The Medieval Literary Beyond Form

Edited by
Robert J. Meyer-Lee
and
Catherine Sanok

D. S. BREWER
Contents

List of Illustrations vii
Acknowledgments x
List of Contributors xi
List of Abbreviations xii

Introduction: The Literary through – or beyond? – Form 1
Robert J. Meyer-Lee and Catherine Sanok

I Instrumental Forms

1 What's the Use? Marian Miracles and the Workings of the Literary 15
Claire M. Waters

2 Form's Practice: Lyrics, Grammars, and the Medieval Idea of the 35
Literary
Ingrid Nelson

3 Forms of the Hours in Late Medieval England 61
Jessica Brantley

II Form Performed

4 Rhymed Alliterative Verse in Mise en page Transition: Two Case 87
Studies in English Poetic Hybridity
Kathryn Kerby-Fulton and Andrew W. Klein

5 Idiot Psalms: Sound, Style, and the Performance of the Literary in 119
the Towneley Shepherds' Plays
Shannon Gayk

6 Inaudible Music 141
Sarah Elliott Novacich
### CONTENTS

<table>
<thead>
<tr>
<th>III</th>
<th>Temporalities of Form</th>
<th>159</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Translating Form with <em>Patience</em></td>
<td>161</td>
</tr>
<tr>
<td></td>
<td>Anke Bernau</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Terpsichorean Form: Geoffrey Chaucer's <em>Franklin's Tale</em></td>
<td>185</td>
</tr>
<tr>
<td></td>
<td>and Robert Smithson's <em>Spiral Jetty</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Seeta Chaganti</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Illusion and Aspect in the Construction of the Face:</td>
<td>213</td>
</tr>
<tr>
<td></td>
<td>Chaucerian Individuals, Chaucerian Types</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Maura Nolan</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Collecting, Violence, Literature: Richard de Bury's <em>Philobiblon</em> and the Forms of Literary History</td>
<td>243</td>
</tr>
<tr>
<td></td>
<td>Emily Steiner</td>
<td></td>
</tr>
</tbody>
</table>

Index                                                                 267