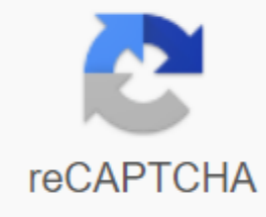




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Thank you very much for your cooperation. When April arrives with its sweet, fragrant showers that pierce the dry soil of March, and bathe every root of every plant in liquoreice, then people want to go on a pilgrimage. Thus begins the famous opening Stories. The narrator (a made-up version of Chaucer himself) is the first to discover a stay at the Tabard Inn in Southwark (in London) when a company with a nine-ninths pub is set to make a pilgrimage to Canterbury. After talking to them, he agrees to join them on their pilgrimage. Even before the narrator continues the story, he describes the circumstances and social rank of each pilgrim. It describes each one in a row, starting with the highest individual statuses. Knight is described first as a fit worthy man of high status. Knight fought in the Crusades in many countries, and he was always honored for his worthy and courtesy. Wherever he went, the narrator tells us that he had sovereign prys (which could mean either an exceptional reputation or a price on his head for the clashes he made). The knight is dressed in a fustian tunic, made of an obscene cloth stained by rust from his coat with a chain tube. The knight brings with him his son, the Lord, a lover and a male, aged only 20 years. Squire cuts a rather exquisited figure, his clothes embroidered with red and white flowers, and constantly eats or plays the flute. He is the only pilgrim (except, of course, Chaucer himself) who has explicit literary ambitions: koude poems make and wel endite (line 95). Yeoman (a hands-free servant) also travels along with a knight's walk, and is dressed in a coat and hood of green. Yeoman is excellent in the care of arrows, and travels armed with a large amount of weapons: arrows, bracer (arm guard), sword, buckle, and dagger as sharp as a spear. He wears an image of St. Peter on his chest. After now introducing a knight (the highest social pilgrim), the narrator now goes to the priesthood, starting with a prioresso called Madame Eglantine (or, in modern parlance, Mrs. Sweetbriar). She could sing religious services, speak Fluent French and have great manners at the table. She's so charitable and sad, she'd cry if she saw a mouse trapped in a trap and had two little dogs with her. He wears a paperback with the inscription Amor vincit omnia (Love eats everything). Prioressa brings with him his chapeleynne (secretary), another nun. The monk is the next, extremely handsome and handsome man who likes to hunt, and who follows modern customs rather than old traditions. This is not a book monk who would study in a cloister, but a man who feeds the shinged to hunt rabbits. The monk is well fed, thick, and his eyes are bright, seen like a stove in his head. The friar that follows him is also lame and happy, and after the shop is lmytour (friar, which has a begging licence in certain districts). He's very much beloved of Franklin (landlords) and worthy women all over the city. He hears and gives absolut and is a great beggar, able to earn far wherever he went. His name is Huberd. The dealer wore a cast beard, motley clothing and sat high on his horse. He gives his opinion very ingly and works perfectly as a trader, he has never been in any debt. The narrator, however, observes ominously: I don't know what men call them (I don't know what men call him, they don't think about him). Clerk follows the Merchant. An Oxford University student would rather have twenty Aristotle books than rich clothes or musical instruments, and he is thus dressed in a thread-short coat. He has little gold that he tinesses to spend on books and learning, and a lot of the worry and attention of his studies. Never speak a word more than is necessary, and it's short, fast and full of sentences (the Central English word for meaning is a key co-decision). The man of the law (here called Sergeant of The Law) is an honored and dignified man, or at least seems so because of his wise words. He is a judge in a court accepted by the King, and he receives a large charge because of his high position. He can draw up a legal document, the narrator tells us, and no one finds a flaw in his legal files. Despite all this money and social value, man only comes away in domestic, multicolored coats. Franklin travels with a man. The beard has white as daisy, and sanguine humour (dominated by his blood). Franklin is a great eater who loves a piece of bread, diced in wine, and is described (though not literally!) as Epicurus's son: Franklin lives for culinary delight. His house is always full of meat pie, fish and meat, so much so that he's in his house of meas and drynke. Meat and drink vary depending on what the foods are in season. Next, haberdasher and carpenter, Weaver, Dyer and Tapycer (dress tapestries) are described, all dressed in the same clear Guildsman suit. Note that none of these pilgrims, in the end, actually tell the story. The chef was brought in to cook the chicken with bones and spices, but this chef knows a very good beer drink, the narrator says. The chef was able to bake and cook and cook and bake, make single-drills and hashes and make a good pie, but it was a great shame that he had an ulcer on the cooling. The shipman from Dartmouth is next - tanned brown from the hot summer sun, riding on carthorse, and wearing a suit of ugly woolly cloth that cuts to his knees. Shipman repeatedly drew a secret wine on board the ship while the dealer slept. Shipman has been through many storms and knows his trade: he knows the locations of all ports from Gotland to Cape Finistere. Its form is called The medical practitioner is the next described pilgrim, he flies in red and blue, and no one in the world can match him with talking about medicine and surgery. He knows the cause of every disease, what kind of humor he relies on and how to cure them. He is a complete medical practitioner and has ready apotenars to send him medication and mixtures. It is read well in standard health authorities, from the Greeks to Chaucer's modern Gilbertus Anglicus. And the doctor didn't study the Bible. The swimsuit wife was a 'sommel deaf' (a little deaf, as her story will later spread) and that was a disgrace. The wife of the bath is so out of the way in the making of clothes that she too many capitals to make clothes of Chaucer's world, Ypres and Ghent, and she also wears a cover (head linen) that they (foressee the narrator) must have a weyeden ten pound. She had five men through the church gates and she was in Jerusalem, Rome and Boulon on a pilgrimage. She is also described as Gat-tothed (traditionally meaning flattery), but she knows all the answers about love as good company: because the koude of this art is old daunce (she knew the whole dance as far as love is concerned!). The next described is a good religious man, a parson of the city who, although poor in goods, is rich in sacred thought and work. He is a learned man who truly preaches the Gospel of Christ and devoutly teaches his parishes. He travels across his large parish to visit all his parishes, on his feet, carrying the staff in his hand. It is a noble example for his parishes (his sheep as described) because he works first, and preaches the second (or, in Chaucer's sentence, first he wroughte, and then he taught). The narrator thinks there's no better priest anywhere. Plowman travels with Parson (who doesn't tell the story), who has dragged a lot of cargo in his time. He's a good, hardworking man who lives in peace and in good will, and treats his neighbor as if he's being treated. He rides on a mare and carries a tabard (working-life odelo). Miller comes next, in this final group of pilgrims (now at the bottom of the class scale!). He's got big bones and he's got big muscles and he always gets a wrestling award. There are no doors he couldn't lift off the hinges, or break them by running upside down. It has black, wide nostrils, carries a sword and a buckle (shield) next to it and has a mouth like a large furnace. He steals corn well and pays three times for it. And Chaucer hints that there are no honest milliners. Noble Manciple (business agent, buyer of religious provisions) is the next pilgrim to be described and an excellent financial operator. Though an ordinary man, Manciple can run rings around even the daughter of limited people. Manciple, his description sette hir aller cappe: they were all deceived. The Reeve, lean, cholera man, long-leg and carnival (lylyk a staf). He knows exactly how much grain he has and he's got a great food and a grain basket. There is no executer, servant or servant, about which Reeve knows nothing secret or treacherous; That's why they're afraid of him from deeth. Summoner is next, his face is fire-red and narrow, with narrow eyes. She has a skin condition, a beard (which is made of hair) and is extremely different. The narrator tells us there's no ointment or medicine, or it helps him remove the sting. He likes to drink wine that is reed like blood and is after barbecue, onions and garlic. He knows how to cheat on someone. The journey with Summoner is a noble pardoner, his friend and his companion (in what sense Chaucer intends to use the word compeer, meaning companion, no one knows) and the last pilgrim-teller to be described. He sings loudly Come here, he loves me, and he has yellow hair like wax hanging like a flax from his head. He carries a wallet full of pardons in his lap. The pardon is sexually uneasy - it has a thin, boyous voice, and the narrator wonders whether he is geldyng or a grasshopper (eunchary or homosexual). The narrator writes that he has now told us about the estate (class), the matrix (of clothes) and the number of pilgrims who have assembled in this company. He then make an important statement of intent about what comes next: the one who repeats the story told by another man, the narrator says, must repeat it as much as possible to the original seller - and so if the narrators use unsymtic language, it is not our narrator's fault. The host is the last member of the described society, a great man with bright, big eyes - and an extremely honest man. The host welcomes everyone to the pub and reveals the pilgrimage to Canterbury, and decides to keep the company of talen and pleye (to tell stories and have fun). Everyone agrees to the host's game plan, then

proceeds. What the host describes is a narrative game in which each pilgrim tells two stories on their way to Canterbury, and two more on their way home; Whoever tells the story of the best sentence and moost solas must dine at the cost of all the other pilgrims, back in the inn when the pilgrim returns from Canterbury. Pilgrims agree with the host's proposal and agree with the host's judgment as a master of the game of storytelling. Then everyone goes to bed. The next morning, the host wakes up, picks it up and rides to Seint Thomas' Wateryng, a creek about two miles from London. The host asks pilgrims to draw a lot to see who will tell This one, the knight who was asked to draw the incision first and, either with vengeance, or sorting, or time, Knight draws a straw to tell the first story. Pilgrims keep riding, and the knight begins to tell his story. The General Prologue analysis was probably written early in the composition of Canterbury Tales, and offers an interesting comparison point on many of the individual stories themselves. Of course, it doesn't fit with the narratives we have in many ways: Nun's priest and other nuns are not described, and most importantly, the work as we have does not reflect the host's plan. For a start, it seems that the pilgrimage is only to Canterbury (for Parson's story) and only the narrator tells two stories on the way there, and all the other pilgrims tell only one story (and some of which are described in The General Prologue do not tell the story. Therefore, with some hesitation, the general prologue should be seen as comparing itself to the stories themselves: it offers useful or enlightened suggestions, but that does not mean a complete, reliable guide to stories and what they mean. General Prologue offers a short, often very visual description of each pilgrim, which focuses on the details of their background, as well as the key details of their clothes, their food they like and dislike and their physical characteristics. These descriptions belong to the common medieval tradition of portraits with words (which can be considered under the technical term ekfrazza), Chaucer's influence in this case most likely comes from Romaunt de la Rose. Immediately, our narrator insists that his pilgrims should be described with a degree. With the fact that the knight, the highest ranking of pilgrims, is chosen as the first seller, we see the obvious social considerations of the story. Still, all human life is here: characters of both sexes, and from walks of life from the lord knight, or the god's pason to the oft-divorced wife or grimy chef. Any pilgrim portrait in the prologue can be regarded as an archetypal description. Many of the types of characters who were presented would have been famous characters to medieval audiences: a hypocritical friter, a rotund, a monk who loves food, are all famous types from medieval satire estates (see the excellent Jill Mann book for more information). Larry D. Benson highlighted the way characters are paragons of their craft or types - and the words wel koude and verray parfit also appear in character descriptions. However, it is crucial to the information that is in the General Prologue about these characters, many of which seem to be archetypes, that it is among the few fragments of objective information - that is, the information that our narrator has told that we are given throughout the Story. Stories themselves for large passages of prologue and epilogue) are largely translated by the words of narrators: as our narrator insists in the passages. Words stand for themselves, and we interpret them as if they come from the mouths of pilgrims. What he does - and that's a key thought for explaining the stories as a whole - is that he seems to be pulling away the writer's license, blurring the line between Chaucer and his characters. This lets you see that all the information works at different levels. For example, when we find out that prioress has excellent manners at the table, never let a drop in her chest float, how can we read it? Is this Geoffrey Chaucer the 'author of Canterbury Tales' making a conscious literary comparison with Romaunt de la Rose, which has a similar character description (as happens, courtesan)? Is this Chaucer our narrator, a character in Stories who provides observation with absolutely no subtext or writer's intentions? Or should these comments - supposedly innocent within Prologue - be made to compare them later to prioressTale? Chaucer's voice in the narrative, as accurately as he can, disappears completely into the characters of his characters, thus the Tales act almost like a drama. Where do Chaucer's writerly and narrative voices end up, and the voices of his characters begin? This self-western quality is key to The Stories, and perhaps explains why there is one pilgrim who has so far not been described at all but is certainly on a pilgrimage - and is the most fascinating, so far most important: a poet and statesman named Geoffrey Chaucer. Chaucer.

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