

THE GENERAL PROLOGUE : CANTERBURY TALES

The invocation of spring with which the General Prologue begins is lengthy and formal compared to the language of the rest of the Prologue. The first lines situate the story in a particular time and place, but the speaker does this in cosmic and cyclical terms, celebrating the vitality and richness of spring. This approach gives the opening lines a dreamy, timeless, unfocused quality, and it is therefore surprising when the narrator reveals that he's going to describe a pilgrimage that he himself took rather than telling a love story.

A pilgrimage is a religious journey undertaken for penance and grace. As pilgrimages went, Canterbury was not a very difficult destination for an English person to reach. It was, therefore, very popular in fourteenth-century England, as the narrator mentions. Pilgrims traveled to visit the remains of Saint Thomas Becket, archbishop of Canterbury, who was murdered in 1170 by knights of King Henry II. Soon after his death, he became the most popular saint in England. The pilgrimage in *The Canterbury Tales* should not be thought of as an entirely solemn occasion, because it also offered the pilgrims an opportunity to abandon work and take a vacation. In line 20, the narrator abandons his unfocused, all-knowing point of view, identifying himself as an actual person for the first time by inserting the first person—"I"—as he relates how he met the group of pilgrims while staying at the Tabard Inn. He emphasizes that this group, which he encountered by accident, was itself formed quite by chance (25–26). He then shifts into the first-person plural, referring to the pilgrims as "we" beginning in line 29, asserting his status as a member of the group.

The narrator ends the introductory portion of his prologue by noting that he has "tyme and space" to tell his narrative. His comments underscore the fact that he is writing some time after the events of his story, and that he is describing the characters from memory. He has spoken and met with these people, but he has waited a certain length of time before sitting down and describing them. His intention to describe each pilgrim as he or she *seemed* to him is also important, for it emphasizes that his descriptions are not only subject to his memory but are also shaped by his individual perceptions and opinions regarding each of the characters. He positions himself as a mediator between two groups: the group of pilgrims, of which he was a member, and us, the audience, whom the narrator explicitly addresses as "you" in lines 34 and 38.

On the other hand, the narrator's declaration that he will tell us about the "condicioun," "degree," and "array" (dress) of each of the pilgrims suggests that his portraits will be based on objective facts as well as his own opinions. He spends considerable time characterizing the group members according to their social

Prologue To The Canterbury Tales

Geoffrey Chaucer



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Historians on Chaucer Alastair Minnis, 2014-12-04 As literary scholars have long insisted an interdisciplinary approach is vital if modern readers are to make sense of works of medieval literature In particular rather than reading the works of medieval authors as addressing us across the centuries about some timeless or ahistorical human condition critics from a wide range of theoretical approaches have in recent years shown how the work of poets such as Chaucer constituted engagements with the power relations and social inequalities of their time Yet perhaps surprisingly medieval historians have played little part in this historical turn in the study of medieval literature The aim of this volume is to allow historians who are experts in the fields of economic social political religious and intellectual history the chance to interpret one of the most famous works of Middle English literature Geoffrey Chaucer's General Prologue to the Canterbury Tales in its contemporary context Rather than resorting to traditional historical attempts to see Chaucer's descriptions of the Canterbury pilgrims as immediate reflections of historical reality or as portraits of real life people whom Chaucer knew the contributors to this volume have sought to show what interpretive frameworks were available to Chaucer in order to make sense of reality and how he adapted his literary and ideological inheritance so as to engage with the controversies and conflicts of his own day Beginning with a survey of recent debates about the social meaning of Chaucer's work the volume then discusses each of the Canterbury pilgrims in turn

Historians on Chaucer should be of interest to all scholars and students of medieval culture whether they are specialists in literature or history

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original text as it was written in fourteenth century Middle English. Alongside there is room in the wide outer margins for students to write their own notes on The General Prologue or perhaps to define unfamiliar key words. The reverse side of each page contains a new translation into modern English. The translation into modern English differs only slightly from those found elsewhere. Here the key difference is that lines are translated separately thereby avoiding the problem seen in some translations that words are borrowed from adjacent lines to help maintain Chaucer's rhyming structure. Accordingly this translation adheres more closely to Chaucer's own words although in doing so it may occasionally contain rather more descriptive explanations than is usual in translated works. Nevertheless this word for word approach will greatly assist those new to Chaucer's middle English. Parents will be pleased that The General Prologue contains no lewdness or vulgarity as can be found in some of the other Canterbury Tales. In this regard it may appropriately be studied at Middle School level. This volume contains the complete and unabridged text with line numbers, a helpful translation and a personal study notebook which means it offers excellent value for money. The translator was educated at St Chad's College Durham, Warwick, Exeter and De Montfort Universities. Lately he was both a Hardwicke and Sir Thomas More scholar of Lincoln's Inn London. His publications include works on English law and literature.

Oxford Student Texts: Chaucer: The General Prologue to the Canterbury Tales Geoffrey Chaucer, 2008-09-11. The General Prologue is the first part of Chaucer's The Canterbury Tales. Set out in 858 lines of Middle English, this text includes general notes on the text, discussion of themes, issues and context, and suggestions for further reading.

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