MIDDLE ENGLISH BRETON LAYS & CHAUCER’S FRANKLIN’S TALE

1 ÉDITIONS


2 MANUSCRITS

NB : les références aux manuscrits originaux figurent dans le recueil de Laskaya et Salisbury ; dans la présente bibliographie, on a privilégié les analyses critiques des manuscrits.

TAYLOR Andrew, “Manual to Miscellany: Stages in the Commercial Copying of Vernacular
3 ANTHOLOGIES

NB : ces références concernent plusieurs romances ou lais. Pour des éditions individuelles, voir la bibliographie propre à chaque œuvre.

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4 LANGUE

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5 GÉNÉRALITÉS

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5.1 The Breton lay as genre
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5.2 Aurality / orality / literacy / performance


**FORD John**, “In romance as we read and as we hear in geste’, written orality in the medieval ‘short story’: the verse romances of the 13th & 14th centuries”, *Journal of the Short Story in English*, Autumn 2006, 47: 29-48.


### 5.3 Motifs, formulas, themes


**DALRYMPLE Roger**, “The literary use of religious formulae in certain Middle English romances”, *Medium Aevum*, Fall 1995, 64.2: 250-263.


**HAZELL Dinah**, “‘Trewe Man’ or ‘Wicke Tratour’: the Steward in Late Middle English Literature”, *Medieval Forum*, 2007, English Department, San Francisco State University.

**ROBSON Margaret, “Feeling Women: An Exploration of Women’s Viewpoints in the Middle English Breton Lay”, University of York, 1994.
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http://mirlyn.lib.umich.edu/Record/001276245
***VIAL Claire, “Clothing the debate : textiles, text-isles and the economy of gift-giving in four Middle-English Breton lays”, Études Anglaises janvier-mars 2014, 67/1: 3-18.

5.4 (New) Historicism
6 ÉTUDES INDIVIDUELLES

SIR ORFEO

1. Sources and appropriations

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3. Folklore / fairy-tale / Celtic motifs & themes


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5. Art and artistry

6. Gender?

7. Madness
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8. Psychoanalysis
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**THE FRANKLIN’S TALE**

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