

Chapter 1 : Geoffrey Chaucer () "The Canterbury Tales" (in middle english and modern english)

The Canterbury Tales (Middle English: Tales of Caunterbury) is a collection of 24 stories that runs to over 17, lines written in Middle English by Geoffrey Chaucer between and

Chaucer himself is one of the pilgrims. That evening, the Host of the Tabard Inn suggests that each member of the group tell tales on the way to and from Canterbury in order to make the time pass more pleasantly. The person who tells the best story will be awarded an elegant dinner at the end of the trip. The Host decides to accompany the party on its pilgrimage and appoints himself as the judge of the best tale. Shortly after their departure the day, the pilgrims draw straws. The Knight, who draws the shortest straw, agrees to tell the first story – a noble story about knights and honor and love. When the Knight finishes his story, the Host calls upon the Monk. The drunken Miller, however, insists that it is his turn, and he proceeds to tell a story about a stupid carpenter. At the end of his story, everyone roars with laughter – except the Reeve, who had once been a carpenter. To get back at the Miller, the Reeve tells a lowbrow story about a cheating miller. By now, the first day is rapidly passing, and the Host hurries the pilgrims to get on with their tales. Using the best legalese that he knows, he calls upon the Man of Law for the next tale. The Man of Law proceeds to tell the tale of Constance. The Host is very pleased with the tale and asks the Parson to relate another one just as good. The Parson declines, however, and rebukes the Host for swearing and ridiculing him the Parson. The Shipman breaks in and tells a lively story to make up for so much moralizing. The Wife of Bath is the next to tell a story, and she begins by claiming that happy marriages occur only when a wife has sovereignty over her husband. When the Wife of Bath finishes her story, the Friar offers his own tale about a summoner. The Host, however, always the peacekeeper, admonishes the Friar to let the Summoner alone. The Summoner interrupts and says the Friar can do as he likes and will be repaid with a tale about a friar. After the Friar and Summoner finish their insulting stories about each other, the Host turns to the Clerk and asks for a lively tale. The Merchant comments that he has no wife as patient and sweet as Griselda and tells of tale of a young wife who cheats on her old husband. He does not finish, however, because the Franklin interrupts him to compliment the Squire on his eloquence and gentility. The Host, interested only get in getting the next story told, commands the Franklin to begin his tale, which he does. The Franklin tells of a happy marriage. Then the Physician offers his tale of the tragic woe of a father and daughter – a story that upsets the Host so much that he requests a merry tale from the Pardoner. The Pardoner tells a tale in which he proves that, even though he is not a moral man, he can tell a moral tale. At the end of the tale, the Pardoner invites the pilgrims to buy relics and pardons from him and suggests that the Host should begin because he is the most sinful. This comment infuriates the Host; the Knight intercedes between the Host and the Pardoner and restores peace. The pilgrims then hear a story by the Prioress about a young martyr. After the seriousness of this tale, the Host turns to Chaucer and asks him for something to liven up the group. Chaucer begins a story about Sir Topas but is soon interrupted by the Host, who exclaims that he is tired of the jingling rhymes and wants Chaucer to tell a little something in prose. Chaucer complies with the boring story of Melibee. After the tale of Melibee, the Host turns to the merry Monk and demands a story that he confidently expects to be a jovial and happy tale. Instead, the Monk relates a series of tales in which tragedy befalls everyone. The Second Nun then offers a tale that befits her station – a retelling of the events in the life of St. Suddenly, two men approach the pilgrims. One is a canon; the other his yeoman servant. The Host welcomes them and asks whether either has a tale to tell. As the party nears Canterbury, the Host demands a story from the Manciple, who tells of a white crow that can sing and talk. Finally, the Host turns to the last of the group, the Parson, and bids him to tell his tale. The Parson agrees and proceeds with a sermon.

Chapter 2 : Geoffrey Chaucer () - "The Canterbury Tales" (in middle english and modern english)

The Canterbury Tales is a collection of stories by Geoffrey Chaucer that was first published in

See Article History Geoffrey Chaucer, born c. He also contributed importantly in the second half of the 14th century to the management of public affairs as courtier, diplomat, and civil servant. But it is his avocation—the writing of poetry—for which he is remembered. Yet his writings also consistently reflect an all-pervasive humour combined with serious and tolerant consideration of important philosophical questions. From his writings Chaucer emerges as poet of love, both earthly and divine, whose presentations range from lustful cuckoldry to spiritual union with God. He died in or at age The name Chaucer is derived from the French word *chaussier*, meaning a maker of footwear. No information exists concerning his early education, although doubtless he would have been as fluent in French as in the Middle English of his time. He also became competent in Latin and Italian. His writings show his close familiarity with many important books of his time and of earlier times. Chaucer first appears in the records in , as a member of the household of Elizabeth, countess of Ulster, wife of Lionel, third son of Edward III. The king contributed to his ransom, and Chaucer served as messenger from Calais to England during the peace negotiations of Chaucer does not appear in any contemporary record during — On February 22, , the king of Navarre issued a certificate of safe-conduct for Chaucer, three companions, and their servants to enter Spain. Probably his wife was Philippa Pan, who had been in the service of the countess of Ulster and entered the service of Philippa of Hainaut , queen consort of Edward III, when Elizabeth died in In Philippa Chaucer received an annuity, and later annuities were frequently paid to her through her husband. These and other facts indicate that Chaucer married well. Such officers lived at court and performed staff duties of considerable importance. In Chaucer was abroad on a diplomatic mission, and in he was on military service in France. Also in he and his wife were official mourners for the death of Queen Philippa. For this first of his important poems, Chaucer used the dream-vision form , a genre made popular by the highly influential 13th-century French poem of courtly love , the *Roman de la rose*. Chaucer translated that poem, at least in part, probably as one of his first literary efforts, and he borrowed from it throughout his poetic career. Nothing in these borrowings, however, will account for his originality in combining dream-vision with elegy and eulogy of Blanche with consolation for John. Also noteworthy here—as it increasingly became in his later poetry—is the tactful and subtle use of a first-person narrator , who both is and is not the poet himself. The device had obvious advantages for the minor courtier delivering such a poem orally before the high-ranking court group. Diplomat and civil servant During the decade of the s, Chaucer was at various times on diplomatic missions in Flanders, France, and Italy. Probably his first Italian journey December to May was for negotiations with the Genoese concerning an English port for their commerce, and with the Florentines concerning loans for Edward III. His next Italian journey occupied May 28 to September 19, , when he was a member of a mission to Milan concerning military matters. Several times during the s, Chaucer and his wife received generous monetary grants from the king and from John of Gaunt. On May 10, , he obtained rent-free a dwelling above Aldgate, in London, and on June 8 of that year he was appointed comptroller of the customs and subsidy of wools, skins, and tanned hides for the Port of London. Now, for the first time, Chaucer had a position away from the court, and he and his wife had a home of their own, about a minute walk from his office. In he was granted two wardships, which paid well, and in he received a sizable sum from a fine. Certainly during the s fortune smiled upon the Chaucers. So much responsibility and activity in public matters appears to have left Chaucer little time for writing during this decade. The great literary event for him was that, during his missions to Italy, he encountered the work of Dante, Petrarch , and Boccaccio, which was later to have profound influence upon his own writing. In addition to its comic aspects, however, the poem seems to convey a serious note: He continued to work at the Customs House and in was additionally appointed comptroller of the petty customs for wine and other merchandise, but in October his dwelling in London was leased to another man, and in December of that year successors were named for both of his comptrollerships in the customs; whether he resigned or was removed from office is not clear. Between and he had arranged for deputies—permanent in two instances and temporary in others—in

his work at the customs. In October he was appointed a justice of the peace for Kent, and in August he became knight of the shire for Kent, to attend Parliament in October. Further, in he probably moved to Greenwich, then in Kent, to live. These circumstances suggest that, for some time before, he was planning to move from London and to leave the Customs House. Philippa Chaucer apparently died in; if she had suffered poor health for some time previously, that situation could have influenced a decision to move. On the other hand, political circumstances during this period were not favourable for Chaucer and may have caused his removal. Numerous other officeholders—like Chaucer, appointed by the king—were discharged, and Chaucer may have suffered similarly. Perhaps the best view of the matter is that Chaucer saw which way the political wind was blowing and began early to prepare to move when the necessity arrived. The period 1389 was clearly difficult for Chaucer. Although he was reappointed justice of the peace for Kent, he was not returned to Parliament after 1389. In a series of suits against him for debts began, and he sold his royal pension for a lump sum. In May 1392, however, the year-old King Richard II regained control, ousted his enemies, and began appointing his supporters to office. Almost certainly, Chaucer owed his next public office to that political change. Surprisingly, these works do not in any way reflect the tense political scene. Indeed, one is tempted to speculate that during this period Chaucer turned to his reading and writing as escape from the difficulties of his public life. The Parlement of Foules, a poem of 1036 lines, is a dream-vision for St. The narrator searches unsuccessfully for an answer and concludes that he must continue his search in other books. For this poem Chaucer also borrowed extensively from Boccaccio and Dante, but the lively bird debate from which the poem takes its title is for the most part original. The poem has often been taken as connected with events at court, particularly the marriage in 1381 of Richard II and Anne of Bohemia. But no such connection has ever been firmly established. The Consolation of Philosophy, written by the Roman philosopher Boethius early 6th century, a Christian, was one of the most influential of medieval books. But the two works are so different that comparative evaluation seems fruitless. Against the background of the legendary Trojan War, the love story of Troilus, son of the Trojan king Priam, and Criseyde, widowed daughter of the deserter priest Calkas, is recounted. The poem moves in leisurely fashion, with introspection and much of what would now be called psychological insight dominating many sections. Despite her promise to return, she gives her love to the Greek Diomedes, and Troilus, left in despair, is killed in the war. These events are interspersed with Boethian discussion of free will and determinism. The effect of the poem is controlled throughout by the direct comments of the narrator, whose sympathy for the lovers—especially for Criseyde—is ever present. Also in 1388 Chaucer produced his fourth and final dream-vision poem, The Legend of Good Women, which is not a success. It presents a Prologue, existing in two versions, and nine stories. In the Prologue the god of love is angry because Chaucer had earlier written about so many women who betrayed men. As penance, Chaucer must now write about good women. The stories—concerning such women of antiquity as Cleopatra, Dido, and Lucrece—are brief and rather mechanical, with the betrayal of women by wicked men as a regular theme; as a result, the whole becomes more a legend of bad men than of good women. Perhaps the most important fact about the Legend, however, is that it shows Chaucer structuring a long poem as a collection of stories within a framework. Seemingly the static nature of the framing device for the Legend and the repetitive aspect of the series of stories with a single theme led him to give up this attempt as a poor job. But the failure here must have contributed to his brilliant choice, probably about this same time, of a pilgrimage as the framing device for the stories in The Canterbury Tales. During that tenure he was robbed several times and once beaten, sufficient reason for seeking a change of jobs. He retained his home in Kent and continued in favour at court, receiving royal grants and gifts during 1391. In so doing, he left his country ready to rebel. Henry, exiled in France but now duke of Lancaster, returned to England to claim his rights. The people flocked to him, and he was crowned on September 30, 1399. In December Chaucer took a lease on a house in the garden of Westminster Abbey. But in October of the following year he died. He was buried in the Abbey, a signal honour for a commoner. Harry Bailly, host of the Tabard, serves as master of ceremonies for the contest. The pilgrims are introduced by vivid brief sketches in the General Prologue. Interspersed between the 24 tales told by the pilgrims are short dramatic scenes presenting lively exchanges, called links and usually involving the host and one or more of the pilgrims. Chaucer did not complete the full plan for his book: The work is

nevertheless sufficiently complete to be considered a unified book rather than a collection of unfinished fragments. Use of a pilgrimage as a framing device for the collection of stories enabled Chaucer to bring together people from many walks of life: Also, the pilgrimage and the storytelling contest allowed presentation of a highly varied collection of literary genres: Because of this structure, the sketches, the links, and the tales all fuse as complex presentations of the pilgrims, while at the same time the tales present remarkable examples of short stories in verse, plus two expositions in prose. In addition, the pilgrimage, combining a fundamentally religious purpose with its secular aspect of vacation in the spring, made possible extended consideration of the relationship between the pleasures and vices of this world and the spiritual aspirations for the next, that seeming dichotomy with which Chaucer, like Boethius and many other medieval writers, was so steadily concerned. For this crowning glory of his 30 years of literary composition, Chaucer used his wide and deep study of medieval books of many sorts and his acute observation of daily life at many levels. He also employed his detailed knowledge of medieval astrology and subsidiary sciences as they were thought to influence and dictate human behaviour. Over the whole expanse of this intricate dramatic narrative, he presides as Chaucer the poet, Chaucer the civil servant, and Chaucer the pilgrim: On that note he ends his finest work and his career as poet. The probability is that he and Philippa had two sons and two daughters. One son, Thomas Chaucer, who died in , owned large tracts of land and held important offices in the s, including the forestership of North Petherton. The records lend some support to speculation that John of Gaunt fathered one or more of these children. Chaucer seems to have had no descendants living after the 15th century. Over the succeeding centuries, his poems, particularly The Canterbury Tales, have been widely read, translated into modern English, and, since about the middle of the 19th century, the number of scholars and critics who devote themselves to the study and teaching of his life and works has steadily increased.

The Pardoner depicted by Geoffrey Chaucer () in his frame narrative, 'The Canterbury Tales,' reflects contemporary opinion of the church sanctioned profession of salvation salesman and is arguably the most contradictory and contentious of Chaucer's pilgrims.

The invitation for the Pardoner to tell a tale comes after the Host declares his dissatisfaction with the depressing tale, and declares: He that his hand wol putte in this mitayn, He shal have multipliynge of his greyn, lines " But he will warn that any person that "hath doon synne horrible" will not be able to benefit from these relics. Although he is guilty of avarice himself, he reiterates that his theme is always Radix malorum. The Pardoner explains that he then offers many anecdotes to the "lewed [ignorant, unlearned] people". Yet, he concludes to the pilgrims, though he may be a "ful vicious man", he can tell a moral tale and proceeds. Tale[edit] The tale is set in Flanders at an indeterminate time, and opens with three young men drinking, gambling and blaspheming in a tavern. The Pardoner condemns each of these "tavern sins" in turn" gluttony , drinking, gambling, and swearing"with support from the Christian scriptures, before proceeding with the tale. The rioters hear a bell signalling a burial; their friend has been killed by a "privee thief" known as Death, who has also killed a thousand others. The men set out to avenge them and kill Death. An old man they brusquely query tells them that he has asked Death to take him but has failed. He then says they can find death at the foot of an oak tree. When the men arrive at the tree, they find a large amount of gold coins and forget about their quest to kill Death. They decide to sleep at the oak tree overnight, so they can take the coins in the morning. The three men draw straws to see who among them should fetch wine and food while the other two wait under the tree. The youngest of the three men draws the shortest straw and departs; while he is away, the remaining two plot to overpower and stab him upon his return. However, the one who leaves for town plots to kill the other two: When he returns with the food and drink, the other two kill him and then consume the poisoned wine, dying slow and painful deaths. Sources and composition[edit] The prologue"taking the form of a literary confession"was most probably modelled on that of "Faus Semblaunt" in the medieval French poem Roman de la Rose. The Pardoner is an enigmatic character, portrayed as grotesque in the General Prologue. He is seemingly aware of his sin"it is not clear why he tells the pilgrims about his sin in the prologue before his tale commences. His preaching is correct and the results of his methods, despite their corruption, are good. Chaucer describes him as a "draughte of corny strong ale", which arguably suggests that the character candidly speaks thanks in part to intoxication. The Wife of Bath gives away details about herself in the prologue to her particular tale. Chaucer describes The Pardoner as an excellent speaker in his portrait of the character in the General Prologue to The Canterbury Tales, which inherently reflects the quality of the narrative attributed to him. The old man who appears before the rioters has been the subject of considerable debate. Owen refutes these views as he points out that "He is seeking Death; and that Death or his agent should find death is contrary to all the logic of allegory. There is an "undertone" of exclusion at this point in the work that, perhaps, leads to the question of the sexuality of The Pardoner and the social boundaries at hand. To reaffirm his claim, Gross points out the ridicule and "laughter" on behalf of the other pilgrims. Perhaps Chaucer is looking upon the Pardoner with a "compassionate eye", as the Host offers a kiss at the end of the tale. Ultimately, it is plausible that Chaucer makes a societal statement long before his time that serves as a literary teaching moment in modern time as one further examines The Canterbury Tales. In further analysis, psychological patterns of the character of the Pardoner is frequently analysed by readers and critics alike. In , critic Eric W. This is indeed an age of psychology. Character of the teller[edit] The religious climate at the time that Chaucer wrote this piece was pre- Reformation. Therefore, the Sacraments were still largely considered, as explained by St. Augustine, "outward and visible signs of an inward and invisible grace". The suggestion that outward appearances are reliable indicators of internal character was not considered radical or improper among contemporary audiences. He admits extortion of the poor, pocketing of indulgences , and failure to abide by teachings against jealousy and avarice. He also admits quite openly that he tricks the most guilty sinners into buying his spurious relics and does not really care what happens to the

souls of those he has swindled. The Pardoner is also deceptive in how he carries out his job. Instead of selling genuine relics, the bones he carries belong to pigs, not departed saints. The cross he carries appears to be studded with precious stones that are, in fact, bits of common metal. However, the Pardoner might also be seen as a reinforcement of the Apostolic Authority of the priesthood, which, according to the Catholic Church, functions fully even when the one possessing that authority is in a state of mortal sin, which in this case is supported by how the corrupt Pardoner is able to tell a morally intact tale and turn others from his same sin. Thomas Aquinas, an influential theologian of the late medieval period, had a philosophy concerning how God was able to work through evil people and deeds to accomplish good ends. Chaucer may have also been referencing a doctrine of St. Thus, it is possible that with the Pardoner, Chaucer was criticising the administrative and economic practices of the Church while simultaneously affirming his support for its religious authority and dogma. In the General Prologue of the Tales, the Pardoner is introduced with these lines: With hym ther rood a gentil Pardoner Of Rouncivale, his freend and his compeer, That streight was comen fro the court of Rome. Ful loude he soong "Com hider, love, to me! A voys he hadde as smal as hath a goot. No berd hadde he, ne nevere sholde have; As smothe it was as it were late shave. I trowe he were a geldyng or a mare. The last three lines indicate that the narrator thought the Pardoner to be either a eunuch "geldyng" or a homosexual. Adaptations[edit] The Road to Canterbury:

Chapter 4 : The Canterbury Tales: Chaucer's 'plein speke' is a raucous read | Books | The Guardian

The Pardoner's Tale is one of The Canterbury Tales by Geoffrey Chaucer. The order of the Tales, it comes after The Physician's Tale and before The Shipman's Tale; it is prompted by the Host's desire to hear something positive after that depressing tale.

Recording in reconstructed Middle English pronunciation Problems playing this file? Chaucer wrote in late Middle English, which has clear differences from Modern English. From philological research, we know certain facts about the pronunciation of English during the time of Chaucer. In some cases, vowel letters in Middle English were pronounced very differently from Modern English, because the Great Vowel Shift had not yet happened. It is obvious, however, that Chaucer borrowed portions, sometimes very large portions, of his stories from earlier stories, and that his work was influenced by the general state of the literary world in which he lived. Storytelling was the main entertainment in England at the time, and storytelling contests had been around for hundreds of years. In 14th-century England the English Pui was a group with an appointed leader who would judge the songs of the group. The winner received a crown and, as with the winner of The Canterbury Tales, a free dinner. It was common for pilgrims on a pilgrimage to have a chosen "master of ceremonies" to guide them and organise the journey. Like the Tales, it features a number of narrators who tell stories along a journey they have undertaken to flee from the Black Death. A quarter of the tales in The Canterbury Tales parallel a tale in the Decameron, although most of them have closer parallels in other stories. Some scholars thus find it unlikely that Chaucer had a copy of the work on hand, surmising instead that he must have merely read the Decameron at some point, [24] while a new study claims he had a copy of the Decameron and used it extensively as he began work on his own collection. They include poetry by Ovid, the Bible in one of the many vulgate versions in which it was available at the time the exact one is difficult to determine, and the works of Petrarch and Dante. Chaucer was the first author to use the work of these last two, both Italians. Gower was a known friend to Chaucer. Most story collections focused on a theme, usually a religious one. Even in the Decameron, storytellers are encouraged to stick to the theme decided on for the day. The idea of a pilgrimage to get such a diverse collection of people together for literary purposes was also unprecedented, though "the association of pilgrims and storytelling was a familiar one". In the General Prologue, Chaucer describes not the tales to be told, but the people who will tell them, making it clear that structure will depend on the characters rather than a general theme or moral. This idea is reinforced when the Miller interrupts to tell his tale after the Knight has finished his. Having the Knight go first gives one the idea that all will tell their stories by class, with the Monk following the Knight. General themes and points of view arise as the characters tell their tales, which are responded to by other characters in their own tales, sometimes after a long lapse in which the theme has not been addressed. His writing of the story seems focused primarily on the stories being told, and not on the pilgrimage itself. Medieval schools of rhetoric at the time encouraged such diversity, dividing literature as Virgil suggests into high, middle, and low styles as measured by the density of rhetorical forms and vocabulary. Another popular method of division came from St. Augustine, who focused more on audience response and less on subject matter a Virgilian concern. Augustine divided literature into "majestic persuades", "temperate pleases", and "subdued teaches". Writers were encouraged to write in a way that kept in mind the speaker, subject, audience, purpose, manner, and occasion. Chaucer moves freely between all of these styles, showing favouritism to none. However, even the lowest characters, such as the Miller, show surprising rhetorical ability, although their subject matter is more lowbrow. Vocabulary also plays an important part, as those of the higher classes refer to a woman as a "lady", while the lower classes use the word "wenche", with no exceptions. At times the same word will mean entirely different things between classes. It is a decasyllable line, probably borrowed from French and Italian forms, with rhyming and, occasionally, a caesura in the middle of a line. His meter would later develop into the heroic meter of the 15th and 16th centuries and is an ancestor of iambic pentameter. The Canterbury Tales was written during a turbulent time in English history. The Catholic Church was in the midst of the Western Schism and, although it was still the only Christian authority in Europe, it was the subject of heavy controversy. Lollardy,

an early English religious movement led by John Wycliffe, is mentioned in the Tales, which also mention a specific incident involving pardoners sellers of indulgences, which were believed to relieve the temporal punishment due for sins that were already forgiven in the Sacrament of Confession who nefariously claimed to be collecting for St. Mary Rouncesval hospital in England. The Canterbury Tales is among the first English literary works to mention paper, a relatively new invention that allowed dissemination of the written word never before seen in England. Many of his close friends were executed and he himself moved to Kent to get away from events in London. It is unclear whether Chaucer would intend for the reader to link his characters with actual persons. Instead, it appears that Chaucer creates fictional characters to be general representations of people in such fields of work. With an understanding of medieval society, one can detect subtle satire at work. After the Black Death, many Europeans began to question the authority of the established Church. Some turned to lollardy, while others chose less extreme paths, starting new monastic orders or smaller movements exposing church corruption in the behaviour of the clergy, false church relics or abuse of indulgences. Corrupt summoners would write false citations and frighten people into bribing them to protect their interests. Monasteries frequently controlled huge tracts of land on which they made significant sums of money, while peasants worked in their employ. The Monk and the Prioress, on the other hand, while not as corrupt as the Summoner or Pardoner, fall far short of the ideal for their orders. Both are expensively dressed, show signs of lives of luxury and flirtatiousness and show a lack of spiritual depth. The ultimate pilgrimage destination was Jerusalem, [51] but within England Canterbury was a popular destination. Pilgrims would journey to cathedrals that preserved relics of saints, believing that such relics held miraculous powers. Miracle stories connected to his remains sprang up soon after his death, and the cathedral became a popular pilgrimage destination. Church leaders frequently tried to place restrictions on jousts and tournaments, which at times ended in the death of the loser. To win her, both are willing to fight to the death. Both tales seem to focus on the ill-effects of chivalry—the first making fun of chivalric rules and the second warning against violence. For example, the division of the three estates: Convention is followed when the Knight begins the game with a tale, as he represents the highest social class in the group. But when he is followed by the Miller, who represents a lower class, it sets the stage for the Tales to reflect both a respect for and a disregard for upper class rules. Helen Cooper, as well as Mikhail Bakhtin and Derek Brewer, call this opposition "the ordered and the grotesque, Lent and Carnival, officially approved culture and its riotous, and high-spirited underside. Thus, the structure of The Canterbury Tales itself is liminal; it not only covers the distance between London and Canterbury, but the majority of the tales refer to places entirely outside the geography of the pilgrimage. Jean Jost summarises the function of liminality in The Canterbury Tales, "Both appropriately and ironically in this raucous and subversive liminal space, a ragtag assembly gather together and tell their equally unconventional tales. In this unruly place, the rules of tale telling are established, themselves to be both disordered and broken; here the tales of game and earnest, solas and sentence, will be set and interrupted. Here the sacred and profane adventure begins, but does not end. Here, the condition of peril is as prominent as that of protection. The act of pilgrimaging itself consists of moving from one urban space, through liminal rural space, to the next urban space with an ever fluctuating series of events and narratives punctuating those spaces. The goal of pilgrimage may well be a religious or spiritual space at its conclusion, and reflect a psychological progression of the spirit, in yet another kind of emotional space. It is unclear to what extent Chaucer was responsible for starting a trend rather than simply being part of it.

Chapter 5 : The Pardoner's Tale - Wikipedia

In this article will discuss The Pardoner's Tale Summary in The Canterbury Tales by Geoffrey Chaucer.. At the beginning of the tale, the pardoner gives the sermon describing the kind of sins the people he's going to tell the tale of indulges in.

Thus the gifts of fortune and nature are not always good "The gifts of Fortune and Nature have been the cause of the death of many a person". Thinking that the pilgrims need a merry tale to follow, the Host turns to the Pardoner. The more genteel members of the company, fearing that the Pardoner will tell a vulgar story, ask the Pardoner for a tale with a moral. The Pardoner then explains to the pilgrims the methods he uses in preaching. His text is always "Radix malorum est cupidatis" "Love of money is the root of all evil". Always employing an array of documents and objects, he constantly announces that he can do nothing for the really bad sinners and invites the good people forward to buy his relics and, thus, absolve themselves from sins. Then he stands in the pulpit and preaches very rapidly about the sin of avarice so as to intimidate the members into donating money. He repeats that his theme is always "Money is the root of all evil" because, with this text, he can denounce the very vice that he practices: And even though he is guilty of the same sins he preaches against, he can still make other people repent. The Pardoner admits that he likes money, rich food, and fine living. And even if he is not a moral man, he can tell a good moral tale, which follows. In Flanders, at the height of a black plague, three young men sit in an inn, eating and drinking far beyond their power and swearing oaths that are worthy of damnation. The revelers mark the passing of a coffin and ask who has died. A servant tells them that the dead man was a friend who was stabbed in the back the night before by a thief called Death. The young revelers, thinking that Death might still be in the next town, decide to seek him out and slay him. On the way, the three men meet an old man who explains that he must wander the earth until he can find someone willing to exchange youth for old age. He says that not even Death will take his life. Hearing him speak of Death, the revelers ask where they can find Death, and the old man directs them to a tree at the end of the lane. The revelers rush to the tree and find eight bushels of gold coins, which they decide to keep. They decide to wait for night to move the gold and draw straws to see which one will go into town to get food and wine. The youngest of the three draws the shortest straw. When he leaves, the two others decide to kill him and divide his money. The youngest, however, wanting the treasure to himself, buys poison, which he adds to two of the bottles of wine he purchases. When the youngest reveler approaches the tree, the two others stab him and then sit down to drink the wine before they dispose of his body. Thus, all three indeed find Death. The Pardoner will have his revenge on all the complacent, self-righteous critics, and he resolves to think his revenge out carefully. However, one of the two, the Pardoner, possesses enough self-knowledge to know what he is; the other, the Physician, being self-satisfied and affected, does not. An honest pardoner was entitled to a percentage of the take; however, most pardoners were dishonest and took much more than their share and, in many cases, would take all the contributions. In his prologue, the Pardoner frankly confesses that he is a fraud motivated by greed and avarice and that he is guilty of all seven sins. Even though he is essentially a hypocrite in his profession, he is at least being honest as he makes his confession. But then, ironically, at the end of his tale, he requests that the pilgrims make a contribution. Thus, for many reasons, the Pardoner is the most complex figure in the entire pilgrimage. He is certainly an intellectual figure; his references and knowledge demonstrated in the tale and his use of psychology in getting only the good people to come forward attest to his intellect. But in making his confessions to the pilgrims about his hypocrisy, he seems to be saying that he wishes he could be more sincere in his ways, except that he is too fond of money, good food and wine, and power. The Pardoner takes as his text that "Love of money is the root of all evil," yet he emphasizes how each relic will bring the purchaser more money; in emphasizing this, he sells more and gains more money for himself. Thus, his text contains a double irony: Furthermore, his technique of relying upon basic psychology by selling only to the good people brings him more money. His sermon on avarice is given because the Pardoner is filled with avarice and this sermon fills his purse with money. Even though this is poetry, the narration fits all the qualifications of a perfect short story: The entire tale is an exemplum, a story told to

illustrate an intellectual point. The subject is "Money greed is the root of all evil. In the conflict between the Host and the Pardoner, the Pardoner whose official role is to get men to call on God for forgiveness of their sins is unmerciful in his wrath; that is, the Pardoner is unwilling to pardon, and the pardon is effected only when the noble Knight steps in. Samson the biblical "strong man. Lepe a town in Spain noted for its strong wines. Cheapside and Fish Streets streets in London that were known for the sale of strong spirits. Lemuel See Proverbs King Demetrius The book that relates this and the previous incident is the Policraticus of twelfth-century writer John of Salisbury. Avicenna an Arabian physician who wrote a work on medicines that includes a chapter on poisons. Helen the mother of Constantine the Great, believed to have found the True Cross.

Chapter 6 : The Pardoner's Prologue and Tale

About The Canterbury Tales: Geoffrey Chaucer wrote The Canterbury Tales, a collection of stories in a frame story, between and it is the story of a group of thirty people who travel as pilgrims to Canterbury (England).

Heere bigynneth the Pardoners Tale. That it is grisly to hear them swear. That is joined unto gluttony. That lechery is in wine and drunkenness. So drunk he was, he knew not what he did. To slay John the Baptist, full guiltless. Lasts longer than does drunkenness. O gluttony, full of cursedness! O first cause of our ruin! Until Christ had bought us with his blood again! Was bought that same cursed villainy! Corrupt was all this world for gluttony. Were driven for that vice, there is no doubt. Immediately he was cast out to woe and pain. O gluttony, on thee well we ought to complain! Of his diet, sitting at his table. To get a glutton dainty food and drink! God shall destroy both," as Paul says. Through that same cursed excess. O stynkyng cod, O gut! Filled with dung and with corruption! At either end of thee the sound is foul. How great labor and cost it is to feed thee! To fulfill all thy gluttonous desire! That may go through the gullet softly and sweetly. To make him yet a newer appetite. Is dead, while he lives in those vices. Is full of striving and of wretchedness. And yet, God knows, Sampson never drank any wine. He can keep no secrets; there is no doubt. That is for sale in Fishstreet or in Cheapside. Were done in abstinence and in prayer. Look in the Bible, and there you can learn it. Bleeding ever at his nose in drunkenness. A captain should live in sobriety. About giving wine to those that have the duty of doing justice. No more of this, for it may well suffice. Now I will forbid you gambling. To be considered a common dice player. The more is he considered abandoned to shame. Held the less in reputation. From Sparta to make their alliance. Playing at dice he found them. To ally you unto any dice-players. Than I should ally you to dice-players. This wise philosopher, thus said he. At no value or esteem. Respectable enough to pass the time. A word or two, as old books treat them. And false swearing is yet more worthy of reproof. But idle swearing is a cursed thing. How the second of his commands is this: How that is the second command of God. Who of his oaths is too excessive. Perjury, anger, falseness, homicide. Leave your oaths, both great and small. But, sirs, now will I tell forth my tale. Before a corpse, which was carried to its grave. The one of them did call to his servant: It was told me two hours before you came here. Completely drunk, as he sat on his bench upright. And went his way without more words. He has slain a thousand during this pestilence. To beware of such an adversary. I suppose his habitation is there. And we will slay this false traitor Death. As though he were his own born brother. Of which the tavern-keeper had spoken before. Death shall be dead, if they can catch him! An old and poor man met with them. Answered in reply, "What, churl, bad luck to you! Why art thou all wrapped up except for thy face? Nor Death, alas, will not have my life. Lo how I waste away, flesh, and blood, and skin! Alas, when shall my bones be at rest? For which full pale and withered is my face. Unless he trespass in word or else in deed. In Holy Writ you may yourself well read: In old age, if you live so long. And God be with you, wherever you walk or ride! Thou spoke right now of that same traitor Death. That slays all our friends in this country. By God and by the holy sacrament! He will not in any way hide himself because of your boast. Right there ye shal hym fynde. Do you see that oak? Right there you shall find him. Well nigh eight bushels, as they thought. That they set themselves down by this precious hoard. The worst of them, he spoke the first word. My wit is great, though I jest and play. And as easily as it comes, so will we spend it. To-day that we should have such good fortune? Then we would be in great happiness. But truly, it may not be done by day. And for our own treasure have us hanged. As wisely and as slyly as it can be. And very secretly bring us bread and wine. And forth toward the town he went right away.

Chapter 7 : The Pardoner's Introduction, Prologue, and Tale -- An Interlinear Translation

In Geoffrey Chaucer's the "Marchant's Tale" and the "Pardoner's Tale," he reveals themes of deception and blind faith. Both deserve repercussions, to varying degrees, as one is out of thievery and the other out of stupidity.

Middle-english hypertext with glossary. About The Book of the Duchess: Scholars are uncertain about the date of composition. Most scholars ascribe the date of composition between and The poem begins with a sleepless poet who lies in bed reading a book. The poet reads a story about Ceyx and Alcyone and wanders around in his thoughts. Suddenly the poet falls asleep and dreams a wonderful story. He dreams that he wakes up in a beautiful chamber by the sound of hunters and hunting dogs. The poet follows a small hunting dog into the forrest and finds a knight dressed in black who mourns about losing a game of chess. The poet asks the knight some questions and realizes at the end of the poem that the knight was talking symbolically instead of literally: The poet awakes and decides that this wonderful dream should be preserved in rhyme. About The Parliament of Fowls: The poem has lines and has the form of a dream vision of the narrator. The poem is one of the first references to the idea that St. As the printing press had yet to be invented when Chaucer wrote his works, The Parliament of Fowls has been passed down in fourteen manuscripts not including manuscripts that are considered to be lost. Scholars generally agree that the poem has been composed in The plot is about the narrator who dreams that he passes through a beautiful landscape, through the dark temple of Venus to the bright sunlight. Dame Nature sees over a large flock of birds who are gathered to choose their mates. The birds have a parliamentary debate while three male eagles try to seduce a female bird. The debate is full of speeches and insults. At the end, none of the three eagles wins the female eagle. The dream ends welcoming the coming spring.

The inspiration for the Pardoner's tale is a folk tale well known to many cultures, in which three young men set out to kill Death and come across gold instead. Chaucer may have been familiar with the story from two Italian novelle, or short stories, from a late 13th century Italian work called Il Novellino, or the Hundred Old Tales.

Later on, the Host accuses him of being silent and sullen. The Knight represents the ideal of a medieval Christian man-at-arms. He has participated in no less than fifteen of the great crusades of his era. Brave, experienced, and prudent, the narrator greatly admires him. Read an in-depth analysis of The Knight. Though she is a seamstress by occupation, she seems to be a professional wife. She has been married five times and had many other affairs in her youth, making her well practiced in the art of love. She presents herself as someone who loves marriage and sex, but, from what we see of her, she also takes pleasure in rich attire, talking, and arguing. She has traveled on pilgrimages to Jerusalem three times and elsewhere in Europe as well. Read an in-depth analysis of The Wife of Bath. Many pardoners, including this one, collected profits for themselves. The Pardoner has long, greasy, yellow hair and is beardless. The Pardoner also has a gift for singing and preaching whenever he finds himself inside a church. Read an in-depth analysis of The Pardoner. Indeed, the Miller seems to enjoy overturning all conventions: Her table manners are dainty, she knows French though not the French of the court, she dresses well, and she is charitable and compassionate. He is large, loud, and well clad in hunting boots and furs. Always ready to befriend young women or rich men who might need his services, the friar actively administers the sacraments in his town, especially those of marriage and confession. This Summoner is a lecherous man whose face is scarred by leprosy. He gets drunk frequently, is irritable, and is not particularly qualified for his position. He spouts the few words of Latin he knows in an attempt to sound educated. He mediates among the pilgrims and facilitates the flow of the tales. The pastor of a sizable town, he preaches the Gospel and makes sure to practice what he preaches. He is everything that the Monk, the Friar, and the Pardoner are not. The Squire is curly-haired, youthfully handsome, and loves dancing and courting. Having spent his money on books and learning rather than on fine clothes, he is threadbare and wan. He speaks little, but when he does, his words are wise and full of moral virtue. Despite his lack of education, this Manciple is smarter than the thirty lawyers he feeds. This particular franklin is a connoisseur of food and wine, so much so that his table remains laid and ready for food all day. However, he steals from his master. A member of the peasant class, he pays his tithes to the Church and leads a good Christian life. English guilds were a combination of labor unions and social fraternities: All five Guildsmen are clad in the livery of their brotherhood. The narrator mentions that his dress and weapons suggest he may be a forester. His story of Chanticleer, however, is well crafted and suggests that he is a witty, self-effacing preacher. Brave, strong, and sworn to everlasting friendship with his cousin Arcite, Palamon falls in love with the fair maiden Emelye, which brings him into conflict with Arcite. Though he loses the tournament against Arcite, he gets Emelye in the end. Fair-haired and glowing, we first see Emelye as Palamon does, through a window. Nevertheless, when Arcite wins the tournament, she readily pledges herself to him. Egeus gives Theseus the advice that helps him convince Palamon and Emelye to end their mourning of Arcite and get married. She is bright and sweet like a small bird, and dresses in a tantalizing style—her clothes are embroidered inside and outside, and she laces her boots high. She willingly goes to bed with Nicholas, but she has only harsh words and obscenities for Absolon. He wears red stockings underneath his floor-length church gown, and his leather shoes are decorated like the fanciful stained-glass windows in a cathedral. He curls his hair, uses breath fresheners, and fancies Alisoun. John is jealous and possessive of his wife. She could order them around, use sex to get what she wanted, and trick them into believing lies. She loved him, but he was a reveler who had a mistress. She had fun singing and dancing with him, but tried her best to make him jealous. She fell in love with her fifth husband, Jankyn, while she was still married to her fourth. His stories of wicked wives frustrated her so much that one night she ripped a page out of his book, only to receive a deafening smack on her ear in return. Once he does so, and shows that he has learned his lesson by letting his old ugly wife make a decision, she rewards him by becoming beautiful and submissive.

When she tells him he must marry her, the knight begrudgingly agrees, and when he allows her to choose whether she would like to be beautiful and unfaithful or ugly and faithful, she rewards him by becoming both beautiful and faithful. All three indulge in and represent the vices against which the Pardoner has railed in his Prologue: Gluttony, Drunkenness, Gambling, and Swearing. These traits define the three and eventually lead to their downfall. The Rioters at first appear like personified vices, but it is their belief that a personified concept—“in this case, Death”—is a real person that becomes the root cause of their undoing. The old man answers that he is doomed to walk the earth for eternity. He has been interpreted as Death itself, or as Cain, punished for fratricide by walking the earth forever; or as the Wandering Jew, a man who refused to let Christ rest at his house when Christ proceeded to his crucifixion, and who was therefore doomed to roam the world, through the ages, never finding rest. One day, he has a prophetic dream of a fox that will carry him away. Chanticleer is also a bit vain about his clear and accurate crowing voice, and he unwittingly allows a fox to flatter him out of his liberty. She is his equal in looks, manners, and talent. When Chanticleer dreams of the fox, he awakens her in the middle of the night, begging for an interpretation, but Pertelote will have none of it, calling him foolish. When the fox takes him away, she mourns him in classical Greek fashion, burning herself and wailing. Eventually, Chanticleer outwits the fox by encouraging him to boast of his deceit to his pursuers. When the fox opens his mouth, Chanticleer escapes.

Chapter 9 : SparkNotes: The Canterbury Tales: Character List

The Canterbury Tales by Geoffrey Chaucer (c.) was enormously popular in medieval England, with over 90 copies in existence from the s. Its popularity may be due to the fact that the tales were written in Middle English, a language that developed after the Norman invasion, after which.

Then, more often than not, in the following tale the character who felt wronged in some way will take judgment into his or her own hands by telling their own tale in a way that avenges their hurt feelings or slandered estate. What then would happen if a character told a tale and did not receive a payback tale? The first is the ultimate repercussions of the deceiver. She ends up associating with a being that possesses a demonic name, Damian, and the tale later suggests that she pays a severe price for her actions. The second form of repercussion comes to those who allow themselves to be deceived, also known as blind faith. In each tale, there are repercussions for both the deceiver and the deceived. Aside from the initial slur about the foolishness, or possibly brilliance as suggested by his friends, of an older gentleman taking a young bride as his wife, the Merchant ends up taking a girl named May in wedlock. Since Damian is often a literary name for a being with an innate presence of evil about it, one could easily infer what is about to happen. Even when clearly caught, May continues to deceive her husband. By the end of the tale, it seems that her repercussion is to carry and bear a demon child. Symbolically, the affair with Damian suggests an affair with evil. Since the Pardoner is a member of the clergy, he is bound to a life working in the light of God and the Church. While the Pardoner knows he is being hypocritically deceitful in his preaching to man, it was suggested that he is also being deceitful toward God because of his continuous fraud in the name of God. In this circle, the Pardoner would pay for his sins of betrayal against God, whether he realized consciously what he was doing or not. Dante then asks Virgil why usury was a sin. Because of his ultimate deceit against God, we conclude that the Pardoner would pay a bigger price than if he were to only deceive man. However, while Chaucer shows that the implications of being a deceiver are severe, he also subtly suggests that the implications of a blind believer could be just as bad. To those who allow themselves to be deceived, those who believe what they are told without taking into consideration their own thoughts, and those who are fearful of losing their easy lives as blind sheep led by untrustworthy shepherds, Chaucer suggests foolishness in the minds of the deceived. Chaucer states that those who have characteristics of unintelligible conclusions in matters that are clearly defined will never change their ways. These foolish people who allow themselves to be deceived are fearful of a life outside of their lifelong deceit. Just as Chaucer has suggested all those who live a life deceived do, eventually January is swayed into believing that his wife was merely wrestling so that he may gain his sight once again. Obviously deceived by his wife, January disregards all that he saw. Even though Pluto opened up his physical eyes so that his mind could see the trickery that was displayed before him, January did not succeed in seeing past the blindness of his mind. This demon child will be his son whom he thinks is of his own blood, but is in fact not. He claims that those who are deceived can clearly be told that they are being deceived, but ultimately they will continue to live a life as a sham and a lie. Chaucer reflects that those who live by false terms will live a life like January, blinded by faith and thus blinded in the mind. It seems that these people are worse than the Pardoner, because not only can they clearly see the false testimonies, they are also told of the false testimonies by the preacher giving the testimony. Here, we see the repercussion of those who are deceived. It seems that only the Host is bold enough to stand up against the misdoing that the Pardoner clearly just displayed. Many wonder that if what the Pardoner says about his tricks is true, what ultimate meaning does this give to their life? For many, the answer is little to no meaning. The price of the deceived is an untrue life. Their life is filled with the nagging and justified suspicion that like the scams they allow themselves to believe, their life has also turned into a scam of self deceit. Chaucer reflects that you can tell a person the truth all you want, just as the Pardoner does in his initial preaching of his own hypocritical fashion, but, ultimately, people will believe what makes them feel most secure and untroubled in life. People enjoy the false illusion that they are deceived into believing. When they are told of this deceit, they push the truth out of their minds and continue to live in a bubble-like fantasy land where all is good and there is no

wrong that has been taught in their life.