

Janet Peterson Gerstner

Dr. Obermeier

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Annotated Bibliography:

Chaucer's Harry Bailly

Dobbs, Elizabeth A. "Literary, Legal, and Last Judgments in The Canterbury Tales." Studies in the Age of Chaucer 14 (1992): 31-44.

Dobbs argues that the Host's proposal at the end of the GP suggests several "contractual or quasi-contractual arrangements" that involve the legal actions of covenant, debt, and account (31). These arrangements, falling under the category of personal, or what we would call civil, actions, inform the interactions of the pilgrims throughout their journey. Dobbs compares the activities in the CT with actual legal proceedings and shows that there are some similarities and differences between them. The most salient variance, of course, is the lack of a final "juggement"; nonetheless, the tales have a sense of closure as the Host states that "fulfilled is my sentence and my decree," adding that just one more pilgrim, the Parson, must "make payment" and be tried, but before the Divine Judge, not Harry.

Gaylord, Alan T. "*Sentence and Solaas* in Fragment VII of The Canterbury Tales: Harry Bailly as Horseback Editor." PMLA 82 (1967): 226-35.

Gaylord responds to the charge that in Fragment VII of the CT, "there seems to be no principle of arrangement save that of contrast or variety" (226). He argues that in the dialogue between the tales, the art of storytelling is the prevailing subject: this subject involves "the artist's responsibility to his audience; the audience's responsibility to the artist; and the nature of the best kind of story he may tell" (226). Gaylord focuses on Harry Bailly's "horseback editorship" in this fragment as a way of seeing the vast and instructive gap between Harry's and Chaucer's artistic theories. That is, Harry's notion of "sentence and solaas" differs from Chaucer's, and Chaucer makes the separation clear.

Grennen, Joseph E. "The Pardoner, the Host, and the Depth of Chaucerian Insult." English Language Notes 25 (1987): 18-24.

This essay examines the exchange between the Pardoner and Harry Bailly in order to show the extent to which the etymologies of two words color the exchange. The Pardoner suggests that the Host is "envoluped" in sin; this word connotes sensuality and deceit, thus suggesting that the Pardoner sees the Host as sexually promiscuous and deceitful. This accusation partially accounts for the Host's vehement counter-attack, when he facetiously imagines a similitude of the Pardoner's buttocks and anus (his "fundament") imprinted on the inside of his breeches. First, this suggests a sacrilegious version of Christ's face

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Knapp, Daniel. "The Relyk of a Seint: A Gloss on Chaucer's Pilgrimage." English Literary History 39 (1972): 1-26.

Knapp describes in detail St. Thomas' Shrine, with the assistance of Erasmus' Peregrinato Religioso Ergo, in which Erasmus details his visit to the shrine. There were numerous relics in the shrine, including a pair of hair breeches that Erasmus and his companion kissed, as was the custom. The Host's allusion to kissing the Pardoner's breeches, then, is irreverent, suggesting the earthiness of the Host's character. Furthermore, it suggests that the Host is familiar with Beckett's breeches at the shrine. The Host treats this apparently important relic casually; Knapp argues that the same cannot necessarily be said for Chaucer, who likely viewed the notion of relics with complexity. On one hand, Chaucer was aware of the significance of religious relics; on the other hand, he probably saw the potential comedy of having his characters literally kiss Beckett's hair breeches. In addition, he probably considered the possibility that the relic was a fraud.

Lanham, Richard A. "Game, Play, and High Seriousness in Chaucer's Poetry." English Studies 48 (1967): 1-24.

Lanham analyzes Chaucer's poetry using Anatol Rapoport's "game theory" as a way of explaining conflict. Lanham points to three central game metaphors in the CT: love, rhetoric, and war. These three metaphors prove useful in classifying the main areas of conflict and in exposing Chaucer's attitudes toward the conflict. Because these games have a special set of rules, they are set apart from life, connected to it only symbolically. The Host's remarks throughout the journey preserve the overall atmosphere of game.

Page, Barbara. "Concerning the Host." Chaucer Review 4 (1970): 1-13.

Page examines four aspects of the Host to show the complexity of his functions in the CT, and to prove that he contributes pervasively to the larger thematic organization of the tales. First, Harry may have been modeled after a real innkeeper and is also a distinctive character type recognizable by medieval psychology. Second, his role in the marriage group is significant, especially since he "tells a tale" about marriage. Third, the Host's theory of time is a counterpoint to the Boethian theme of destiny. Finally, in his distance from the other pilgrims, Harry's complexity is emphasized. In short, although the Host as an artistic creation is essentially a comic character, it is possible to see that he has broader functions in the CT.

Petty, George R. "Power, Deceit, and Misinterpretation: Uncooperative speech in The Canterbury Tales." The Chaucer Review 27 (1993): 413-23.

Petty argues that in some cases, Chaucer's character's "flaunt" the cooperative principle of discourse in an effort to gain power or control over a social situation. That is, a misinterpretation has the immediate effect of "aiding the speaker in improving his control over the social situation in which the speech occurs" (415). These occurrences, called "performative misinterpretations," appear in three different sorts of contexts: "speech acts in fictional dialogue; the interpretation of written or oral texts by the pilgrims or by characters from their stories, and the interpretation of his own texts by Chaucer the author

imprinted in blood on Veronica's veil. Second, the idea of faith as the "fundament" of Christian religion is evident. The fact that this would later develop into the secondary meaning of "buttocks," and the reference to Christ's face on Veronica's veil, suggests Chaucer's conception of "the Pardoner as a flagrant parody of the image of the Divine Physician" (24).

Hussey, S.S. "Chaucer's Host." Medieval English Studies Presented to George Kane. Ed. Edward Donald Kennedy, Ronald Waldron, and Joseph S. Wittig. Bury St Edmunds, Suffolk: St Edmundsbury P, 1988. 153-61.

Hussey offers various unrelated observations about the Host. He suggests that Harry may have originally been cast as narrator *and* umpire, but that Chaucer's second (and better) idea was to separate these functions, creating Chaucer the pilgrim as narrator. Hussey also points to the Host's preference of mirth over doctrine. Finally, because of authorial and editorial revisions, especially in regard to arrangement, the links between the tales, and thus the characterization of the Host, are affected.

Josipovici, G.D. "Fiction and Game in The Canterbury Tales." The Critical Quarterly 7 (1965): 185-197.

This essay focuses on Chaucer's attempt to remove the CT from moral jurisdiction by ensuring its autonomy as a fictional construct. In doing so, Chaucer boldly belies the medieval literary convention of allegiance to either the religious or the secular. Chaucer does this partially by creating a narrator who uses first person, one who is clearly separate from Chaucer the author; this narrator, dedicated to truth, is a mere reporter of events, even at the expense of morality. The emphasis on the notion of game further assures the reader that this is a fiction and is not to be confused with reality. Chaucer the pilgrim reminds the reader just prior to the Miller's tale that "men shal nat maken ernest of game," and the Host's proposed game ensures that the participants are answerable to none of the laws which govern real life, only those that they have agreed on in their game.

Kamowski, William. "'Coillons,' Relics, Skepticism and Faith on Chaucer's Road to Canterbury: An Observation on the Pardoner's and the Host's Confrontation." English Language Notes 28 (1991): 1-8.

Kamowski points to the pervasive use of relics by medieval churches and suggests that the pilgrims were no doubt familiar with outrageous claims of authenticity of such relics as "a shoulder blade of a holy innocent; a phial containing the Virgin's milk; a piece of one of the loaves that fed 5,000" (3). Thus when the Pardoner asks for a donation, he hardly expects them to assert faith in his bogus relics. He expects that they will see his relics as just as good as anyone else's fakes--the difference is his candor about them. In his blatant honesty, the Pardoner brings up an issue that may be better left unsaid on a pilgrimage: skepticism. Thus when the Pardoner asks Harry and the pilgrims for the same veneration so often paid to relics that the pilgrims themselves suspected to be false, "he hopes to capitalize on their pretense of wholesale faith in the apparatus of pilgrimage" (6). Harry's violent response represents the pilgrims' discomfort with the surfacing of their feelings of skepticism on a journey of faith.

in his own voice" (415). Petty offers examples in all three contexts.

Pichaske, David R., and Laura Sweetland. "Chaucer on the Medieval Monarchy: Harry Baily in The Canterbury Tales." The Chaucer Review 11 (1977): 179-200.

A very close relationship exists between standard medieval political theory and Harry's rule, which is far from ideal. The Host's governance as elected medieval monarch shifts as we progress through the tales: he becomes less an egocentric tyrant and more a generous public servant, until he eventually steps down to let the Parson rule. Concurrent with this shift is a general move in the social order from hostility, disorder, and general misrule to harmony, order, and a sense of community among the pilgrims. Finally, the political statement of the CT, embodied in the Host, can be taken as indicative of Chaucer's position and sympathies regarding the English monarchy at the end of the century.

Richardson, Cynthia C. "The Function of the Host in The Canterbury Tales." Texas Studies in Language and Literature 12 (1971): 325-44.

Richard's thesis is that "by putting Harry Baily at the center [of the CT], Chaucer is examining the nature of art, or society, and of art in society" (327). Harry represents the forces external to the artist that press him to be creative: "the audience and its needs, contemporary, aesthetics, and passing time" (326). Although the Host is not necessarily an informed literary critic, his emphasis on the combining of meaning and morals with pleasure and amusement is standard for medieval aesthetics. This shows Harry's awareness that the artist has a responsibility to consider the audience, its tastes, interests, needs, and spans of attention. Furthermore, with his pervasive references to time, Chaucer, through the Host, was likely trying to show the effects of time on art.

Scheps, Walter. "Up roos oure Hoost, and was oure aller cok': Harry Baily's Tale-telling Competition." Chaucer Review 10 (1975): 113-28.

Because we are presented with a relatively clear and consistent statement of Harry Baily's literary aesthetic, we can tell which tale he would have selected as winner. By process of elimination, Scheps narrows down the contestants based on what he believes the Host would consider. Harry would consider such issues as how well a tale fits the terms of agreement, whether or not a tale offends or bores the audience, and how merry a tale is. Narrowed down to the Knight's, the Man-of-Law's, the Merchant's, the Shipman's, and the Nun's Priest's Tales, Scheps selects the Nun's Priest's tale, based on Harry's overwhelmingly favorable reaction.

Sell, Roger D. "Politeness in Chaucer: Suggestions towards a Methodology for Pragmatic Stylistics." Studia Neophilologica 57 (1985): 175-185.

Sell argues that it is useful to study the style of politeness in the CT, which can be divided into "selectional politeness" and "presentational politeness." Absolute selectional politeness would involve observation of "all the taboos and conventions of social and moral decorum, never saying anything, or using any words, that would be in the least face-threatening" (175). Maintaining absolute politeness of presentation would involve never leaving the reader with

"doubt as to what was happening, what he [the writer] meant, or why he was saying what he was saying" (175). In stylistic studies, it is common to speak of overall tendencies among texts, but also useful to consider fluctuations within one and the same text. Sell does this for the Miller's Tale, not with the end of interpretation of results in mind, but as a way to demonstrate the steps in this kind of study.

Stieve, Edwin. "A New Reading of the Host's 'in terme.'" Notes and Queries 34 (1987): 7-10.

Stieve argues that when the Host tells the Physician that he "kan nat speke in terme," that "terme" refers not only to the technical medical language of the Physician, but that it also calls attention to the use of rhetoric in the Physician's and Pardoner's tales, and throughout Fragment Six. By pointing out the connection between medicine and the study of rhetoric, Stieve suggests that the Physician would have recognized both meanings of the word. Furthermore, the double sense of the word appears to fit the Host's character; although the Host is worldly enough to recognize the use of rhetoric as a reason to create a "pitous" tale, he "kan nat speke" in medical or rhetorical terms.

Very fine!

100/A+