preface to Chaucer: Studies in Medieval Perspectives* (Princeton, NJ: Princeton University Press, 1962), 365.
5. Yasunari Takada, "Chaucer's Use of Neoplatonic Traditions," in *Platonism and the English Imagination*, ed. Anna Baldwin and Sarah Hutton (Cambridge, UK: Cambridge University Press, 1994), 45.
6. The theology of salvation. In Augustine's context, as effected through the Incarnation.
7. Augustine, *Against the Academicians*, in *Against the Academicians and the Teacher*, trans. Peter King (Indianapolis, IN: Hackett Publishing Inc., 1995), 92.
8. Augustine, *Of True Religion*, in *Augustine: Earlier Writings*, trans. J.H.S. Burleigh (Louisville, KY: Westminster John Knox Press, 2006[AD 390/391]), 229.
9. Augustine, *Confessions* (vii: ix), from *The Confessions of Saint Augustine*, trans. E.M. Blaiklock (London: Hodder & Stoughton Ltd., 2009), 171.
10. Peter King, "Introduction," *Against the Academicians and the Teacher*, vii–viii.
11. Samuel Daniels, "To the Lady Margaret, Countess of Cumberland," in *The London Book of English Verse*, ed. Herbert Read and Bonamy Dobrée (London: Eyre & Spottiswoode, 1949), 556.
12. Revelation 21:23. Unless otherwise stated, all biblical references are to the King James Version.
13. William Wordsworth, "Lines Composed a Few Miles above Tintern Abbey," in Read and Dobrée, *London Book of English Verse*, 562.
14. G.K. Chesterton, *A Miscellany of Men* (New York: Dodd, Mead and Company, 1912), 248.
15. Chesterton, *A Miscellany of Men*, 248.

16. Plato, *The Republic*, trans. Benjamin Jowett (New York: Dover Publications, 2000), 179.
17. Plato, *The Republic*, 180.
18. Cicero, "The Dream of Scipio," in *On the Good Life*, trans. Michael Grant (London: Penguin Books Ltd., 1971), 354.
19. "The method of mythological interpretation that regards myths as traditional accounts of real incidents in human history"; "euhemerism," *Oxford English Dictionary: Volume III* (Oxford: The Clarendon Press, 1933).
20. Lewis Spencer, *An Introduction to Mythology* (New York: Moffat and Company, 1921), 42.
21. Carroll, *Alice's Adventures in Wonderland*, 98.
22. Paul Ricoeur, *The Rule of Metaphor*, trans. Robert Czerny (London: Routledge and Kegan Paul, 1978), 254.
23. All references to Chaucer's work are to the *Riverside Chaucer*, ed. Larry D. Benson, 3rd edn. (Oxford, UK: Oxford University Press, 1987).
24. Marc Pelen, *Latin Poetic Irony in the Roman de la Rose*, (Liverpool: Francis Cairns, 1987), viii.
25. "The soul is eternal and has seen the realm of Forms in heaven. But when the soul comes into the body, this knowledge needs to be recollected. Recollection is the process of learning, and because all the particulars are imperfect copies of the Forms, they can only act as reminders"; "recollection," *The Blackwell Dictionary of Western Philosophy*, ed. Nicholas Bunnin and Jiyuan Yu (Oxford: Blackwell Publishing, 2004).
26. Carroll, *Alice's Adventures in Wonderland*, 101.
27. For instance, Oxford, Bodleian Library MS Bodley 686 (c. 1420) contains an alliterative scribal ending to the *Cook's Tale* in which Perkyn receives his just desserts according to a straightforward moral matrix of sin and punishment, while twentieth-century critic J. Leslie Hotson attempts a one-to-one correspondence between the col fox and a fourteenth-century "Mr. Richard Colfox." J. Leslie Hotson, *Colfox vs. Chauntecleer*, PMLA, Vol. 39, No. 4 (December 1924): 762–781. Both, over the long arc of human history, either deliberately anchor Chaucer's poetry to the conditions of waking life for some larger metapoetic purpose or accidentally prove in practice the reverse alchemy the literalist hermeneutic.
28. J.O. Ward, "Rhetoric in the Faculty of Arts at the Universities of Paris and Oxford in the Middle Ages: A Summary of the Evidence," *Archivum Latinitatis Medii Aevi*, Vol. 54 (1996): 160.
29. Cicero, *De Senectute* (v.13) from *Cicero: De Senectute, De Amicitia, De Divinatione*, trans. William Armistead Falconer (London: Harvard University Press, 2001), 23.
30. Cicero, *De Amicitia* (iv.15, ii.10), 125, 119.
31. Cicero, *De Amicitia* (iv.13–14), 123.
32. Macrobius, *Commentary of the Dream of Scipio*, trans. William Harris Stahl (New York: Columbia University Press, 1990), 81.

33. I will refer to characters as “interlocutors” in order to emphasize their role as practitioners of rhetorical rather than psychological modes; “interlocutor,” “One who takes part in a dialogue, conversation, or discussion.” *Oxford English Dictionary: Second Edition* (Oxford: Clarendon Press, 1989).
34. I use “aporia” consistently in its most extreme sense: an insoluble contradiction. In the context of this book it describes a Platonic impasse between art and history and epistemology and ontology; “[from Greek *a*, not + *poros*, path, passage; literally, no way through]”; “aporia,” *Blackwell Dictionary of Western Philosophy*.
35. See for instance Max Black, *Models and Metaphors: Studies in Language and Philosophy* (Ithaca, NY: Cornell University Press, 1962) and Sheldon Sax, *On Metaphor* (Chicago, IL: Chicago University Press, 1980).
36. See G.R.F. Ferrari, *Listening to the Cicadas: A Study of Plato’s Phaedrus* (Cambridge: Cambridge University Press, 1990).
37. Peter Travis, “Chaucer’s Heliotropes and the Poetics of Metaphor,” *Speculum*, Vol. 72, No. 2 (April 1997): 424.
38. R.J. Tarrant, “Aeneas and the Gates of Sleep,” *Classical Philology*, Vol. 1, No. 55 (January 1982): 51–55.
39. Peter Travis, *Disseminial Chaucer: Rereading the Nun’s Priest’s Tale* (South Bend, IN: University of Notre Dame Press, 2010): 98.
40. *Manciple’s Tale* (243).
41. *Nun’s Priest’s Tale* (3277).
42. Augustine, *The Teacher*, in King, 137.
43. Dante Alighieri, *Paradiso* (xxxiii: 124–126, 136–138), in *The Divine Comedy of Dante Alighieri*, trans. Geoffrey L. Bickersteth (Oxford: Shakespeare Head Press, 1972), 769.
44. Andrew Hussey, *Paris: A Secret History* (London: Penguin Books Ltd., 2006), 12.
45. In the time of Augustus the great booksellers were the *Sosii*.
46. The displays of the Pitt Rivers Museum are organized according to typological series. For instance, in the section dedicated to “Magic, Witchcraft and Trial by Ordeal” one finds objects used for both defense: “Oxfordshire. Black slug [sic] impaled on a thorn, a cure for warts. Donated by Thomas James Carter” (1898.71.1) and offense: “Silvered & stoppered bottle said to contain a witch. Obtained about 1915 from an old lady living in a village near HOVE, SUSSEX. She remarked ‘and they do say there be a witch in it, and if you let un out there’ll be a peck o’ trouble.’” Pres. by Miss M. A. Murray, 1926” (1926.6.1).
47. Ovid, *Amores* (I: XII), In *The Heroïdes, Or Epistles of the Heroines. The Amours. Art of Love, Remedy of Love: And Minor Works of Ovid*, trans. Henry T. Riley (London: Bell and Daldy, 1869), 295.
48. “In a film (now also in a novel or other form of narrative fiction): “a particular event, object, factor, etc., initially presented as being of great significance to the story, but often having little actual importance for the plot as it develops”; “Macguffin,” *Oxford English Dictionary: Third Edition*

- (Oxford: Clarendon Press, 2001). The Macguffin achieved canonicity in the films of Hitchcock.
49. Derek Pearsall, "Towards a Poetics of Chaucerian Narrative," in *Drama, Narrative and Poetry in the Canterbury Tales*, ed. Wendy Harding (Toulouse: Presses Universitaires du Mirail, 2003), 110.
  50. Pearsall, "Chaucerian Narrative," 111.
  51. Pearsall, "Chaucerian Narrative," 111.
  52. T.F. Thielston Dyer, "The Cat and Its Folklore," *The Gentleman's Magazine*, Vol. 252 (January–1882), 604.
  53. Concerning the history of the Tithonus myth I am indebted to the kind assistance of Professor Richard Janko and his forthcoming article "Tithonus and Eos in the New Sappho (fr. 58.1123), with a Note on Horace *Odes* 1.22."
  54. "Homeric Hymn to Aphrodite," In *Homeric Hymns, Homeric Apocrypha, Lives of Homer*, trans. Martin L. West (Cambridge: Harvard University Press, 2003), 177.
  55. "Homeric Hymn to Aphrodite," 177fn48.
  56. Hellanicus, "Fragment 140," quoted in Janko, "Tithonus and Eos in the New Sappho," 20, trans. Janko.
  57. Homer, *Iliad*, trans. Samuel Butler (London: Arcturus Publishing Limited, 2009), 60.
  58. Cicero, *On the Good Life*, 354.
  59. Cicero, *De Senectute*.
  60. Hunter H. Gardner, *Gendering Time in Augustan Love Elegy* (Oxford: Oxford University Press, 2013), 4.
  61. Rory. B. Egan, "Cicada in Ancient Greece: Ventures in Classical Tettigology," *Cultural Entomology Digest*, No. 3 (November 1994): 21.
  62. Janko, "Tithonus and Eos in the New Sappho," 21.
  63. Callimachus, *Aetia* (29–38), in *Callimachus: Fragments*, trans. Cedric Whitman (Cambridge: Harvard University Press, 1975), 9. Whitman adds the footnote, "The 'voice' of the cicada is frequently used in Greek poetry as a simile for sweet sounds. The cicada, according to Plato... is the favourite of the Muses, and in Alexandrian poetry poets are compared to, or called after it."
  64. "Homeric Hymn to Aphrodite," 177.
  65. Macrobius, *Dream of Scipio*, 131.
  66. Plato, *Phaedrus and Letters VII and VIII*, trans. Walter Hamilton (London: Penguin, 1973), 70.
  67. Plato, *Phaedrus*, 70.
  68. Plato, *Phaedrus*, 70.
  69. Plato, *Phaedrus*, 70.
  70. Plato, *Phaedrus*, 70.
  71. "Homeric Hymn to Aphrodite," 177.
  72. Plato, *Phaedrus*, 70.
  73. Plato, *Phaedrus*, 70.

74. T.S. Eliot, "Ash-Wednesday," *Complete Poems and Plays, 1909–1950* (New York: Harcourt Brace & Company, 1952), 62.
75. Eliot, "Ash-Wednesday," 66.
76. Ferrari, *Listening to the Cicadas*, 26.
77. Plato, *Phaedrus*, 70.
78. G.M.A. Grube, *Plato's Thought* (London: The Athelone Press, 1980), 188.
79. Lucretius, *De Rerum Natura* (665–660). Quoted in Mark P.O. Morford and Robert J. Lenardon, *Classical Mythology, Sixth Edition* (New York: Longman, 1999), 548.
80. Callimachus, *Aetia*, 9.
81. Ovid, *Metamorphoses*, unless otherwise stated, all references are to trans. A.S. Kline, The Ovid Project, Electronic Text (University of Virginia, 2000), xi, 172–193, <http://ovid.lib.virginia.edu/trans/Ovhome.htm#askline>. Kline's translation is arranged in sections, with each headed by the corresponding lines in the Latin text.
82. F. Scott Fitzgerald, *The Beautiful and Damned* (Oxford: Oxford University Press, 2009), 203.
83. John Updike, "Introduction," in Henry D. Thoreau, *Walden*, ed. J. Lyndon Shanley (Princeton: Princeton University Press, 2004), ix.
84. Alistair Minnis, "The Trouble with Theology," in *Author, Reader, Book: Medieval Authorship in Theory and Practice*, ed. Stephen Partridge and Erik Kwakkel (Toronto: University of Toronto Press, 2012), 33.
85. Callimachus, *Aetia*, 9.
86. Numbers 22:21–38.
87. Ephesians 4:22–24. "That ye put off concerning the former conversation the old man, which is corrupt according to the deceitful lusts; And be renewed in the spirit of your mind; And that ye put on the new man, which after God is created in righteousness and true holiness."
88. Cicero, *De Senectute* (x.32), 41.
89. Gudrun Richardson, "The Old Man in the *Pardoner's Tale*: An Interpretive Study of His Identity and Meaning," *Neophilologus*, Vol. 87 (2003): 324.
90. Gardner, *Gendering Time*, 224.
91. David Lawton, *Chaucer's Narrators*, (Cambridge: D.S. Brewer, 1985), 26.
92. Charles Dickens, *David Copperfield* (London: Collins Clear-Type Press, 1907), 890.
93. Cicero, *De Senectute* (v.13), 23.
94. "Homeric Hymn to Aphrodite," 177.
95. "Homeric Hymn to Aphrodite," 177.
96. "Homeric Hymn to Aphrodite," 177.
97. *Sources and Analogues of the Canterbury Tales*, ed. W.F. Bryan and Germaine Dempster (London: Routledge & Kegan Paul Ltd., 1958), 415–438.
98. Macrobius, *Dream of Scipio*, 130.
99. Cicero, *De Senectute* (xi.38), 47.

100. *L'envoy de Chaucer a Scogan* (47). See also, Alfred Davis, "Chaucer's Good Counsel to Scogan," *The Chaucer Review*, Vol. 3, No. 4 (Spring 1969): 273.
101. Cicero, *De Senectute* (x.32), 41.
102. Cicero, *De Senectute* (xxii.83), 95.
103. Plato, *Phaedrus*, 70.
104. Alfred Lord Tennyson, "Tithonus," in Read and Dobrée, *London Book of English Verse*, 538.
105. Tennyson, "Tithonus," in *London Book of English Verse*, 538.
106. Robert Frost, "Nothing Gold Can Stay," *Collected Poems of Robert Frost* (London: Jonathan Cape, 1943), 272.
107. Homer, *Iliad*, trans. Butler, 60.
108. *The Lady from Shanghai*, dir. Orson Wells, Screenplay Orson Wells, Perf. Rita Hayworth, Orson Wells. Columbia Pictures. 1947. Film.
109. William Blake, *The Marriage of Heaven and Hell* (Oxford: Oxford University Press, 1975), xviii.
110. Cicero, *De Senectute* (xxii.83), 95.

## 2 The Broken Flood of the *Miller's Tale*

1. Nehemiah 9:32.
2. Psalm 62:7.
3. *House of Fame* (1130).
4. Proverbs 16:18.
5. Charles Dickens, *A Christmas Carol*, (Philadelphia: J.B. Lippincott Co., 1915), 90.
6. "Churl," Merriam-Webster.com, Web, 11 October 2014, <http://www.merriamwebster.com/dictionary/churl>.
7. I use "anagogical" as it pertains to a wider and more remote referential horizon of religious meaning in symbolist aesthetics rather than a category of exegetical hermeneutics.
8. Katherine Zieman, "Chaucer's *Voys*," *Representations*, Vol. 60 (Fall 1997): 70.
9. Lawton, *Chaucer's Narrators*, 23.
10. Charles Bukowski, "An Almost Made Up Poem," *Love Is a God from Hell* (New York: Harper Collins, 2002), 47.
11. Alexander Pope, "Chaos," Read and Dobrée, *London Book of English Verse*, 525.
12. Alcuin Blamires, *Chaucer, Ethics and Gender* (Oxford: Oxford University Press, 2006), 103.
13. Steven Justice, *Writing and Rebellion: England in 1381* (Berkeley, CA: University of California Press, 1994), 208.
14. *The Good Wife's Guide (Le Ménagier de Paris): Le ménagier de Paris: A Medieval Household Book*, trans. Gina L. Greco and Christine M. Rose (Ithaca, NY: Cornell University Press, 2009).

15. *The Good Wife's Guide*, 1, 11.
16. Augustine, *Soliloquies* (II.18), trans. C.C. Starbuck, in *Nicene and Post-Nicene Fathers First Series, St. Augustine: Gospel of John, First Epistle of John, Soliloquies*, ed. Philip Schaff (New York: Cosimo, 2007), 553
17. Made famous by *Star Wars*, the "opening crawl" refers to the direct address scrolling text that was a trademark of early genre serials like *Flash Gordon* in the 1930s.
18. "Storial," "Historically true, belonging to history," *Middle English Dictionary*, ed. Robert E. Lewis (Ann Arbor, MI: The University of Michigan Press, 1975).
19. Antonin Artaud, *The Theatre and Its Double*, trans. Mary Caroline Richards (New York: Grove Press, 1984), 24.
20. Artaud, *The Theatre and Its Double*, 31.
21. Leonard Michael Koff, *Chaucer and the Art of Storytelling* (Berkeley, CA: University of California Press, 1988), 51.
22. Koff, *Chaucer and the Art of Storytelling*, 31.
23. Paul Strohm, *Social Chaucer* (London: Harvard University Press, 1989), 133.
24. Charles Baudelaire, "The Painter of Modern Life," in *The Painter of Modern Life and Other Essays*, ed. and trans. Jonathan Mayne (London: Phaidon Press, 2003), 13.
25. Richard C. Dales, *The Intellectual Life of Western Europe in the Middle Ages* (Leiden: E.J. Brill, 1995): 32.
26. Winthrop Wetherbee, "Philosophy, Cosmology, and the Renaissance," in *A History of Twelfth-Century Western Philosophy*, ed. Peter Dronke (Cambridge: Cambridge University Press, 1992), 30.
27. Boethius, *De institutione arithmetica*, ed. Gottfried Friedlein (Leipzig: B.G. Teubneri, 1867), 9–10. Quoted in Wetherbee, *Philosophy, Cosmology, and the Renaissance*, 30.
28. Boethius, *De institutione arithmetica*, in Wetherbee, *Philosophy, Cosmology, and the Renaissance*, 50.
29. "The thermodynamic condition of maximum entropy, the most disordered state, in which the least amount of energy is available for useful work"; "Entropy," *The Oxford English Dictionary Online, Second Edition*, 1989.
30. *Manciple's Tale*, 107.
31. Lawton, *Chaucer's Narrators*, 8.
32. Rabbinic commentary on Genesis 1:27 postulates that Adam's first wife was Lilith. Eve was created later. Lilith expels herself from Eden by pronouncing "the secret Name of God." She flees to a cave and takes demons for lovers. Howard Schwartz, *Tree of Souls: The Mythology of Judaism* (Oxford: Oxford University Press, 2004), 216.
33. Mark Miller, "Naturalism and Its Discontents," *ELH*, Vol. 67 (2000): 26.
34. Erik Hertog, *Chaucer's Fableaux as Analogues* (Leuven: Leuven University Press, 1991), 120.

35. Richard Daniels, "Textual Pleasure in the *Miller's Tale*," in *The Performance of Middle English Culture. Essays on Chaucer and the Drama*, ed. J. Paxson, Lawrence M. Clopper, and Sylvia Tomasch (Cambridge: D.S. Brewer, 1998), 116.
36. Louise M. Bishop, "Of Goddes pryvetee nor of his wyf: Confusion of Orifices in Chaucer's *Miller's Tale*," *Texas Studies in Literature and Language*, Vol. 44, No. 3 (Fall 2002): 240.
37. Bishop, "Confusion of Orifices," 240.
38. Homer, *The Odyssey*, trans. A.T. Murray (London: William Heinemann, 1927), 183.
39. Homer, *The Odyssey*, trans. Murray, 183.
40. Hesiod, *Theogony*, in *The Homeric Hymns and Homerica*, trans. Hugh G. Evelyn-White (Cambridge: Harvard University Press; London: William Heinemann Ltd., 1914), 87.
41. Related in Italian to "naughty" and defined in English as: "Music. A name variously applied but usually denoting a composition of lively character, and more or less free in form." "*Capriccio*," *Oxford English Dictionary Online. Second Edition*, 1989.
42. Jesse M. Gellrich, "Nicholas' 'Kynges Noote' and 'Melodye,'" *ELN*, Vol. 8 (1971): 252. Quoted in T.L. Burton and Rosemary Greentree, *Chaucer's Miller's, Reeve's, and Cook's Tales: An Annotated Bibliography 1900-1902* (Toronto: University of Toronto Press, 1997), 187n.538.
43. Boethius, *Fundamentals of Music*, trans. Calvin M. Bower, ed. Claude V. Palisca (London: Yale University Press, 1989), 2.
44. Robert Barnard, *Death of a Literary Widow (Posthumous Papers)* (New York: Dell Publishing Company, 1981), 95.
45. Excessive or abnormal sexual craving in the male.
46. Fear of genitals, particularly female.
47. Miller, "Naturalism and Its Discontents," 19.
48. Miller, "Naturalism and Its Discontents," 19.
49. Macrobius, *Dream of Scipio*, 130.
50. George Orwell, *Animal Farm and 1984* (New York: Houghton Mifflin Harcourt, 2003), 109.
51. *General Prologue*, 54.
52. Strohm, *Social Chaucer*, 136.
53. "A distorted projection or drawing that appears normal when viewed from a particular point or with a suitable mirror or lens." "anamorphosis," *Oxford English Dictionary, Third Edition*. See, for instance, Hans Holbein the Younger, *The Ambassadors*, 1533, Oil on oak, National Gallery, London. A distorted image at bottom center becomes a human skull when viewed from the side.
54. "caricature." *The New Oxford American Dictionary*, ed. Elizabeth J. Jewell and Frank Abate (New York: Oxford University Press, 2001).
55. Hesiod, *Theogony*, 87.
56. Richard Fehrenbacher, "A Yeerd Enclosed About: Literature and History in the Nun's Priest's Tale," *The Chaucer Review*, Vol. 29 (1994): 135.



57. *Miller's Tale*, 3274, 3400, 3659, 3274.
58. V.A. Kolve, "Nature, Youth, and Nowell's Flood," in *Geoffrey Chaucer's The Canterbury Tales: A Casebook*, ed. Lee Patterson (Oxford: Oxford University Press, 2007), 86, 87.
59. "tikel," *Middle English Dictionary*, <http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED45812>.
60. "tickle," *The Century Dictionary and Cyclopedia*, Vol. VIII (New York: The Century Co., 1903).
61. Peggy Knapp, *Chaucer and His Social Contest* (New York: Routledge, 2013), 44.
62. Marijane Osborn, *Time and the Astrolabe in the Canterbury Tales* (Norman, OK: University of Oklahoma Press, 2002), 189.
63. Cliff Slaughter, *Marxism & the Class Struggle* (London: New Park Publications, 1975), 162.
64. Flavius Josephus, *The History and Antiquity of the Jews* (I. ii. 2), in *The Complete Works of Flavius Josephus*, trans. William Whiston (Chicago, IL: Thompson & Thomas, 1901), 30.
65. Genesis 4:15.
66. Genesis 4:17.
67. "And Cain went out from the presence of the Lord, and dwelt in the land of Nod, on the east of Eden." Genesis 4:16.
68. Matthew 24:37–38.
69. Matthew 24:36.
70. Genesis 7:11.
71. Genesis 7:19.
72. Plato, *Phaedrus*, 70.
73. Matthew 24:36.
74. Matthew 24:29.
75. Matthew 24:5.
76. Richard Sorabji, "Time, Mysticism, and Creation," In *Augustine's Confessions: Critical Essays*, ed. William E. Mann (Lanham: Rowman & Littlefield Publishers, Inc., 2006), 218.
77. Cathédral Notre-Dame de Chartres, *Vitrail 47, Noé* (ca. 1215).
78. Wetherbee, "Philosophy, Cosmology, and the Renaissance," 56.
79. Genesis 5:29.
80. Genesis 5:32.
81. Genesis 7:6.
82. Genesis 9:21.
83. Matthew 3:3.
84. Theodor Adorno, *Aesthetic Theory*, trans. Robert-Hulot Kenter, ed. Gretel Adorno and Rolf Tiedmann (London: Continuum, 2002), 271.
85. Cabrol, Fernand, "Lauds," *The Catholic Encyclopedia*, Vol. 9 (New York: Robert Appleton Company, 1910), <http://www.newadvent.org/cathen/09038a.htm>.

86. Daniels, "Textual Pleasure in the *Miller's Tale*," 116.
87. Alvin W. Bowker, "Comic Illusion and Dark Reality in 'The Miller's Tale,'" *Modern Language Studies*, Vol. 4, No. 2 (Autumn 1974): 27.
88. Bowker, "Comic Illusion and Dark Reality," 32.
89. Genesis 7:11.
90. Matthew 24:36.
91. Matthew 24:39.
92. 1 Corinthians 15:17–19. "And if Christ be not raised, your faith is vain; ye are yet in your sins. Then they also which are fallen asleep in Christ are perished. If in this life only we have hope in Christ, we are of all men most miserable."
93. Matthew 24:36.
94. Stephen Gersh, "Anselm of Canterbury," in Peter Dronke (ed.), *A History of Twelfth-Century Philosophy* (Cambridge: Cambridge University Press, 1992), 273.
95. Gersh, "Anselm of Canterbury."
96. John Dryden, "Finite Reason," in Read and Dobrée, *London Book of English Verse*, 529.
97. Artaud, *Theatre and Its Double*, 24.
98. Artaud, *Theatre and Its Double*, 31.
99. Gersh, "Anselm of Canterbury," 275.
100. Gersh, "Anselm of Canterbury," 275.
101. Strohm, *Social Chaucer*, 136.
102. Strohm, *Social Chaucer*, 136.
103. *Parliament of Fowls*, 67–69.
104. Jane Austen, *Pride and Prejudice* (Mineola: Dover Thrift Editions, 1995), 75.
105. Macrobius, *Dream of Scipio*, 131.
106. Miller, "Naturalism and Its Discontents." 8.
107. Carroll, *The Annotated Alice*, 98.
108. Chesterton, *Orthodoxy* (Lenoir: Reformation Press, 2002), 36.
109. Artaud, *The Theatre and Its Double*, 24.
110. Adorno, *Aesthetic Theory*, 29.
111. William Bridges Hunter, *A Milton Encyclopedia, Volume 5* (Cranberry: Associated University Press, 1979), 143.
112. Aeschylus, *Prometheus Bound* (441ff), in *Aeschylus, Vol. I*, trans. Herbert Weir Smyth (London: William Heinemann, 1922), 259.
113. James Thompson, "The City of Dreadful Night," in Read and Dobrée, *London Book of English Verse*, 547.
114. Daniels, "Textual Pleasure in the Miller's Tale," 121.
115. Thompson, "The City of Dreadful Night," in Read and Dobrée, *London Book of English Verse*, 547.
116. Thompson, "The City of Dreadful Night," in Read and Dobrée, *London Book of English Verse*, 545.
117. Alexander Pope, "Chaos," in Read and Dobrée, *London Book of English Verse*, 525.

118. Themis is the goddess of divine rather than human law. She later became one of the Oracles at Delphi. M. Finley, *The World of Odysseus* (New York: Viking Press, 1978), 78n.
119. Alain de Lille, *Anticlaudianus or the Good and Perfect Man*, ed. and trans. James J. Sheridan (Toronto: Pontifical Institute of Medieval Studies, 1973), 94.
120. Samuel Butler, *Hudibras* (ii. 797), in *Hudibras: Volume II*, ed. Zachary Grey (London: Charles & Henry Baldwin, 1819), 234.
121. Travis, *Disseminal Chaucer*, 209.
122. "Thalassophobia," *Lippincott's Pocket Medical Dictionary: Including the Pronunciation and Definition of Twenty Thousand of the Principal Terms Used in Medicine and the Allied Sciences, Together with Many Elaborate Tables*, ed. Ryland W. Greene (Philadelphia, PA: J.B. Lippincott Company, 1897).
123. Kari Snyder, "Attack of the Water Monster," *Boating Magazine*, Vol. 76, No. 4 (April, 2003): 44.
124. Hesiod, *Theogony*, 131.
125. Adorno, *Aesthetic Theory*, 33.
126. Stanley Rosen, *Hermeneutics as Politics* (New York: Oxford University Press, 1987), 161.
127. Strohm, *Social Chaucer*, 136.
128. K. H. Blacker and Normund Wong, "Four Cases of Autocastration," *Archives of General Psychiatry*, Vol. 8, No. 2 (1963): 169.
129. Chesterton, *Orthodoxy*, 35.
130. Wetherbee, *Philosophy, Cosmology, and the Renaissance*, 50.
131. Genesis 9:14–15.
132. Revelation 20:9.
133. Josephus, *The History and Antiquity of the Jews*, 30.
134. A.V.C. Schmidt, "Chaucer and the Golden Age," *Essays in Criticism*, Vol. 26, No. 2 (April 1976), 102.
135. Homer, *Odyssey*, 183.
136. Alain de Lille, *Anticlaudianus*, 97.
137. Alain de Lille, *Anticlaudianus*, 102.
138. *General Prologue*, 6.
139. *Bob Stencil Goes to Comic Con*, Perf. Kyle Ray, YouTube, 31 January 2006. Bob Stencil used to fly planes for Braniff International, but in 1982 they went bankrupt. Since then he's been crooning, MCing, and teaching poker in Southern California, Las Vegas, and Reno. Every year he travels to the San Diego Comic-Con to chat with old friends,
140. Daniel 11:31.
141. Ovid, *Metamorphoses*, i. 274–292, The Ovid Project, Electronic Text, University of Virginia, 2000. <http://ovid.lib.virginia.edu/trans/Ovhome.htm#askline>. Kline's translation is arranged in paragraphs, with each paragraph headed by the corresponding lines in the Latin text.
142. Ovid, *Metamorphoses*, i. 274–292, trans. Kline.
143. Ovid, *Metamorphoses*, i: 313–347, trans. Kline.

144. Ovid, *Metamorphoses*, i: 313–347, trans. Kline.
145. Ovid, *Metamorphoses*, i: 348–380, trans. Kline.
146. Ovid, *Metamorphoses*, i: 381–415, trans. Kline.
147. Artaud, *Theatre of Cruelty*, in *Antonin Artaud: Selected Writings*, trans. Helen Weaver, ed. Susan Sontag (Berkeley, CA: University of California Press, 1988), 243.
148. Ovid, *Metamorphoses*, i: 381–415, trans. Kline.

### 3 The Runaway Gods of the *Manciple's Tale*

1. Osborne, *Time and the Astrolabe in the Canterbury Tales*, 114.
2. Strohm, *Social Chaucer*, 133.
3. Édouard Jeuneau, *Rethinking the School of Chartres* (North York: The University of Toronto Press, 2009), 98.
4. Ann W. Astell, *Chaucer and the Universe of Learning* (Ithaca, NY: Cornell University Press, 1996), 100.
5. Jean de Meun, *Roman de la Rose*, ed. Felix Lecoy (Paris: Honoré Champion, 1965–1970), 16756.
6. Jamie C. Fumo, *The Legacy of Apollo: Antiquity, Authority and Chaucerian Poetics* (Toronto: University of Toronto Press, 2010), 68.
7. Macrobius, *Dream of Scipio*, 145.
8. F.N.M. Diekstra, “Chaucer’s Digressive Mode and the Moral of the *Manciple's Tale*,” *Neophilologus*, Vol. 67 (1983): 131.
9. Fumo, “Thinking upon the Crow: The *Manciple's Tale* and Ovidian Mythography,” *The Chaucer Review*, Vol. 38, No. 4 (2004): 355.
10. Derek Pearsall, *The Canterbury Tales* (London: George Allen & Unwin Ltd., 1985), 238.
11. Augustine, *Soliloquies*, II.18, trans. Starbuck, in *Nicene and Post-Nicene Fathers*, 553.
12. Loren C. Gruber, “The *Manciple's Tale*: One Key to Chaucer’s Language,” in *New Views on Chaucer: Essays in Generative Criticism*, ed. William C. Johnson and Loren C. Gruber (Denver, CO: The Society for New Language Study, 1973), 43.
13. Ovid and Chaucer share a certain playfulness on the subject of small boats and divine floods. “There one man escapes to a hilltop, while another seated in his rowing boat pulls the oars over places where lately he was ploughing. One man sails over his cornfields or over the roof of his drowned farmhouse, while another man fishes in the topmost branches of an elm.” *Metamorphoses*, i. 293–312, trans. Kline. As previously noted, in Kline’s translation each Book is arranged in paragraphs, with each paragraph headed by the corresponding line references in the Latin text. The searchable translation is hyperlinked to a mythological index, hosted by the University of Virginia. <http://ovid.lib.virginia.edu/trans/Ovhome.htm>.
14. Ovid, *Metamorphoses*, i. 1–20.
15. Plato, *Phaedrus*, 70.

16. See, for instance, J. Burke Severs, "Is the *Manciple's Tale* a Success?" *The Journal of English and Germanic Philology*, Vol. 51 (1952): 1–16; Diekstra, "Chaucer's Digressive Mode; and Fumo, "Thinking upon the Crow."
17. Severs, "Is the *Manciple's Tale* a Success?" 3.
18. Pelen, "The *Manciple's* 'Cosyn' to the 'Dede,'" *The Chaucer Review*, Vol. 25, No. 4 (1991): 343.
19. Ovid, *Metamorphoses*, ii. 531–565.
20. Macrobius, *Dream of Scipio*, 145.
21. Macrobius, *Dream of Scipio*, 91.
22. Ovid, *Metamorphoses*, ii. 531–565.
23. Ovid, *Metamorphoses*, ii. 531–565.
24. Ovid, *Metamorphoses*, ii. 531–565.
25. Ovid, *Metamorphoses*, ii. 544–545, trans. Mary M. Innes (London: Penguin, 1971), 64.
26. Ovid, *Metamorphoses*, ii. 531–565.
27. Ovid, *Metamorphoses*, ii. 551–552, trans. Innes, 65.
28. Ovid, *Metamorphoses*, ii. 570–571, trans. Innes, 65.
29. Ovid, *Metamorphoses*, ii. 566–595.
30. Ovid, *Metamorphoses*, ii. 566–595.
31. Ovid, *Metamorphoses*, ii. 566–595.
32. Ovid, *Metamorphoses*, ii. 566–595.
33. Ovid, *Metamorphoses*, ii. 566–595.
34. Ovid, *Metamorphoses*, ii. 531–565.
35. Ovid, *Metamorphoses*, ii. 531–565.
36. Ovid, *Metamorphoses*, ii. 531–565.
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39. Ovid, *Metamorphoses*, ii. 531–565.
40. Ovid, *Metamorphoses*, ii. 812–832.
41. Ovid, *Metamorphoses*, ii. 531–565.
42. Ovid, *Metamorphoses*, ii. 596–597, trans. Innes, 66.
43. Ovid, *Metamorphoses*, ii. 618, trans. Innes, 66.
44. Ovid, *Metamorphoses*, ii. 618, trans. Innes, 66.
45. Ovid, *Metamorphoses*, ii. 596–611.
46. Ovid, *Metamorphoses*, ii. 612–632.
47. Ovid, *Metamorphoses*, ii. 618, trans. Innes, 65.
48. Ovid, *Metamorphoses*, ii. 612–632.
49. Ovid, *Metamorphoses*, ii. 633–675.
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51. Ovid, *Metamorphoses*, ii. 633–675.
52. Ovid, *Metamorphoses*, ii. 633–675.
53. Ovid, *Metamorphoses*, ii. 633–675.
54. Ovid, *Metamorphoses*, i. 438–472.
55. Ovid, *Metamorphoses*, i. 525–552.

56. Ovid, *Metamorphoses*, i. 548–552, trans. Innes, 43.
57. Ovid, *Metamorphoses*, ii. 612–632.
58. Ovid, *Metamorphoses*, i. 552, 554–556, trans. Innes, 43.
59. Ovid, *Metamorphoses*, i. 564–565, trans. Innes, 44.
60. Ovid, *Metamorphoses*, i. 558–559, trans. Innes, 44.
61. Ovid, *Metamorphoses*, ii. 618, trans. Innes, 65.
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69. Pardoners’ Tale, 729–731.
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72. Emily Bronte, *Wuthering Heights* (London: Smith, Elder & Co., 1870), 240.
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75. Apollodorus, *Bibliotheca*, III. x. 3–4, trans. Frazer, 19.
76. Hebrews 9:27.
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78. John 3:3.
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#### 4 The Lost World of the Nun's Priest's Tale

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47. Jonathan Swift, *Gulliver's Travels*, in *The Works of Jonathan Swift Vol. XII* (Edinburgh: Archibald Constable and Co., 1814), 65.
48. Fehrenbacher, "A Yeerd Enclosed Aboute," 139.
49. Fehrenbacher, "A Yeerd Enclosed Aboute," 139.
50. Fehrenbacher, "A Yeerd Enclosed Aboute," 139.
51. Vološinov, *Marxism and the Philosophy of Language*, 17.
52. Fehrenbacher, "A Yeerd Enclosed Aboute," 134.
53. Muscatine, *Chaucer and the French Tradition*, 239.
54. Wetherbee, *The Canterbury Tales*, 103.
55. Travis, "Reading Chaucer *Ab Ovo*: Mock-*Exemplum* in the *Nun's Priest's Tale*," from *The Performance of Middle English Culture*, 176.
56. Barr, *Socioliterary Practice*, 121.
57. Alain de Lille, *Anticlaudianus*, 97.
58. Alain de Lille, *Anticlaudianus*, quoted in Pelen, *Latin Poetic Irony*, 87.
59. Travis, *Heliotropes*, 418.
60. Takada, "Chaucer's use of Neoplatonic Traditions," 48.
61. Albert Camus, *Caligula: A Drama in Two Acts*, trans. Justin O'Brien (New York: Samuel French, 1989), 20.
62. Camus, *Caligula*, 20.
63. Carroll, "Through the Looking Glass," *The Annotated Alice*, 199.
64. Chrétien de Troyes, *Yvain*, in *Arthurian Romances Including Perceval*, trans. D. D. R. Owen (London: J.M. Dent & Sons Ltd, 1991), 318–319.
65. Chesterton, *Orthodoxy*, 35.
66. Travis, *Disseminial*, 269.
67. Travis, *Heliotropes*, 424.
68. Travis, *Heliotropes*, 425.
69. Hotson, "Colfox vs. Chauntecleer," 781.
70. See Strohm, *Social Chaucer*, 165; Fehrenbacher, "A Yeerd Enclosed Aboute," 140.
71. Fehrenbacher, "A Yeerd Enclosed Aboute," 141.
72. Fehrenbacher, "A Yeerd Enclosed Aboute," 142.
73. Fehrenbacher, "A Yeerd Enclosed Aboute," 142.

74. Justice, *Writing and Rebellion*, 208.
75. Justice, *Writing and Rebellion*, 217.
76. Justice, *Writing and Rebellion*, 216.
77. Hotson, "Colfox vs. Chauntecleer," 781.
78. D.G. Myers. "The New Historicism in Literary Study," *Academic Questions*, Vol. 2, No. 1 (Winter 1988–1989): 27–36, accessed on 21 October 2010, <http://dgmyers.blogspot.com/p/new-historicism-in-literary-study.html>.
79. Hotson, "Colfox vs. Chauntecleer," 762.
80. Hotson, "Colfox vs. Chauntecleer," 781.
81. Hotson, "Colfox vs. Chauntecleer," 781.
82. Hotson, "Colfox vs. Chauntecleer," 778.
83. Hotson, "Colfox vs. Chauntecleer," 764.
84. Plato, *Phaedrus*, 70.
85. "Academic" in this case, "from the perspective of the Platonic Academy."
86. Macrobius, *Dream of Scipio*, 130.
87. Cicero, *De Amicitia* (iv. 14), 123.
88. Justice, *Writing and Rebellion*, 217.
89. Hotson, "Colfox vs. Chauntecleer," 764.
90. Plato, *Phaedrus* (261a).
91. Macrobius, *Dream of Scipio*, 131.
92. Macrobius, *Dream of Scipio*, 130.
93. Ovid, *Metamorphoses*, i. 504–524, trans. Kline.
94. Ovid, *Metamorphoses*, i. 504–524, trans. Kline.
95. John Bunyan, *The Pilgrim's Progress* (London: Simkin, Marshall & Co, 1856), 42.
96. Not all monisms are natural.
97. Paulina Aiken, "Vincent of Beauvais and Dame Pertelote's Knowledge of Medicine," *Speculum*, Vol. 10, No. 3 (July 1953): 281.
98. Aiken, "Vincent of Beauvais," 282.
99. Corinne E. Kauffman, "Dame Pertelote's Parlous Parle," *The Chaucer Review*, Vol. 4, No. 1 (Summer 1969): 46.
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101. Kauffman, "Dame Pertelote's Parlous Parle," 47.
102. Kauffman, "Dame Pertelote's Parlous Parle," 48.
103. Cooper, *The Canterbury Tales*, 343–344.
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105. André Breton, *4 April 1919 Letter to Tzara*, quoted in Robert Short, "Paris Dada and Surrealism," *Journal of European Studies*, Vol. 9. No. 75 (1979): 85.
106. Fehrenbacher, "A Yeerd Enclosed Aboute," 135.
107. Fehrenbacher, "A Yeerd Enclosed Aboute," 144.
108. *Brief Encounter*, screenplay by Noel Coward, dir. David Lean, perf. Celia Johnson, Trevor Howard, Universal Pictures, 1946, Film.

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111. Pelen, *Latin Poetic Irony*, 11.
112. Ovid, *Amores* (I:XIII), *The Art of Love*, trans. Rolfe Humphries (Bloomington, IN: Indiana University Press, 1957), 35–36.
113. Ovid, *Amores* (I:XIII), trans. Humphries, 35.
114. Ovid, *Amores* (I:XIII), trans. Humphries, 35.
115. Ovid, *Amores* (I:XIII), trans. Humphries, 35.
116. Hyginus, *Fabulae*, 277, trans. Grant, 178.
117. James Joyce, *Ulysses*, ed. Hans Walter Gabler (London: The Bodley Head, 1986), 31.
118. Hyginus, *Fabulae*, 277, trans. Grant, 178.
119. Boethius, *Consolation* (Book III, Song XI: Reminiscence), trans. James, 150.
120. Butler, *Hudibras*, 234.
121. Cato, *Distich II.31*, in *The Distichs of Cato: A Famous Medieval Textbook*, trans. Wayland Johnson Chase (Madison, WI: University of Wisconsin Press, 1922), 29.
122. Paul R. Thomas, “Cato on Chauntecleer: Chaucer’s Sophisticated Audience,” *Neophilologus*, Vol. 72, No. 2 (April 1988), 280.
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124. Fumo, *The Legacy of Apollo*, 207.
125. Augustine, *Confessions*, XI, *The Confessions of St. Augustine*, trans. Edward B. Pusey (London: J.M. Dent & Sons Ltd., 1949), 260.
126. Augustine, *Confessions*, XI, trans. Pusey, 261.
127. *Wife of Bath’s Prologue*, 1.
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129. Flood, “Augustine,” 241.
130. Cooper, *The Canterbury Tales*, 347.
131. Stuart Whalling, “Putting Mise-en-Abyme in Its (Medieval) Place,” Conference paper given at “Medieval ‘Mise-en-Abyme’: The Object Depicted within Itself,” 16 February 2009, Courtauld Institute of Art, accessed on 25 February 2015, <http://www.courtauld.ac.uk/researchforum/projects/medievalarttheory/documents/Mise-en-abyme.pdf>.
132. Cicero, *De Divinatione*, I. xxx.62–63, 293–294.
133. Cicero, *De Divinatione*, I. xxix.61, 293.
134. Cicero, *De Divinatione*, I. xxix.61, 293.
135. Epicurus, *Letter to Menoecus*, III. 132, in *Epicurus: The Extant Remains*, trans. Cyril Bailey (Oxford: Clarendon Press, 1926), 89.
136. Horace, *Satire I:XI*, trans. Fuchs, 19.
137. Cicero, *De Divinatione*, I.xxx.62, 293.
138. 2 Samuel 12:7.

139. Benson, *Riverside Chaucer*, 938n.3065.
140. Apuleius, *Golden Ass*, trans. P. G. Walsh (Oxford: Clarendon Press, 1994), 116.
141. "False Friends (Faux Amis)," *Oxford Language Dictionaries Online*, accessed on 3 May 2014, <http://www.oxfordlanguagedictionaries.com/Public/PublicResources.html?direction=b-fr-en&sp=S/oldo/resources/fr/Difficulties-in-French-fr.html>.
142. Cicero, *De Amicitia*, iv.14, 123.
143. Cicero, *The Dream of Scipio*, in *On the Good Life*, 346.
144. Cicero, *Dream of Scipio*, in *On the Good Life*, 349.
145. Augustine, *The City of God against the Pagans*, trans. George McCracken (London: William Heinemann Ltd., 1957), 13.
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147. Macrobius, *Dream of Scipio*, 81–82.
148. Macrobius, *Dream of Scipio*, 82.
149. Luke 17:21
150. Macrobius, *Dream of Scipio*, 91.
151. Daniel 12:9.
152. Exodus 13:18–19.
153. Marie Gelbach, "On Chaucer's Version of the Death of Croesus," *JEGP*, Vol. 6 (1906–1907): 657.
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155. In Bacchylides, "Hyperborean land appears as a place to which pious mortals are translated without dying." Sir Richard C. Jebb, "Introduction to the Odes," in *Bacchylides: The Poems and Fragments*, ed. and trans. Sir Richard C. Jebb (Cambridge: Cambridge University Press, 1905), 196.
156. *Bacchylides, Ode III, The Poems and Fragments*, 259–260.
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158. Herodotus, *History*, 17.
159. Helen H. Law, "Croesus from Herodotus to Boccaccio," *The Classical Journal*, Vol. 43, No. 8 (May 1948): 456–457.
160. Ctesias, *Persia*, in Photius, *The Library, Vol. I*, trans. J. H. Freese (London: SPCK, 1920), 93.
161. Ctesias, *Persia*, 93.
162. Ctesias, *Persia*, 93.
163. Ctesias, *Persia*, 93–94.
164. Law, "Croesus," 460.
165. Law, "Croesus," 460.
166. Law, "Croesus," 460.
167. Eric Jaeger, "Croesus and Chaucer: The Royal Road of Dreams," *MLQ*, Vol. 49 (1988): 6.
168. "E quant par vostre fol respous / M'avez mon songe ainsinc espous, / Servi m'avez de grant mençoiges; / Car sachiez que cist nobles songes, / Ou fausse glose voulez metre, / Deit estre entenduz a la letre" (*Le Roman de la Rose*, 6605–6610), quoted in Jaeger, "Croesus and Chaucer," 5–6.



169. Jaeger, "Croesus and Chauntecleer," 6.
170. Jaeger, "Croesus and Chauntecleer," 9.
171. *Herodotus, History*, 17.
172. Dares Phrygius, *The History of the Fall of Troy*, in *The Trojan War: The Chronicles of Dictys of Crete and Dares the Phrygian*, trans. R. M. Frazer Jr. (Bloomington, IN: Indiana University Press, 1966), 152.
173. "A mental image or a dream of a highly desirable future state for the organization." Jay Alden Conger, *The Charismatic Leader: Behind the Mystique of Exceptional Leadership* (Thousand Oaks, CA: Jossey-Bass publishers, 1989), 38.
174. Homer, *Iliad*, XVI. 851–854, in *The Iliad of Homer*, trans. Richard Lattimore (London: Routledge & Kegan Paul, 1951), 353.
175. Daniel 2:45.
176. See Augustine's *Tractate 4 on the Gospel of John 4.4*, *St. Augustine: Tractates on the Gospel of John 1–10*, trans. John W. Retting (Washington, DC: The Catholic University of America Press, 1988), 95–96. Also, Gerhard Pfandl, "Interpretations of the Kingdom of God in Daniel 2:44," *Seminary Studies*, Vol. 34, No. 2 (1992): 249–268.
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190. Fehrenbacher, "A Yeerd Enclosed Aboute," 144.
191. Fehrenbacher, "A Yeerd Enclosed Aboute," 144.
192. Fehrenbacher, "A Yeerd Enclosed Aboute," 144.
193. Macrobius, *Dream of Scipio*, in Porphyry, *On the Cave of the Nymphs in the Thirteenth Book of the Odyssey*, trans. Thomas Taylor (London: John M. Watkins, 1917), 47n.12.
194. Macrobius, *Dream of Scipio*, in Porphyry, *Cave of the Nymphs*, 47n.12.

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197. Plato, *Apology*, trans. Harold North Fowler (London: William Heinemann, 1953), 133.
198. Apuleius, *Golden Ass*, 17. In Apuleius, Socrates cheats on his wife with a witch while on a business trip and dies hungover after choking on polenta, which is often listed as the diet of philosophers.
199. Cicero, *De Divinatione*, I.xxx.62, 293.
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226. Travis, *Disseminal*, 98.
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250. Revelation 21:23.
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254. Fleming, “Chaucer on Language,” 83.
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281. Plato, *Laws*, 811c, quoted in Grube, *Plato’s Thought*, 201.

282. Boethius, *Consolation*, trans. James, 202.
283. Chauncey Wood, *Chaucer and the Country of the Stars: Poetic Used of Astrological Imagery* (Princeton: Princeton University Press, 1970), 26.
284. Pearsall, *The Nun's Priest's Tale*, 219.
285. Pelen, *Latin Poetic Irony*, 132.
286. Fehrenbacher, "A Yeerd Enclosed About," 142.
287. Jahan Ramanzi, "Chaucer's Monk: The Poetics of Abbreviation, Aggression, and Tragedy," *The Chaucer Review*, Vol. 27, No. 3 (1993): 274.
288. Ovid, *Metamorphoses*, i.109, trans. Brookes More (Francetown: Marshal Jones Company, 1978), 5.
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290. Payne, "Foreknowledge and Freewill," 211.
291. Pelen, *Latin Poetic Irony*, 12.
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293. Chesterton, *Orthodoxy*, 211. If I quote Chesterton to excess it is because I agree with the part of Harold Bloom's introduction to Chaucer that says: "My own models for writing about Chaucer always have been my late friend E. Talbot Donaldson . . . and the formidable man of letters and burly roustabout, the thoroughly Chaucerian G.K. Chesterton, who would fit easily into the *Canterbury Tales*." Harold Bloom and Michelle M. Sauer, *Bloom's How to Write about Geoffrey Chaucer* (New York: Infobase Publishing: 2010), vii. Chesterton's Chaucerian spirit and overall penchant for High Gothic knock-knock jokes aren't limited to his 1932 *Chaucer*.
294. John Keats, "Lines on the Mermaid Tavern," in *The Poetical Works of John Keats*, ed. H. Buxton Forman (Oxford: Oxford University Press, 1906), 242.
295. Pierre-Auguste Renoir, *Les Baigneuses*, ca. 1918–1919, Oil on Canvas, Musée d'Orsay, Paris.
296. Peter Meredith, "Chauntecleer and the Mermaids," *Neophilologus*, Vol. 54, No. 1 (January 1970): 82.
297. *Roman de la Rose* (669–674), trans. Horgan, 12.
298. Strohm, *Social Chaucer*, 165.
299. Strohm, *Social Chaucer*, 165.
300. Radiohead, "There, There," *Hail to the Thief*, Capitol Records, 2002, CD.
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302. Homer, *The Odyssey of Homer*, trans. S. H. Butcher and A. Lang (London: Macmillan & Co., 1906), 197–198.

303. *The Book of Vices and Virtues*, ed. W. Nelson Francis (London: The Early English Text Society, 1942), 58.
304. Homer, *Odyssey*, trans. Butcher and Lang, 198.
305. Meredith, "Chauntecleer and the Mermaids," 81.
306. Meredith, "Chauntecleer and the Mermaids," 82.
307. Chaucer writes in the *Romaunt of the Rose*, "Song of the mermaydens in the see, / That for her syngyng is so cleere, / Though we mermaydens clepe hem here. / In English, as is oure usaunce, / Men clepe hem sereyns in Fraunce" (680–684). Hoccleve recounts the story of Ulysses and the Sirens from Holcot, and calls them mermaids: "Whan þat Vlixes saillid to and fro / By meermaidis; this was his policie: / All eres of men of his compaignie / With wex he stoppe leet." Thomas Hoccleve, *Selections from Thomas Hoccleve* (Oxford: Clarendon Press, 1981), 18. Quoted in L. A. J. R. Houwen, "Flattery and the Mermaid in Chaucer's *Nun's Priest's Tale*," in *Animals and the Symbolic in Medieval Art and Literature*, ed. L. A. J. R. Houwen (Groningen: Egbert Forsten, 1997), 86.
308. E. T. Donaldson, "Commentary on the *Nun's Priest's Tale*," in *Chaucer's Poetry: An Anthology for the Modern Reader*, ed. E. T. Donaldson (New York: Ronald Press Company, 1958), 943.
309. Physiologus, *Physiologus: A Metrical Bestiary of Twelve Chapters by Bishop Theobald*, trans. Alan Wood Rendell (London: John Edward Bumpus, Ltd., 1928), 87.
310. *The Book of Vices and Virtues*, 58–59. Quoted in Meredith, "Chauntecleer and the Mermaids," 81.
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