RHETORIC IN THE CLERK'S ROMANCE

By

MARIA CRISTINA PIMENTEL CAMPOS

Bacharel Licenciado em Letras

Universidade Católica de Minas Gerais

Belo Horizonte, Minas Gerais-Brazil

1971

Submitted to the Faculty of the Graduate College
of the Oklahoma State University in
partial fulfillment of the requirements
for the degree of
MASTER OF ARTS
May, 1978

RHETORIC IN THE CLERK'S ROMANCE

Thesis Approved:

Jane Marie Luecke
Thesis Advisor

Norman N. Durham
Dean of Graduate College

PREFACE

This study is concerned with the devices of rhetoric, the specific expository and persuasive techniques, which make the Clerk's argument of the story of Griselda an artistic romance. My demonstration has been made through the analyses and exemplifications of the devices of occupatio, sententia, descriptio, apostrophe and exclamatio, interpretatio, and direct speech, which contribute to making the tale a medieval romance.

I wish to express my appreciation to my major adviser, Dr. Jane Marie Luecke, for her guidence and assistance throughout this study. I also wish to thank the other members of my committee, Dr. Jennifer Kidney and Dr. Judson Milburn, for their suggestions and directions.

A note of thanks is given to the Altrusa International Foundation for the financial grant which was an invaluable aid.

Finally, special gratitude is expressed to my husband, Totoni, our son, Rodrigo, our daughter, Cristiane, for their understanding, encouragement, and many sacrifices, and to my parents who made all this possible.

TABLE OF CONTENTS

RHETORIC IN THE CLERK'S ROMANCE

Introduction

In the General Prologue of The Canterbury Tales, Chaucer says of the Clerk that "gladly wolde he lerne and gladly teche"[1] (308). In the Middle Ages, the story teller had the function of entertaining as well as teaching. The Clerk, an "Oxenford Scholar," a man who "noght a word spak he moore than was neede, and that was seyd in forme and reverence" (GP, 304-305), could easily perform his role and tell the pilgrims a tale full of literary devices as an intelligible narrative. Consequently, it would seem that Chaucer consciously created the Clerk and selected for him a story rich in poetic artistry, one in which forme is equally important to reverence.

However, critics of the tale have not been so much concerned with forme as with reverence. For example, a constant inquiry among the critics has been Chaucer's use of his sources: what he does with the Griselda story as it is found in the Italian and French sources, and what effects he obtained by altering details. There are also articles dealing with characterization, and with the major themes of gentilesse, obedience, and patience. Numerous critics have been concerned with the Clerk's personality, and whether his tale fits his description in the

---

[1]All quotations of Chaucer's work are from The Works of Geoffrey Chaucer, ed. F.N. Robinson, 2nd ed. (Boston: Houghton Mifflin Company, 1957).

General Prologue.

J. Burke Severs has provided the fullest study on the problem of the origin of the Clerk's Tale.[2] According to his findings, the story of Griselda relies on Petrarch's Latin version and the anonymous French translation, but differs in characterization and narrative technique, a difference which changes the whole tone of the tale. Severs says that the story of Griselda, which has its origin in a folk-tale, received literary form in the middle of the fourteenth century when Boccacio "put it at the conclusion of his famous century of tales, the Decameron."[3]

Discussing the similarities and contrasts found in the three versions (Boccacio's, Petrarch's, and Chaucer's), Francis Lee Utley says that Chaucer is the one who deepens his interpretation of the tale, giving more reality to it.[4] Chaucer has added to the tale; he has retained Boccacio's drama and realism, Petrarch's exemplum, adding to the pathos but not distorting the originals.

Donald H. Reiman analyzes the characters' behaviors in relation to the development and structure of the plot.[5] He indicates that Griselda could probably have stopped Walter's tormenting tests earlier. The first time Griselda shows her disapproval to Walter, reminding him to treat "this tendre mayden [better], as ye han doon mo;/For she is

---

[2]J. Burke Severs, The Literary Relationships of Chaucer's Clerk's Tale (New Haven: Yale University Press, 1942), pp. 3-37, 215-253.

[3]Severs, p. 288. Boccacio's Decameron was written in 1353.

[4]Francis Lee Utley, "Five Genres in the Clerk's Tale," Chaucer Review, 6 (1972), 198-228.

[5]Donald H. Reiman, "The Real Clerk's Tale; or Patient Griselda Exposed," Texas Studies in Literature and Language, 5 (1963), 356-373.

fostred in hire norissynge/moore tendrely, and, to my supposynge,/she koude nat adversitee endure/As koude a povre fostred creature" (1039-43), Walter gives up the tests and reveals the whole truth. But Trevor Whittock, writing of human motives and feelings, justifies Griselda's passive attitude as related to the concept of obligation she feels to herself and others, which cannot be cast off because she sees it as part of her obligation to God.[6]

Gentilesse is also an attribute of Griselda, who, in spite of being from a humble origin, possesses natural gentilesse: "But hye God somtyme senden kan/His grace into a litel oxes stalle" (206-207). The theme of gentilesse, says Donald C. Baker, appears in the Clerk's Tale from the beginning, when Walter's subjects ask him to marry someone from the gentilesse, to which he belongs.[7] Moreover, Baker says that Walter's taking away their children from Griselda, besides his primary intent of testing, indicates that he was not sure of Griselda's ability to raise them in royal gentilesse.

Obedience is another characteristic of Griselda which has been the subject of criticism. John P. McCall[8] and Irving N. Rothman[9] comment that the Clerk, with the theme of obedience, emphasizes that to medieval

---

[6]Trevor Whittock, "The Clerk's Tale," A Reading of the Canterbury Tales (Cambridge: Cambridge University Press, 1968), pp. 143-152.

[7]Donald C. Baker, "Chaucer's Clerk and The Wife of Bath on the subject of Gentilesse," Studies in Philosophy, 59 (1962), 631-640.

[8]John P. McCall, "The Clerk's Tale and the Theme of Obedience," Modern Language Quarterly, 27 (1965), 260-269.

[9]Irving N. Rothman, "Humility and Obedience in The Clerk's Tale, with the Envoy Considered as an Ironic Affirmation," Papers on Language and Literature, 9 (1972), 115-127.

society, the most important responsibility is to maintain God's order. Further, McCall writes that the "whole tradition of obedience declares that the free submission of one's will to a human superior is the normal means by which one submits to the will of God."[10] To S.K. Heninger, order in the Clerk's Tale is a matter of "obedience," as obedience was a "price requisite in a social order."[11] When the Clerk, in his Prologue, accepts the Host's request to tell a tale, he emphasizes the concept of order, submitting himself to the Host's authority.[12]

> This worthy clerk benignely aswerde:
> "Hooste," quod he, "I am under youre yerde:
> Ye han of us as now the governance,
> And therefore wol I do you obeisance" (21-24).

Heninger also says that the "Clerk's purpose in telling the tale (naturally a religious purpose) is to illustrate the beneficial results of upholding the natural order in all phases of human experience."[13]

Other critics, like P.M. Kean and John McNamara, following the natural order concept, view the story of Griselda within a Christian framework.[14] To Kean, patience, a Christian virtue, makes Griselda a

---

[10] McCall, p. 267.

[11] S.K. Heninger, "The Concept of Order in Chaucer's Clerk Tale," Journal of English and Germanic Philology, 56 (1957), 383.

[12] Heninger, p. 384.

[13] Heninger, p. 393.

[14] P.M. Kean, "The Canterbury Tales: Major Themes," Chaucer and the Making of the English Poetry, Vol. 2 (London: Routledge and Kegan Paul, 1972), pp. 123-129; and John McNamara, "Chaucer's Use of the Epistle of St. James in the Clerk's Tale, "Chaucer Review, 7 (1972), 184-193.

"type of good Christian who resists the assaults of fortune."[15] According to McNamara, the mention of the epistle of St. James is Chaucer's own suggestion as a key to the understanding of the tale. Derek S. Brewer is another critic who gives a religious interpretation based on the story of Job, which is based upon the maintenance of faith in the presence of a big suffering.[16] Also in agreement, Paul G. Ruggiers says that the Clerk's Tale is a spiritualized view of Christian experience since its vocabulary involves a religious belief.[17] Nevertheless, Edwin J. Howard finds the story of total submission of a woman to her husband, under any circumstances, the most irritating behavior to modern sensibilities.[18]

On the other hand, James Winny does not see the Clerk's Tale as fitting to the Clerk's description in the General Prologue. He mentions that "neither the form nor the manner of the tale suggests intellectual quickness in the narrator."[19] Robert M. Jordan also points out inconsistencies in the established framework of the tale because of the discontinuity in its narrative and moral aspects; Walter is not the

---

[15]Kean, p. 123.

[16]Derek S. Brewer, "The Canterbury Tales," Chaucer (London: Longmans, Green and Co., 1953), pp. 140-178.

[17]Paul G. Ruggiers, "The Clerk's Tale," The Art of the Canterbury Tales (Madison: The University of Wisconsin Press, 1967), pp. 216-225.

[18]Edwin J. Howard, "The Canterbury Tales," Geoffrey Chaucer (New York: Twayne Publishers, Inc., 1964), pp. 118-189.

[19]James Winny, "The Clerk's Tale Prologue and Tale" (Cambridge: Cambridge University Press, 1966), p. 6. Howard also contrasts the protraits of the Clerk from the General Prologue to the teller of the tale, indicating the lack of consistency in their descriptions.

hero as he seems to be at the beginning.[20]

Norman Lavers, however, not satisfied with the interpretation of the Clerk's Tale as incredible and irrational, proposes a psychoanalytic explanation for Griselda and Walter's abnormal behaviors, attributing to both the Freudian Oedipus complex.[21]

Considering artistry in the work, James Sledd is one of the first critics to defend the Clerk's Tale against the severe commentaries which have been written on the story. "Dulness and sentimentality," says Sledd, "are perhaps harsh terms for a tale which rather neatly evades the blunt opposition of mere sermon to mere story."[22] Answering Sledd, Reiman does not believe that Chaucer's Clerk Tale is "dull" or "immoral," because there is no evidence that the poet is satirizing the Clerk.[23] Finally, Joseph E. Grennen, commenting on Chaucer's artistry in choosing the right pilgrim whose professional habits made him the proper teller of the tale, emphasizes that "the Clerk's story reveals at every turn this professional, speculative turn of mind, just as the Wife's manifests a rigorous sort of pragmatism."[24]

From the preceding review of literature, it can be seen that the

---

[20]Robert M. Jordan, "The Clerk's Tale: The Limits of Discontinuity," Shape of Creation (Cambridge: Harvard University Press, 1967), pp. 198-207.

[21]Norman Lavers, "Freud, the Clerk's Tale, and Literary Criticism," College English, 26 (1964), 180-187.

[22]James Sledd, "The Clerk's Tale: The Monsters and the Critics," Modern Philology, 51 (1953), 81.

[23]Reiman, p. 370.

[24]Joseph E. Grennen, "Science and Sensibility in Chaucer's Clerk," Chaucer Review, 6 (1972), 83. Heninger (p. 393) also concludes that "the Clerk is carefully preparing a suitable antidote for the Wife's heresy against obedience and order."

story of Griselda has constituted a subject for analysis, and that some critics complain of its incredibility, believing that it is below Chaucer's poetic standard.[25] Nevertheless, there are critics who think that the Clerk's Tale should be viewed from other perspectives, indicating positive aspects of the tale which show Chaucer's literary achievement. "From its dramatic setting the tale emerges as one of the most subtle and skillful of all The Canterbury Tales, a worthy testimony to the rhetorical skill both of the Clerk of Oxenford and of his creator."[26] However, these scholars have not developed the ideas which are related to forme.

In my opinion, the Clerk's Tale, as any poetic work, is not meant to be read only according to its literal truth, but it also should be viewed through all the devices of poetry (tone, imagery and allusions, the different figures of speech, diction and thought, symbols, and rhythms) that a writer uses when shaping his work. From reading the Clerk's Tale, one can see that the Clerk with his simple language, yet mature presentation, has discreetly given many messages to his listeners which emphasize his position of professional logician.[27] Consequently, I support those critics who defend the Clerk's Tale and consider it one of Chaucer's most significant achievements.

It is my intention to show in this thesis how rhetoric constitutes one of Chaucer's artistic devices in the making of the Clerk's Tale. I think that it is Chaucer's intention that his public should consider

---

[25]For further details see Edwin J. Howard, Robert M. Jordan, and James Winny.

[26]Reiman, p. 356.

[27]Cf. Huling E. Ussery, "How Old is Chaucer's Clerk?" Tulane Studies in English, 15 (1966), 1-18.

rhetoric, since he many times mentions it in his tales. Furthermore, I want to emphasize that rhetorical devices in the Clerk's Tale, besides being colours, means of speaking and writing well, are also relevant factors in the development of the romance element in the tale.

Criticism constitutes one of the important ways of helping in the understanding of a literary work. Since there are no articles dealing specifically with either the romance elements or the rhetorical devices in the Clerk's Tale, such a study seems needed.

Romance and Rhetoric

It is not an easy task to attempt to give a precise definition for romance. However, through the description of its elements it is feasible to make clear its nature and limits. Modern critics have a concept of medieval romance as a "narrative poem dealing with the adventures of a chivalric hero."[28] In fact, a Middle English romance might deal with the adventures of a hero; however, it does not necessarily have to deal with knightly elements. The idea of romance in the Middle Ages was quite wide; however, Reinald Hoops limits it to mean "a work in or translated from French, a work in or from Latin, a narrative poem, any sort of narrative, or an authoritative source."[29]

Bruce A. Rosenberg, on the other hand, says that romance is "an extended and elaborated tale of traditional origin concerned with the

---

[28]Paul Strohm, "Storie, Spelle, Geste, Romaunce, Tragedie: Generic Distinctions in the Middle English Troy Narratives," Speculum, 46 (1970), 354.

[29]Reinald Hoops in Strohm, p. 354.

themes of justice (crime and punishment), love (fulfilled after one or more separations), and chivalry (test and reward)."[30]

Another classification for the medieval romance is found in Kathryn Hume's article, "The Formal Nature of Middle English Romance."[31] She divides the Middle English romance into three patterns: (a) the romances in which all the attention is given to the hero and the environment is not important; (b) the romances in which the hero is naturally an important element, but the background is also necessary and to some extent independent of the protagonist; and (c) the romances dealing with historical events which overshadow any hero the story may have.

Following Rosenberg's classification, the Clerk's Tale has a tripartite separation-reunion sequence. Griselda is first separated from her daughter, then her son is taken away from her, and at last she is separated from her husband. The separation set is completed and a reconciliation happens at the end, when the whole family is reunited again. These repetitive sequences of separations should be considered as devices to emphasize what has been repeated.[32] In the Clerk's Tale, the relevance of the three separations lies in the fact that it is a repetition of Walter's tests over Griselda. Subsequently, the

---

[30]Bruce A. Rosenberg, "The Morphology of the Middle English Metrical Romance," Journal of Popular Culture, 1 (1967), 70.

[31]Kathryn Hume, "The Formal Nature of Middle English Romance," Philological Quarterly, 53 (1974), 158-180.

[32]Rosenberg, p. 66.

separation-reunion and the test-reward sequences are very similar; they are interrelated in the Clerk's romance. Griselda's separation from her beloved ones constitutes, at the same time, three of the tests that Walter imposes on her. Griselda's endurance of the tests demonstrates her submission, loyalty, and steadfastness. Thus, Griselda is rewarded with the reunion of the family and achieves happiness, making the Clerk's romance conform with the majority of the romances, since most of them "end happily, with a wedding or perhaps a reunion or reconciliation."[33]

The theme of justice can also be found in the Clerk's Tale, although it does not follow Rosenberg's sequence of crime and punishment. Walter's tests cannot be interpreted in any other way than a crime. It is not only for the fact that he takes the children away from Griselda with the purpose of murdering them (though the audience knows he does not do it), but his acts constitute a great violence and disrespect toward Griselda. However, Walter is not punished, probably because the Clerk's main theme is not focused on his character, but on Griselda's patient behavior due to her Christian faith. Consequently, crime exists in the tale and justice is done, since Griselda is seen happy at the end. Justice in the Clerk's Tale has more than the meaning of justice on the human level. Griselda's Christian conduct and her achieved reward at the end indicate that a divine justice exists. In romances, the character who possesses virtues "is always vindicated and triumphant,

---

[33]Dorothy Everett, Essays on Middle English Literature, ed. Patricia Kean (Oxford: The Clarendon Press, 1964), p. 9.

however violent may have been the trials by which it was beset."[34] It is because of Griselda's virtues of patience and steadfastness, of her Christian faith that one should "receyven al in gree that God us sent" (1151) that she is vindicated. Griselda, through her true Christian conduct achieves happiness, and the true Christian, seen as idealized models in the medieval romances, always receives the recompense for her/his virtuous behaviour.

The Clerk's Tale also conforms to Kathryn Hume's description of the type A romance, which "comprises the armor-clad folk tales, a most attractive group which celebrates achievement, joy, and order."[35] In this type of romance, the story is generally divided into three stages: Equilibrium, Struggle, and Higher Harmony.[36] In the first movement, the hero or heroine is in perfect equilibrium; there is nothing disturbing his/her peaceful life. Then, something happens and breaks this harmony. Generally, there are one or more tests or quests in this movement. The second part, the struggle, is the largest one. It "consists of the hero's attempt to prove himself, win his goal, and rebuild from rubble his former peace on firmer foundations."[37] The last part ends up turning the discord into a higher harmony: "political order is reestablished, social ties are strenghened by marriage and reunion of families,

---

[34] Everett, p. 9.

[35] Hume, "The Formal Nature," p. 162.

[36] Kathryne Hume, "Romance: A Perdurable Pattern," College English, 36 (1974), 129-146. In this article, Hume denominates the three stages of her type A romance as Equilibrium, Struggle, and Higher Harmony, "a terminology meant to call attention to the state of the hero mentally and socially, not just to label his outer actions" (p. 135).

[37] Hume, "The Formal Nature," p. 162.

and personal serenity secured as the protagonist achieves self-assurance or spiritual peace."[38] Deserved happiness and justice are common elements in this final section. These three movements can be followed in the story of Griselda. First, Griselda is pictured in a peaceful environment (perfect equilibrium). The motif used in the description of "a litel oxes stalle," of Griselda's "obeisaunce and diligence," the way in which "hir olde povre fader fostred shee" suggest the calmness and the secure equilibrium in which the heroine lives with her father. This serenity is broken when after being married to Walter, a daughter is born, and "this markys in his herte longeth so/to tempte his wyf, hir sadnesse for to knowe" (451-452). The harmony is over, and Griselda is crudely tested by her husband several times to prove her submissiveness. The second movement consists of the development of this submissiveness. Finally, because of her enduring behavior, Griselda gains stability and happiness again. Thus, all the discord turns into a higher harmony and the tale concludes with a happy ending.

The use of rhetorical devices is particularly appropriate in the delineation of type A romance. The interrelated use of the rhetorical devices, such as occupatio, sententia, descriptio, apostrophe, and exclamatio, interpretatio, and direct speech, enables the narrator to present and heighten the idealized view of the romance. The hero and heroine are portrayed in details with descriptio, within the highest conception of idealized virtues and behavior. These descriptions enhance vividness when reinforced by direct speech, or when, with

---

[38] Hume, "The Formal Nature," p. 162.

interpretatio, the narrator gives his own opinion, approving or disapproving such idealized patterns. The devices of rhetoric are also important to the development of the theme of justice. The narrator using descriptio and direct speech sets the idealized patterns of the medieval romance and, with interpretatio, sententia, and apostrophe, he leads the narration, through transitions, to the theme of justice. Highlighting the idealized virtues, the teller instructs his hearers to see that such virtuous behavior leads to recompense. Finally, these devices also enable the narrator to instruct his listeners about the importance of pursuing an idealized way of life, in which justice could be achieved, therefore maintaining the established order.

The importance of rhetoric has been derived from the ancients, who gave it first place among the subjects of their academies. According to Quintilian, rhetoric is the art of speaking well, "for it embraces all the virtues of oratory at once, and includes also the character of the orator, as he cannot speak well unless he be a good man."[39] Quintilian and other rhetoricians believed that the orator has to be a virtuous man, because a bad man could not speak well since his mind would be distressed by his problems. According to Cicero, the public speaker should be able to discuss capably, and "secure as far as possible the agreement of his hearers."[40] The orator's whole skill was in his ability to manipulate the emotional responses of his listeners. It

---

[39]Marcus Fabius Quintilian, Institutio Oratoria, Vol. I trans. Rev. John Selby Waltson (London: George Bell and Sons, 1899), p. 146.

[40]Cicero, Rhetorica AD Herennium, trans. Harry Caplan, ed. E. H. Warmington (Cambridge: Harvard University Press, 1968), p. 5.

was important that the speaker should have control over his audience, and should also "possess the faculties of Invention, Arrangement, Style, Memory, and Delivery."[41] It is because of these aspects that rhetoric is considered an art, rather than a science.

Quintilian divides rhetoric into three parts. First, the "art" should be considered, next the "artist," and then the "work." The art, he says, "will be that which ought to be attained by study, and is the knowledge of how to speak well. The artificer is he who has thoroughly acquired the art, whose business is to speak well. The work is what is achieved by the artificer, that is, good speaking."[42]

Chaucer, always aware of the "art," gives to the Clerk, whose profession is dedicated to the teaching of this art, the story of Griselda. J.M. Manly, in a 1926 study, organizes The Canterbury Tales in a descending series, according to the percentages of rhetorical devices contained in each tale.[43] The Clerk's Tale, says Manly, shows a low percentage of formal rhetorical devices. Richard J. Beck, following Manly, comments that this low percentage of rhetoric is explained by the Host's specific instructions to the Clerk on this point.[44] The Host

---

[41]Cicero, p. 7.

[42]Quintilian, p. 138.

[43]J.M. Manly, "Chaucer and the Rhetoricians," Proceedings of the British Academy, 12 (1962), 95-113.

[44]Richard J. Beck, "Educational Expectation and Rhetorical Result in The Canterbury Tales," English Studies, 44 (1963), 241-253.

says:

> Telle us som murie thyng of adventures.
> Youre termes, youre colours, and youre figures,
> Keepe hem in stoor til so be that ye endite
> Heigh style, as whan that men to Kynges write.
> Speketh so pleyn at this time, we yow preye,
> That we may understonde what ye seye (15-20).

However, there is no doubt that in the Clerk's Tale there is rhetoric enough to classify this tale as a rhetorical one. I believe that the Clerk, as a scholar, could have limited his use of rhetorical devices considering Harry Bailley's request; however, the Clerk politely makes clear in his answer to the Host that he will obey him and tell his tale "as fer as resoun axeth" (25). With these words the Clerk implies that rhetoric, which is the theory applied in the practice of speaking,[45] is inevitable in telling a tale, and in this way, he prepares his listeners for his elaborate rhetorical style.

Another evidence of how his tale is going to be told is in his proposal of retelling a tale that he has learned from Petrarch, "a worthy clerk, as preved by his wordes and his werk" (27-28). His description of Petrarch assures his listeners that he will have to make use of rhetoric:

---

[45]Cicero, p. 5.

> Fraunceys Petrak, the lauriat poete,
> Highte this clerk, whos rethorke sweete
> Enlumyned al Ytaille of poetrie (31-33).

Thus, the Clerk has twice referred to Petrarch as a clerk, as a clerk who employed rhetoric, two points that whould be kept in mind since our narrator is a clerk also. The Clerk next emphasizes that Petrarch's tale was written in high style:

> But forth to tellen of this worthy man
> That taughte me this tale, as I bigan,
> I seye that first with heigh stile he enditeth (39-41).

A good example of the Clerk's natural rhetoric, as recognized in his profession, is found in George Lyman Kittredge's words: "None but the Clerk, a trained rhetorician, could have composed it. None but the Clerk, a master of logic and a disputant, could have turned upon an opponent so adroitly."[46] Chaucer's use of rhetoric in the Clerk's Tale is not only ornamental and external, but also organic, wherever it

---

[46]George Lyman Kittredge, Chaucer and His Poetry (Cambridge: Harvard University Press, 1963), p. 200.

is most appropriate.[47] Rhetoric, then, constitutes an integral element of narration which the Clerk employs to portray and differentiate his characters.

Rhetorical Devices in the Clerk's Tale

A Middle English literary work should be read aloud. This fact has to do not only with rhetoric but also with the romance since, according to Northrop Frye, "genre is determined by the relationship between the artist and his audience."[48] Romance has been "determined by its oral character," and also by the "mood of the audience who is listening to it."[49] The narrator must direct his performance to that live audience and, according to his listeners, form the syntax, diction, and rhythm. Thus, considerable skill is necessary in the elaboration of the romance.

---

[47]Although the Clerk's Tale has never been so analyzed, a number of scholars have analyzed the use of rhetorical devices in some of Chaucer's other works. Chronologically, they are: J.M. Manly, "Chaucer and the Rhetoricians," PBA, 12 (1926), 95-113; Florence E. Teager, "Chaucer's Eagle and the Rhetorical Colors," PMLA, 47 (1932), 410-418; W. Nelson Francis, "Chaucer Shortens a Tale," PMLA, 68 (1953), 1126-1141; Charles E. Shain, "Pulpit Rhetoric in Three Canterbury Tales," MLN, 70 (1955), 235-245; Richard J. Beck, "Educational Expectation and Rhetorical Result in The Canterbury Tales," ES, 46 (1963), 241-253; Robert S. Haller, "Chaucer's Squire's Tale and the Uses of Rhetoric," MP, 62 (1965), 285-295; Donald McDonald, "Proverbs, Sententiae, and Exempla in Chaucer's Comic Tales: The Function of Comic Misapplication, "Speculum, 41 (1965), 453-465; David V. Harrington, "Narrative Speed in the Pardoner's Tale," Chaucer Review, 3 (1968), 50-59; Stephen Knight, "Rhetoric and Poetry in the Franklin's Tale," Chaucer Review, 4 (1970), 242-266; Thomas H. Bestul, "The Man of Law's Tale and the Rhetorical Foundations of Chaucerian Pathos, "Chaucer Review, 9 (1975), 216-226.

[48]Northrop Frye, Anatomy of Criticism, quoted in Rosenberg, p. 72.

[49]Rosenberg, p. 72.

Rhetoric was an important and significant means to illustrate and make vivid the story. Through the use of rhetorical devices the writer would move toward the desired responses he intended when elaborating his tale. Consequently, the author composed his work with the intention of making the narrative as interesting as possible, employing all the techniques he could in order to get the audience's attention. The narrator, through different rhetorical devices, could touch on as many points as he wished. Romance writers were not worried about consistency; on the contrary, romances were characterized by variety.[50]

The rhetorical devices of occupatio, sententia, descriptio, apostrophe and exclamatio, interpretatio, and direct speech are the most frequent colours the Clerk uses to shape his romantic narrative. I shall treat each separately, supplying the number and type of occurrences and commenting on the effect achieved.

Occupatio

Considering the oral delivery of the romance, occupatio is a rhetorical device which is very suitable to this kind of narrative. Occupatio is the narrator's involvement in the story, emphasizing his control over the narrative, as in the following examples:[51]

---

[50] Eugène Vinaver, The Rise of Romance, quoted in Robert M. Jordan, "Chaucerian Romance?" Yale French Studies, 51 (1974), 233.

[51] I present in my text examples of rhetorical devices in which the identification of the figures is clearest. There are twenty-six instances of occupatio in the Clerk's Tale. The specific phrases of the device are underlined unless it is diffused throughout the passage. In addition to those used in my text, they are found in lines 272, 341, 393, 394, 460, 696, 753, 1163, 1173, 1174, 1176.

But forth to tellen of this worthy man
That taughte me this tale, as I bigan,
I seye that first with heigh stile he enditeth (39-41).

I seye, he bad they sholde countrefete
The popes bulles, makynge mencion (743-744).

On the other hand, the Clerk's intrusion gives an impression of narrative coherence in the following example:

I blame hym thus, that he considered noght
in tyme comynge what myghte hym bityde (78-79).

When the Clerk wishes to make a transition he uses occupatio:

But to this markys now retourne we (597).

Namoore of this make I now mencioun,
But to Griselde agayn wol I me dresse,
And telle hir constance and hir bisynesse (1006-1008).

These transitions can accelerate the movement of the narration and are also effective in calling the auditor's attention to the relationship between different parts of the narrative. Generally, when using occupatio as a device for abbreviation, the narrator gives his reason for doing so. He tells his audience he is shortening the tale:

And trewly, as to my juggement,
Me thynketh it a thyng impertinent,
Save that he wole conveyen his mateere;
But this his tale, which that ye may heere (53-56).

But shortly if this storie I tellen shal (760).

Of hire array what sholde I make a tale (383)?

In the last example the Clerk uses a rhetorical question which reinforces the occupatio as well as embellishes the style.

A common reason for abbreviating is to avoid monotony and unnecessary repetition. Although the Clerk's Tale contains few examples of occupatio for abbreviation, it is a long detailed narrative which is suitable to the medieval romances. The main purpose for the use of occupatio for abbreviation is ornamental; most of the time this device is used for artistic effects.

To make the narration clearer, to emphasize certain points, and to be sure that he is being followed by the audience, the Clerk uses occupatio:

That to Janicle, of which I spak before (404).

"It shows him skilfully and tactifully carrying his audience along with him - literally educating them to follow his developing sense of narrative art and proportions."[52] He wants to assure his listeners that he is doing the best for artistic purposes, and that they are not missing the points that he believes important.

Since the use of occupatio enhances the relationship between teller and listeners, and also enables the narrator to tell a more detailed story, this device is important in the elaboration of the medieval

---

[52]Francis, p. 1137.

romance, in which, because of its oral delivery, three aspects had to be considered: the poet, the audience, and the work.

Sententia

Sententia is the device which controls the narrative tone.[53] "It is a wise saying; a philosophical statement. It is remarked with more truth, that it is sometimes simple, sometimes accompanied with a reason."[54]

> And for he saugh that under low degree
> Was ofte vertu hid, the peple hym heelde
> A prudent man, and that is seyn ful seelde (425-427).

> But as for me, I seye that yvele it sit
> To assaye a wyf whan that it is no nede,
> And putten hire in angwyssh and in drede (460-462).

Sententia or maxim is "a saying drawn from life, which shows concisely either what happens or ought to happen in life. Simple maxims of this sort are not to be rejected, because, if no reason is needed, the brevity of the statement has great charm."[55] The following is an illustration:

> But nathelees his purpos heeld he stille,
> As lordes doon, whan they wol han hir wille (580-581).

---

[53]Other lines containing examples of sententia are: 932-938, 1139-1140, 1149-1162.

[54]Quintilian, II. p. 116.

[55]Cicero, p. 289.

The Clerk through sententia moralizes and educates his hearers, and he also leads them to an agreement with his own ideas of behavior. The Middle English authors accepted the obligation of instructing as well as of entertaining their audiences. Sententia represents a persuasive element toward moral edification.

> A maner sergeant was this privee man,
> The which that feithful ofte he founden hadde
> In thynges grete, and eek swich folk wel kan
> Doon execucioun in thynges badde (519-522).

> O nedelees was she tempted in assay!
> But wedded men ne knowe no mesure,
> Whan that they fynde a pacient creature (621-623).

Sententia from the mouth of the Clerk has a great effect on his auditors because of his position in the hierarchy of both church and society. Sententia is "more suitable to persons of authority, whose character may give weight to what they say."[56] Says the Clerk:

> To been a mordrere is an hateful name;
> But nathelees, for ernest ne for game,
> He of his crueel purpos nolde stente;
> To tempte his wyf was set al his entente (732-735).

The device of sententia receives additional force when associated with a rhetorical question. It emphasizes the narrator's thought, leaving

---

[56] Quintilian, p. 117.

place for meditation and consideration. The Clerk asks:

> What koude a sturdy housbonde moore devyse
> To preeve hir wyfhold and hir stedefastnesse,
> And he continuynge evere in sturdinesse (698-700)?

After this question full of his sententious tone, the Clerk, still using sententia, answers his won question saying:

> But ther been folk of swich condicion
> That whan they have a certein purpos take,
> They kan nat stynte of hire entencion,
> But, right as they were bounden to a stake,
> They wol nat of that firste purpos slake (701-705).

Descriptio

To describe something is to tell how it looks, tastes, smells, feels, or acts. A description can be applied to people, animals, places, things, scenes, and impressions. Descriptio is "adapted to give a lively representation of things,"[57] and it is also an excellent ornamental device. For the rhetorical romance effect, the Clerk uses descriptio for specific ends, using superlatives and positive adjectives in the narrative to highlight virtues, as can be seen in the following passages:[58]

---

[57] Quintilian, p. 104.

[58] The following lines also contain descriptio: 253-259, 260-273, 379-382, 384-388, 676, 1011-1013, 1020, 1116-1120.

Therwith he was, to speke as of lynage,
The gentilleste yborn of Lumbardye,
A fair persone, and strong, and yong of age,
And ful of honour and of curteisye;
Discreet ynogh his contree for to gye (71-75).

But for to speke of vertuous beautee,
Thanne was she oon the faireste under sonne;
For povreliche yfostred up was she,
No likerous lust was thurgh hire herte yronne.
Wel ofter of the welle than of the tonne
She drank, and for she wolde vertu plese,
She knew wel labour, but noon ydel ese (211-217).

But thogh this mayde tendre were of age,
Yet in the brest of hire virginitee
Ther was enclosed rype and sad corage;
And in greet reverence and charitee
Hir olde povre fader fostred she (218-222).

As one can see, descriptio is an effective device in creating a vivid impression on the listeners. It can also be used to emphasize differences among the characters. In the first example, Walter is portrayed in magnificence, able to perform well his condition of "lord or that lond." In contrast, the second example pictures Griselda with idealized medieval virtues: young, inexperienced, firm in temperament, and poor.

The Clerk, adjusting his narrative to that of romances, uses repetitive descriptions in order to slow the narrative speed and to make his illustrations clearer and more vivid to the eyes of the audience. The following are examples:

> And Grisildis this yonge mayden highte (210).
>
> Upon Grisilde, this povre creature (232).
>
> Commendynge in his herte hire wommanhede,
> And eek hir vertu, passynge any wight
> Of so yong age, as wel in chiere as dede (239-241).

Cicero called descriptio that figure which "contains a clear, lucid, and expressive exposition of the consequences of an act." Through descriptio, the narrator arouses the feelings of pity and indignation in the audience, as in the following:

> And with hire olde coote, as it myghte be
> He covered hire, ful sorewefully wepynge.
> But on hir body myghte he it not brynge,
> For rude was the clooth, and she moore of age
> By dayes fele than at hire mariage (913-917).

Medieval society appreciated detailed descriptions which have two effects: "to illustrate what is represented, and to amplify it; so that the point which we magnify may appear to the audience to be really as great as the powers of our language can represent it."[59] Amplification

---

[59]Quintilian, p. 148.

gives more significance to what has been said. The Clerk, then, achieves more efficiently his purpose of exciting higher and stronger emotions in the auditors by describing, as in the following:

> Arrayed was toward hir mariage
> This fresshe mayde, ful of gemmes cleere;
> Hir brother, which that seven yeer was of age,
> Arrayed eek ful fressh in his manere.
> And thus in greet noblesse and with glad cheere,
> Toward Saluces shapynge hir journey,
> Fro day to day they ryden in hir wey (778-784).

Apostrophe and Exclamatio

Apostrophe and exclamatio are the figures which contribute to a high style. There are not many instances of apostrophe and exclamatio in the Clerk's Tale. The Clerk certainly could not avoid using them completely, in spite of the Host's request, because of the effects they bring to the story. In the following example, one of the Markys' subjects addresses Walter with an apostrophe to achieve a style which denotes reverence:

> "O noble markys, youre humanitee
> Assureth us and yeveth us hardinesse,
> As often as tyme is of necessitee,
> That we to yow mowe telle oure hevynesse (92-95).

The use of apostrophe and exclamatio also retards the movement of the story. Hence, it is one of the techniques which the Clerk uses to

amplify, and at the same time, enrich the style. In the following example, the Clerk slows the pace of the story by introducing an exclamatio:

> O many a teere on many a pitous face
> Doun ran of hem that stooden hir bisyde;
> Unnethe abouten hire myghte they abyde (1104-1106).

Finally, these figures used together express "grief or indignation by means of an address to some man or city or place or object,"[60] as follows in the outcry of sadde folk:

> "O stormy peple! unsad and evere untrewe!
> Ay undiscreet and chaungynge as a fane!
> Delitynge evere in rumbul that is newe,
> For lyk the moone ay wexe ye and wane!
> Ay ful of clappyng, deere ynogh a jane!
> Youre doom is fals, youre constance yvele preveth;
> A ful greet fool is he that on yow leeveth" (995-1001).

The Clerk, using exclamatio, expresses his feelings, adding emotional intensity to the actions. The Clerk, showing his indignation, excites this feeling in his audience, as follows:

> O nedelees was she tempted in assay (621)!

---

[60] Cicero, p. 283.

O which a pitous thyng it was to se

Hir swowngyng, and hir humble voys to heere (1086-1087)!

The figures of exclamatio and apostrophe are generally used in passages weighted with strong emotional feelings. In the following example of apostrophe, Griselda's utterance emphasizes her noble character, showing that she is someone who possesses deep emotional feelings.

"O tendre, O deere, O yonge children myne!
Youre woful mooder wende stedfastly
That cruel houndes or som foul vermyne
Hadde eten yow; but God, of his mercy,
And youre benyngne fader tendrely
Hath doon yow kept (1093-1098)."

Interpretatio

Interpretatio is the narrator's subjective interpretation and judgement of the story. Throughout the tale we feel the Clerk's presence, his controlling mind at work. His narration is always mixed with his own interpretation, which contributes to control the romance tone. The Clerk's interpretatio emphasizes his command over the auditors, directing them to see, feel, and respond to what he believes is relevant, as the following passages show:[61]

---

[61]Other lines containing interpretatio are: 76, 80, 83, 176-177, 274-277, 449, 456-457, 512, 514, 671-675, 733-735, 1044-1050, 1166-1169.

And whan it fil that he myghte hire espye,
He noght with wantown looking of folye
His eyen caste on hire, but in sad wyse
Upon hir chiere he wolde hym ofte avyse (235-238).

Suspecious was the diffame of this man,
Suspect his face, suspect his word also;
Suspect the tyme in which he this bigan.
Allas! hir doghter that she loved so,
She wende he wolde han slawen it right tho (540-544).

The Clerk's Tale is quite a subjective narration, hence there is not much left for the listener (reader) to interpret for himself. With his interpretations, the narrator achieves the responses he wishes, because the audience is instructed toward this point. The narrator develops his own beliefs of ideal behavior which correspond to the "best and highest of human aspirations of the age."[62] In order to emphasize Griselda's bountee, to make the listeners see Griselda positively, the Clerk describes her in an idealized subjective image. He gives a romantic interpretation of Griselda. The Clerk uses in the following example, a descriptive interpretatio, which intensifies Griselda's portrayed virtues:

---

[62]W.T.H. Jackson, The Literature of the Middle Ages (New York: Columbia University Press, 1960), p. 158.

For though that evere vertuous was she,
She was encressed in swich excellence
Of thewes goode, yset in heigh bountee,
And so discreet and fair of eloquence,
So benigne and so digne of reverence,
And koude so the peples herte embrace,
That ech hire lovede that looked on hir face (407-413).

And the Clerk continues praising Griselda:

No wonder is, for in hire grete estaat
Hire goost was evere in pleyn humylitee;
No tendre mouth, noon herte delicaat,
No pompe, no semblant of roialtee,
But ful of patient benyngnytee,
Discreet and pridelees, ay honurable,
And to hire housbonde evere meke and stable (925-931).

Interpretatio is an excellent device that the Clerk uses also to amplify the tale, following then the pattern of medieval romance which consists of long detailed narratives. Through his subjective interpretation, the Clerk antecipates passages which will come next, thus preparing the audience's responses for succeeding events, and he does as in the following:

For though a mayde child coome al bifore,
She may unto a knave child atteyne
By liklihede, syn she nys nat bareyne (446-448).

Nedelees, God woot, he thoghte hire for t'affraye (455).

Thus controlling the auditors' reactions, the Clerk arouses their emotions. He praises or reproaches the characters' behaviors, leading the audience, as in the following examples, to feel pity toward Griselda and indignation toward Walter:

And spak namoore, but out the child he hente
Despitously, and gan a cheere make
As though he wolde han slayn it er he wente.
Grisildis moot al suffre and al consente;
And as a lamb she sitteth meke and stille,
And leet this crueel sergeant doon his wille (535-539).

I trowe that to a norice in this cas
It had been hard this reuthe for to se (561-562).

Right so this markys fulliche hath purposed
To tempte his wyf as he was first disposed (705-707).

The Clerk, through his subjective interpretations, rejects the medieval ideal of complete submissiveness of a woman to a man, lacking reasoning or understanding. He feels pity rather than admiration toward Griselda, and, criticizing Walter's behavior, he is reproaching the whole medieval taste for tests.

Emphasizing his total control over the narrative, the Clerk, at the end of the tale, moves from idealized patterns of behavior to a more realistic interpretation and provides an overall interpretation and overt moral to the tale:

This storie is seyd, not for that wyves sholde
Folwen Grisilde as in humylitee,
For it were inportable, though they wolde;
But for that every wight, in his degree,
Sholde be constant in adversitee
As was Grisilde (1142-1147).

Direct Speech

Direct speech is the figure which reinforces the descriptions and actions of each of the characters .[63] The characters' voices are heard, stressing what has already been said by the narrator. In the following example, Walter addresses Griselda giving excuses for taking away their daughter:

"And namely sith thy doghter was ybore
Thise wordes han they spoken, doutelees.
But I desire, as I have doon bifore,
To lyve my lyf with hem in reste and pees.
I may nat in this caas be recchelees;
I moot doon with thy doghter for the beste,
Nat as I wolde, but as my peple leste (484-490).

---

[63]Translated as dialogue, Cicero's sermocinatio "consits in assigning to some person language which as set forth conforms with his character" (Cicero, p. 395). However, I decided to call it direct speech because I think it is more suitable to the original terminology.

Through direct speech, the idealized patterns related by the Clerk are strengthened and supported. Direct speech emphasizes the medieval ideals of good behavior--humility, obedience, and patience--in the following example:

> "Ye been oure lord, dooth with youre owene thyng
> Right as yow list; axeth no reed me.
> For as I lefte at hoom al my clothyng,
> Whan I first cam to yow, right so," qoud she,
> "Lefte I my wyl and al my libertee,
> And took youre clothyng; wherfore I yow preye,
> Dooth youre plesaunce, I wol youre lust obeye" (652-658).

All that the Clerk has said about Griselda comes alive, claiming the hearers' attention to her virtuous character. The following example emphasizes other characteristics that the Clerk has given to her: innocence, goodness, simplicity, and responsibility to duty.

> "I wole with othere maydens stonde,
> That been my felawes, in oure dore and se
> The markysesse, and therfore wol I fonde
> To doon at hoom, as soone at it may be,
> The labour which that longeth unto me;
> And thanne I may at leyser hir biholde,
> If she this wey unto the castel holde" (281-287).

Direct speech is valuable for increasing the auditors' emotional responses. With direct speech the Clerk evokes pathetic feelings, as is seen when Griselda's child is taken away:

> "Fareweel my child! I shal thee nevere see.
> But sith I thee have marked with the croys
> Of thilke Fader - blessed moote he be! -
> That for us deyde upon a croys of tree,
> Thy soule, litel child, I hym bitake,
> For this nyght shaltow dyen for my sake" (555-560).

Direct speech is frequently found in romances, and it reinforces, by its nature, the idea of oral delivery. This device is effective in expanding the narration. Direct speech constitutes approximately one third of the Clerk's Tale. For example, to emphasize his comment on the only complaint the subjects had against the Markys, the Clerk provides the audience with forty-nine lines of direct speech (92-140), during which one of the subjects asks Walter to get married. After only two lines of transition, the Clerk gives us Walter's reply in thirty-three lines of direct speech (143-175). In part five, the Clerk dedicates ninety-nine lines of his narrative to direct speech, increasing in the audience the feelings of indignation and passion toward the characters besides achieving the effects of amplification.

The use of rhetoric in the Clerk's Tale is consistent with the narrator's profession. Consequently, the Clerk crafts his narration, beautifully moving from one device to another, making his tale fit the patterns of medieval romance, in which variety in the elaboration of a

long detailed narrative was the main concern.

The Clerk, using the device of occupatio, shows his control over the narration and highlights the aspects of oral delivery in romance. Besides, occupatio brings coherence, avoids monotony, and is useful in lenghthening or abbreviating the narrative. Through sententia, he controls the narrative tone, moralizing and educating the audience. Descriptio makes vivid the narration, fulfilling the medieval society taste for detailed presentations. An elaborated high style is obtained by the use of apostrophe and exclamatio, which add emotional intensity to the story. The narrator's interpretatio conducts the listeners' responses to follow what he thinks is relevant to idealized concepts. The device of direct speech allows the audience to hear the characters' own voices, illustrating, strengthening, and supporting the idealized patterns of behavior which the narrator wants to emphasize.

Finally, the interrelated usage of rhetorical devices gives an amplified, elaborated, and embellished style, which is peculiar to medieval romances.

BIBLIOGRAPHY

Baker, Donald C. "Chaucer's Clerk and The Wife of Bath on the Subject of Gentilesse." Studies in Philology, 59 (1962), 631-640.

Baugh, Albert C. "The Middle English Romance: Some Questions of Creation, Presentation, and Preservation." Speculum, 42 (1967), 1-31.

Beck, Richard J. "Educational Expectation and Rhetorical Result in The Canterbury Tales." English Studies, 44 (1963), 241-253.

Bestul, Thomas H. "The Man of Law's Tale and The Rhetorical Foundations of Chaucerian Pathos." Chaucer Review, 9 (1975), 216-226.

Bieler, Ludwig. "Hagiography and Romance in Medieval Ireland." Medievalia et Humanistica, 6 (1975), 13-24.

Brewer, Derek S. "The Canterbury Tales." Chaucer. London: Longmans, Green and Co., 1953, pp. 140-178.

Chaucer, Geoffrey. The Works of Geoffrey Chaucer. Ed. F.N. Robinson. 2nd ed. Boston: Houghton Mifflin Company, 1957.

Cherniss, Michael D. "The Clerk's Tale and Envoy, The Wife of Bath's Purgatory, and The Merchant's Tale." Chaucer Review, 6 (1972), 235-254.

Cicero. Rhetorica Ad Herennium. Trans. by Harry Caplan. Ed. by E.H. Warmington. Cambridge: Harvard University Press, 1968.

Corbett, Edward P.J. "The Theory and Practice of Imitation in Classical Rhetoric." Ed. Richard L. Graves. In Rhetoric and Composition. New Jersey: Hayden Book Company, Inc., 1976, pp. 303-312.

Covella, Francis Dolores. "The Speaker of The Wife of Bath Stanza and Envoy." Chaucer Review, 4 (1970), 267-283.

Crosby, Ruth. "Oral Delivery in the Middle Ages." Speculum, 11 (1936), 88-110.

Everett, Dorothy. Essays on Middle English Literature. Ed. Patricia Kean. Oxford: The Clarendon Press, 1964.

Francis, W. Nelson. "Chaucer Shortens a Tale." PMLA, 68 (1953), 1126-1141.

Fleming, John. "Chaucer's Clerk and John of Salisbury." English Language Notes, 11 (1964), 5-6.

Frese, Dolores Warwick. "Chaucer's Clerk's Tale: The Monsters and the Critics Reconsidered." Chaucer Review, 8 (1973), 133-146.

Grennen, Joseph E. "Science and Sensibility in Chaucer's Clerk." Chaucer Review, 6 (1972), 81-93.

Haller, Robert S. "Chaucer's Squire's Tale and the Uses of Rhetoric." Modern Philology, 62 (1965), 285-295.

Hamilton, Marie Padgett. "Notes on Chaucer and the Rhetoricians." PMLA, 47 (1932), 403-409.

Harrington, David V. "Narrative Speed in The Pardoner's Tale." Chaucer Review, 3 (1968), 50-59.

Hartung, Albert E. "The Clerk's Endlink in the Manuscripts." PMLA, 67 (1952), 1173-1177.

Heist, William W. "Irish Saints' Lives, Romance, and Cultural History." Medievalia et Humanistica, 6 (1975), 25-40.

Heninger, S.K., Jr. "The Concept of Order in Chaucer's Clerk's Tale." Journal of English and Germanic Philology, 56, (1957), 382-395.

Hill, Mary A. "Rhetorical Balance in Chaucer's Poetry." PMLA, 42 (1927), 845-861.

Holland, William E. "Formulaic Diction and the Descent of a Middle English Romance." Speculum, 48 (1972), 89-109.

Howard, Edwin J. "The Canterbury Tales." Geoffrey Chaucer. New York: Twayne Publishers, Inc., 1964, pp. 118-189.

Hume, Kathryn. "The Formal Nature of Middle English Romance." Philological Quarterly, 53 (1974), 158-180.

----------. "Romance: A Perdurable Pattern." College English, 36 (1974), 129-146.

Jackson, W.T.H. The Literature of the Middle Ages. New York: Columbia University Press, 1960.

Jones, H.S.V. "The Clerk of Oxenford." PMLA, 27 (1912), 106-115.

Jordan, Robert M. "The Clerk's Tale: The Limits of Discontinuity." Shape of Creation. Cambridge: Harvard University Press, 1967, pp. 198-207.

----------. "The Compositional Structure of The Book of the Duchess." Chaucer Review, 9 (1974), 99-117.

----------. "Chaucerian Romance?" Yale French Studies, 51 (1974), 223-234.

Kean, P.M. "The Canterbury Tales: Major Themes." Chaucer and the Making of the English Poetry. Vol. II. London: Routledge and Kegan Paul, 1972, pp. 123-129.

Knight, Stephen. "Rhetoric and Poetry in The Franklin's Tale." Chaucer Review, 4 (1970), 14-30.

Kokeritz, Helge. "Rhetorical Word-Play in Chaucer." PMLA, 69 (1954), 937-952.

Koretsky, Allen C. "Chaucer's Use of the Apostrophe in Troilus and Criseyde." Chaucer Review, 4 (1970), 242-266.

Lavers, Norman. "Freud, The Clerk's Tale, and Literary Criticism." College English, 26 (1964), 180-187.

MacDonald, Donald. "Proverbs, Sententiae, and Exempla in Chaucer's Comic Tales: The function of Comic Misapplication." Speculum, 41 (1965), 453-465.

Manly, J.M. "Chaucer and the Rhetoricians." Proceedings of the British Academy, 12 (1926), 95-113.

Marchalonis, Shirley. "Sir Gowther: The Process of a Romance." Chaucer Review, 6 (1972), 14-29.

McCall, John P. "The Clerk's Tale and the Theme of Obedience." Modern Language Quarterly, 27 (1965), 260-269.

McKeon, Richard. "Rhetoric in the Middle Ages." Speculum, 17 (1942), 1-32.

McNamara, John. "Chaucer's Use of the Epistle of St. James in The Clerk's Tale." Chaucer Review, 7 (1973), 184-193.

Mills, Maldwyn, ed. Six Middle English Romances. New Jersey: Rowman and Littlefield, 1973.

Pearsall, Derek. "John Capgrave's Life of St. Katherine and Popular Romance Style." Medievalia et Humanistica, 6 (1975), 121-138.

Pearsall, Robert B. "Chaucer's Panik (Clerk's Tale, 509)." Modern Language Notes, 67 (1952), 529-531.

Qunitilian, Marcus Fabius. Institutio Oratoria. Vol. I and II. Trans. Rev. John Selby Watson. London: George Bell and Sons, 1899.

Reiman, Donald H. "The Real Clerk's Tale; or Patient Griselda Explained." Texas Studies in Literature and Language, 5 (1963), 356-373.

Rosenberg, Bruce A. "The Morphology of the Middle English Metrical Romance." Journal of Popular Culture, 1 (1967), 63-77.

Rothman, Irving N. "Humility and Obedience in The Clerk's Tale, with the Envoy Considered as an Ironic Affirmation." Papers on Language and Literature, 9 (1972), 115-127.

Ruggiers, Paul G. "The Clerk's Tale." The Art of the Canterbury Tales. Madison: The University of Wisconsin Press, 1967, pp. 216-225.

Severs, J. Burke. "The Literary Relationships of Chaucer's Clerk's Tale." New Haven: Yale University Press, 1942.

----------. "Did Chaucer Revise The Clerk's Tale." Speculum, 21 (1946), 295-302.

Shain, Charles E. "Pulpit Rhetoric in Three Canterbury Tales." Modern Language Notes, 70 (1955), 235-245.

Sledd, James. "The Clerk's Tale: The Monsters and the Critics." Modern Philology, 51 (1953-54), 73-82.

Strohm, Paul. "Storie, Spelle, Geste, Romaunce, Tragedie: Generic Distinctions in the Middle English Troy Narratives." Speculum, 46 (1970), 348-359.

Teager, Florence E. "Chaucer's Eagle and the Rhetorical Colors." PMLA, 47 (1932), 410-418.

Ulanov, Barry. "The Relevance of Rhetoric." Ed. Richard L. Graves. In Rhetoric and Composition. New Jersey: Hayden Book Company, Inc., 1976, pp. 296-302.

Ussery, Huling E. "How Old Is Chaucer's Clerk?" Tulane Studies in English, 15 (1966), 1-18.

Utley, Francis Lee. "Five Genres in The Clerk's Tale." Chaucer Review, 6 (1972), 198-228.

Whittock, Trevor. "The Clerk's Tale." A Reading of the Canterbury Tales. Cambridge: Cambridge University Press, 1968, pp. 143-152.

Winny, James. The Clerk's Tale Prologue and Tale. Cambridge: Cambridge University Press, 1966.

Wood, Chancey. "Chaucer's Clerk and Chalcidius." English Language Notes, 4 (1966), 166-172.

VITA[2]

Maria Cristina Pimentel Campos

Master of Arts

Thesis: RHETORIC IN THE CLERK'S ROMANCE

Major Field: English

Biographical:

Personal Data: Born in São Geraldo, Estado de Minas Gerais-Brasil, July 24, 1949, the daughter of Carlos Aarestrup Pimentel and Maria Amélia Braga Pimentel.

Education: Graduated from Abraham Lincoln High School, San Jose, California, in June 14, 1967; also graduated from the Colégio Normal Santa Dorotéia, Belo Horizonte, Estado de Minas Gerais-Brasil, in December 7, 1967. Attended the Universidade Católica de Minas Gerais-Brasil, from 1968-1971, and received the degree of Bacharel Licenciado em Letras (Português - Inglês) in 1971. Attended Oklahoma State University as a graduate student from 1976-1978. Completed the requirements for the Master of Arts degree at Oklahoma State University in May, 1978.

Professional Experience: Teacher of English as a second language: at the Lincoln-Kennedy Institute, Belo Horizonte, Estado de Minas Gerais, from 1967-1968; and at the Poliglota Eletrônico, Belo Horizonte, Estado de Minas Gerais, from 1969-1970. Teacher of Portuguese as a second language to the British Ambassy personel, Brasília, Distrito Federal-Brasil, from 1972-1974.