

Unlike William Shakespeare, Jane Austen, Charles Dickens, and other great authors who have enjoyed continued success in Hollywood, Geoffrey Chaucer has largely been shunted to the margins of the cinematic world. *Chaucer on Screen: Absence, Presence, and Adapting the Canterbury Tales*, edited by Kathleen Coyne Kelly and Tison Pugh, investigates the various translations of Chaucer and the *Canterbury Tales* to film and television, tracing out how the legacies of the great fourteenth-century English poet have been revisited and reinterpreted through visual media. Contributors to this volume address the question of why Chaucer is so rarely adapted to the screen, and then turn to the occasional, often awkward, attempts to adapt his narratives, including such works as Michael Powell and Emeric Pressburger's lyrical *A Canterbury Tale* (1944), Pier Paolo Pasolini's still-controversial *I racconti di Canterbury* (1972), Bud Lee's soft-core *The Ribald Tales of Canterbury* (1985), Brian Helgeland's *A Knight's Tale* (2001), and BBC television productions, among others. *Chaucer on Screen* aims to rethink some of the premises of adaptation studies and to erase the ideological lines between textual sources and visual reimaginings in the certainty that many pleasures, scholarly and otherwise, can be found in multiple media across disparate eras.

Second Victim: Error, Guilt, Trauma, and Resilience, *The Devils Stepdaughter* (A Bell Elkins Short Story), *Coloring Book for Kids: Ancient Greece for Children*, *In the Shadow of Man*, *Sports Hidden Pictures* (Dover Little Activity Books), *Scandale a Balfour Manor* (Azur) (French Edition),

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