

TABLE OF CONTENTS

<i>Acknowledgments</i>	<i>xi</i>
<i>On Organization, Texts, and Translations</i>	<i>xiii</i>
General Introduction	1

PART ONE MASKING IDENTITIES: SELVES AND NATIONS IN THE MIDDLE AGES

Introduction.....	19
I. Medieval Selfhood: Toward the Universal	23
II. (Post)Modern Selfhood: Toward Singularities and Multiplicities	35
1. The Biological Self.....	37
2. The Narrative Self	41
3. The Prosopagraphical Self.....	46
III. Prosopagraphical Selfhood in Antiquity and the Middle Ages	59
1. Classical Prosopagraphical Selfhood	59
2. Medieval <i>Personae</i> and Masks	64
3. Medieval Prosopagraphical Selfhood.....	71
IV. Medieval Metaphors of Self: Toward Conceptual Allegory	83
1. The Subject of Allegory	85
2. The Rule of Metaphor	89
3. The Archetype versus the Mytheme.....	94
4. The Mythologies We Live By.....	98
V. Medieval Prosopagraphical Collectivities: Toward Medieval Nations.....	104
1. Person and Nation	104
2. Modern and Medieval Nations.....	108
3. Medieval Nations and Myths of Troy	119
Conclusion	128

PART TWO
 MASKING TROY:
 MAKING PERSONAL AND COLLECTIVE IDENTITIES IN GUIDO DELLE COLONNE'S
HISTORIA DESTRUCTIONIS TROIAE

Introduction.....	133
VI. Translating Benoît's <i>Roman de Troie</i> : French Romance versus Latin Prose	140
VII. Creating Opacity and Transparency: Heart versus Mind	152
1. Jason's Heart versus Peleus's Mind.....	153
2. Ovidian Medea versus Virgilian Jason.....	156
VIII. Masking Rule: Trojan Transparency versus Greek Opacity.....	167
1. Transparent Intersection versus Opaque Imposition.....	168
2. Trojan Femininity versus Attempted (Greek) Rationality	170
3. Natural Empire versus Aberrant Antagonists	178
IX. Transgressing Borders: Benoît's <i>Roman</i> versus Guido's <i>Historia</i>	192
1. Trojan Helen: Hybridity and Muted Flexibility.....	192
2. Trojan Briseida: Negotiating Transparency	195
3. Greek Briseida: Negotiating Opacity	200
4. Hybrid Briseida: New Self (Denial).....	204
X. Writing Selves and Nations: Myth versus Mythology	210
1. Metaphorical Collectives: Hector versus Achilles.....	210
2. Ulyssean Collectives: Ulysses versus Circe	221
3. Guidoan Collectives: Virgil versus Ovid	229
XI. Making Sicily: Imperial versus National Bricolage.....	238
1. Sicilian Politics: Angevins versus Hohenstaufen	239
2. Sicilian Poetics: Trojan Nation versus Greek Empire.....	246
3. Sicilian Men: Aeneas versus Troy	254
Conclusion	261
XII. Interchapter One: Pre-Chaucerian Prosopography in the <i>Laud Troy Book</i> ...	264
1. From History to Romance: Genre	268
2. From Writing Romance to Writing Selves: Masks.....	273

3. From Greek Opacity to Trojan Transparency: Hector	279
4. From Individual to Genealogy: Hector to Penthesilea	285
5. From Romance Self to Romance (Counter-)Nation: The Poet.....	303

PART THREE

DECONSTRUCTING TROY:

OVID, VIRGIL, AND CHAUCERIAN COUNTER-NATIONHOOD

Introduction.....	321
XIII. "And how he loste hys sterisman": Historiographical Gaps in the <i>House of Fame</i>	328
1. Ovidian Dreams, Virgilian Realities: Changing Dido	329
2. Steerless Aeneas, Steerless Geoffrey: Filling Ontological Blanks	335
3. Historiographical Diversity, Ontological Multiplicity: Rewriting Nation	339
XIV. "We wil medle us ech with other": Mythologizing Allegory	346
1. Ovidian Changeability, Virgilian Stasis: Rethinking Dichotomies	348
2. Geoffrey's <i>Aeneid</i> , Chaucer's <i>Remedia</i> : Steering the <i>Troilus</i>	355
3. "L'antiche storie [...] cui io potessi fare scudo": Veiling in <i>Il Filostrato</i>	360
4. Boccaccio's Veils, Chaucer's Unveiling: Conceptualizing Allegory	366
XV. "Þat Ile is bycompassed al with þe se": Chaucerian Nationhood	374
1. Chaucer's <i>Canterbury</i> , Chaucer's <i>Troy</i> : Representing Collectivity	375
2. Cicero's Rome, Troilus's <i>Troy</i> : Rewarding Statecraft	380
3. Italian Scipio, Galfridan Brutus: Prophesizing Insularity	385
XVI. "Whi nyl I helpen to myn owen cure": Transparent Troilus	392
1. "What may I nat stonden here?": From Virgilian Epic to Ovidian Elegy	395
2. "Wol ye be my steere": From Troilus to His <i>Praeceptores Amoris</i>	403
3. "It nedeth naught this matere ofte stere": From <i>Ars</i> to <i>Tristia</i>	412
XVII. "Here bygynneth game": Opaque Pandarus	427
1. "A fool may ek a wis-man ofte gide": From Personal to Public Voice	430
2. "Thow shalt the bettre pleyne": From Perception to Mask Making	440
XVIII. "It nedeth me ful sleightly for to pleie": Changeable Criseyde	450
1. "I am myn owene womman": Making an <i>Ars</i> of the <i>Heroides</i>	452

2. “Ye shal namore han sovereignete”: <i>Metamorphosing the Ars</i>	458
3. “For these bokes wol me shende”: Abandoning Abandonment.....	466
XIX. “Hym thoughte it lik a kalendes of change”: Chaucerian Counter-Nationhood	476
1. From “Shady Narrator” to Chaucerian Masks	479
2. The “sorwful instrument”: Sailing between Virgil and Ovid.....	484
3. The “cloude of errour”: Erroneous Juvenalia	491
4. “I fynde ek in stories elleswhere”: Toward Exilic Translucence	497
5. The “gret diversite / In English”: Counter-National Hermeneutics.....	503
Conclusion	512
XX. Interchapter Two: Post-Chaucerian Prosopagraphy in Lydgate’s <i>Troy Book</i>	515
1. The “Ethik of false couetise”: <i>Troy Book</i> ’s Masked Men.....	518
2. “I, [...] my silf allone”: Medea, Helen, and Criseyde.....	532
3. “Disfigurid her facis with viseris”: Lydgate’s Translucence	549
XXI. Conclusions: Henryson’s Pleasurable Prosopagraphy & Beyond	569
1. Selves and Nations from Guido delle Colonne to John Lydgate.....	569
2. Henryson’s Pleasurable Prosopagraphy	575
3. Beyond.....	590

APPENDIX

<i>Works Cited</i>	597
1. <i>Primary Sources</i>	597
2. <i>Secondary Sources</i>	601
<i>Index</i>	636