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### Paraphrase Analysis – General Prologue & The Pardoner's Prologue

Read the following two conceptual passages from *The Canterbury Tales*. Then write a careful analysis of how the Pardoner is characterized (Write the Pardoner as the narrator of the second passage.) You may emphasize whichever literary devices (tone, syntax, selection of detail, imagery, irony, etc.) you find most significant.

#### Excerpt from *The General Prologue*

This Pardoner had hair as yellow as wax,  
Hanging down assembly like a bank of dew,  
In doleful fall his locks behind his head,  
Down to his shoulders which they encompassed;  
Thinly they fell, like cat-tails, one by one.  
His ears he held upon his head, for they  
The best of making he would had been served;  
The sound of rials in the latest money;  
But for a little cog his head was bare,  
And he had bulging eye-balls, like a hare.  
His nose seemed a holy relic on his cog,  
The smaller lay before him on his top,  
Bristled up just as come from Rome, all hot.  
He had the same small voice a goat has got,  
The chin he toward had harbored, nor would  
harshen,  
Remember than any skin was left by hares.  
I judge he was a glibber, or a more,  
As to his looks, from Scornish down to Wren  
There was no pardoner of equal grace,  
For in his trunk he had a pillow case  
Which he carried over Our Lady's veil.  
He said he had a goblet of the real  
Saint Peter had the time when he made bold  
To walk the waters, all Jesu Christ took hold.  
He had a crown of metal set with stones  
And, in a glass, a noble of pure bones.  
And with these relics, any time he found  
Some poor up-country parson to surround,  
In one short day, in money down, he drew  
More than the parson in a month or two,  
And by his flattery and persuasion  
Made monkeys of the parson and congregation.  
But still he do him justice first and last  
In church he was a noble excommunicat,  
How well he read a lesson or told a story!  
But best of all he sang an Offertory,  
For well he knew that when that song was sung  
He'd have to preach and use his honey-tongue  
And (well he could) win silver from the crowd.  
That's why he sang so merrily and loud.

#### The Pardoner's Prologue (summary)

"My looks," said he, "in church when I preach  
I receive a heavenly kind of speech  
And sing it out as merrily as a bell;  
I know it all by heart, what I do tell.  
My theme's always the same and ever new:  
Bodies without sin and sinners  
"First I announce from where it is I come  
And then show all my looks, not only mine.  
My parson with the halcyon and I show  
To help safeguard my parson as I go,  
That no man be so bold, though great or stout,  
As to affront me in Christ's holy word,  
And after that my tales I start to tell,  
Of parables and fables, I sleepy.  
A few words in the Latin tongue I say  
To add a little spice to what I preach  
And stir men to devotion as I teach.  
  
"And then I show to them like precious stones  
My long glass case crammed with eggs and  
bones,  
For these are relics (as they think). And set  
to work! For a shoulder here I let  
Them see, from the stump of a holy Jew.  
"Good men," say I, "pay heed to me. When you  
shall take this bone and wash it in a well,  
If you or self or sheep or ox should weel  
Because it sits a worm or it's been stung,  
Take water from that well and wash the tongue  
And right away it's wholen. And furthermore,  
From pen and woe and every other care  
Shall every sheep be whole that of this well  
Drinks but a draught. Pay heed to what I tell.  
If any disease among stock will go  
Such words before the cow's head turn to cure  
And, fasting, from this well will take a drink  
[This line once taught me silver as to think].  
The bread will be saved of poverty.  
And, sir, it sits heads of jealousy;  
For though a man by jealousy be wrack,  
The water from this well will make his health

### Paraphrase Analysis

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Canterbury tales general prologue analysis. Prologue to canterbury tales analysis pdf. Critical analysis of prologue to canterbury tales. Prologue to the canterbury tales summary and analysis. Prologue to the canterbury tales character analysis chart. Critical analysis of the general prologue to the canterbury tales.

In order to continue enjoying our site, we ask that you confirm your identity as a human. Thank you very much for your cooperation. "When April comes with his sweet, fragrant showers, which pierce the dry ground of March, and bathe every root of every plant in sweet liquid, then people desire to go on pilgrimages." Thus begins the famous opening to *The Canterbury Tales*. The narrator (a constructed version of Chaucer himself) is first discovered staying at the Tabard Inn in Southwark (in London), when a company of twenty-nine people descend on the inn, preparing to go on a pilgrimage to Canterbury. After talking to them, he agrees to join them on their pilgrimage. Yet before the narrator goes any further in the tale, he describes the circumstances and the social rank of each pilgrim. He describes each one in turn, starting with the highest status individuals. The Knight is described first, as befits a "worthy man" of high status. The Knight has fought in the Crusades in numerous countries, and always been honored for his worthiness and courtesy. Everywhere he went, the narrator tells us, he had a "sovereign prys" (which could mean either an 'outstanding reputation', or a price on his head for the fighting he has done). The Knight is dressed in a 'fustian' tunic, made of coarse cloth, which is stained by the rust from his coat of chainmail. The Knight brings with him his son, The Squire, a lover and a lusty bachelor, only twenty years old. The Squire cuts a rather effeminate figure, his clothes embroidered with red and white flowers, and he is constantly singing or playing the flute. He is the only pilgrim (other than, of course, Chaucer himself) who explicitly has literary ambitions: he 'koude songes make and wel endite' (line 95). The Yeoman (a freeborn servant) also travels along with the Knight's entourage, and is clad in coat and hood of green. The Yeoman is excellent at caring for fowls, and travels armed with a huge amount of weaponry: arrows, a bracer (arm guard), a sword, a buckler, and a dagger as sharp as a spear. He wears an image of St. Christopher on his breast. Having now introduced the Knight (the highest ranking pilgrim socially), the narrator now moves on to the clergy, beginning with The Prioress, called 'Madame Eglantine' (or, in modern parlance, Mrs. Sweetbriar). She could sweetly sing religious services, speaks fluent French and has excellent table manners. She is so charitable and piteous, that she would weep if she saw a mouse caught in a trap, and she has two small dogs with her. She wears a brooch with the inscription 'Amor vincit omnia' ('Love conquers all'). The Prioress brings with her her 'chapeleyn' (secretary), the Second Nun. The Monk is next, an extremely fine and handsome man who loves to hunt, and who follows modern customs rather than old traditions. This is no bookish monk, studying in a cloister, but a man who keeps greyhounds to hunt the hare. The Monk is well-fed, fat, and his eyes are bright, gleaming like a furnace in his head. The Friar who follows him is also wanton and merry, and he is a 'lymytoure' by trade (a friar licensed to beg in certain districts). He is extremely well beloved of frankins (landowners) and worthy women all over the town. He hears confession and gives absolution, and is an excellent beggar, able to earn himself a farthing wherever he went. His name is Huberd. The Merchant wears a forked beard, motley clothes and sat high upon his horse. He gives his opinion very solemnly, and does excellent business as a merchant, never being in any debt. But, the narrator ominously remarks, 'I not how men hym calle' (I don't know how men call him, or think of him). The Clerk follows the Merchant. A student of Oxford university, he would rather have twenty books by Aristotle than rich clothes or musical instruments, and thus is dressed in a threadbare short coat. He only has a little gold, which he tends to spend on books and learning, and takes huge care and attention of his studies. He never speaks a word more than is needed, and that is short, quick and full of sentence (the Middle-English word for 'meaningfulness' is a close relation of 'sententiousness'). The Man of Law (referred to here as 'A Sergeant of the Lawe') is a judicious and dignified man, or, at least, he seems so because of his wise words. He is a judge in the court of assizes, by letter of appointment from the king, and because of his high standing receives many grants. He can draw up a legal document, the narrator tells us, and no-one can find a flaw in his legal writings. Yet, despite all this money and social worth, the Man of Law rides only in a homely, multi-coloured coat. A Franklin travels with the Man of Law. He has a beard as white as a daisy, and of the sanguine humour (dominated by his blood). The Franklin is a big eater, loving a piece of bread dipped in wine, and is described (though not literally!) as Epicurus' son: the Franklin lives for culinary delight. His house is always full of meat pie, fish and meat, so much so that it 'snewed in his hous of mete and drynke'. He changes his meats and drinks according to what foods are in season. A Haberdasher and a Carpenter, a Weaver, a Dyer and a Tapycer (weaver of tapestries) are next described, all of them clothed in the same distinctive guildsman's dress. Note that none of these pilgrims, in the end, actually tell a tale. A Cook had been brought along to boil the chicken up with marrow bones and spices, but this particular Cook knows a draught of ale very well indeed, according to the narrator. The Cook could roast and simmer and boil and fry, make stews and hashes and bake a pie well, but it was a great pity that, on his shin, he has an ulcer. A Shipman from Dartmouth is next - tanned brown from the hot summer sun, riding upon a carthorse, and wearing a gown of coarse woolen cloth which reaches to his knees. The Shipman had, many times, drawn a secret draught of wine on board ship, while the merchant was asleep. The Shipman has weathered many storms, and knows his trade: he knows the locations of all the harbors from Gotland to Cape Finistere. His shape is called 'the Maudelayne'. A Doctor of Medicine is the next pilgrim described, clad in red and blue, and no-one in the world can match him in speaking about medicine and surgery. He knows the cause of every illness, what humor engenders them, and how to cure them. He is a perfect practitioner of medicine, and he has apothecaries ready to send him drugs and mixtures. He is well-read in the standard medical authorities, from the Greeks right through to Chaucer's contemporary Gilbertus Anglicus. The Doctor, however, has not studied the Bible. The Wife of Bath was 'somdel deef' (a little deaf, as her tale will later expand upon) and that was a shame. The Wife of Bath is so adept at making cloth that she surpasses even the cloth-making capitals of Chaucer's world, Ypres and Ghent, and she wears coverchiefs (linen coverings for the head) which must (the narrator assumes) have 'weyeden ten pound'. She had had five husbands through the church door, and had been at Jerusalem, Rome and Boulogne on pilgrimage. She is also described as 'Gat-tothed' (traditionally denoting lasciviousness), and as keeping good company, she knows all the answers about love: 'for she koude of that art the olde dance' (she knew the whole dance as far as love is concerned!). A good religious man, A Parson of a Town, is next described, who, although poor in goods, is rich in holy thought and work. He's a learned man, who truly preaches Christ's gospel, and devoutly teaches his parishioners. He travels across his big parish to visit all of his parishioners, on his feet, carrying a staff in his hand. He is a noble example to his parishioners ('his sheep', as they are described) because he acts first, and preaches second (or, in Chaucer's phrase, 'first he wrought, and afterward he taught'). The narrator believes that there is no better priest to be found anywhere. With the Parson travels a Plowman (who does not tell a tale), who has hauled many cartloads of dung in his time. He is a good, hard-working man, who lives in peace and charity, and treats his neighbor as he would be treated. He rides on a mare, and wears a tabard (a workman's loose garment). A Miller comes next, in this final group of pilgrims (now at the bottom of the class scale). He is big-boned and has big muscles, and always wins the prize in wrestling matches. There's not a door that he couldn't lift off its hinges, or break it by running at it head-first. He has black, wide nostrils, carries a sword and a buckler (shield) by his side, and has a mouth like a great furnace. He's good at stealing corn and taking payment for it three times. But then, Chaucer implies, there are no honest millers. A noble Manciple (a business agent, purchaser of religious provisions) is the next pilgrim to be described, and a savvy financial operator. Though a common man, the Manciple can run rings round even a 'heep of lerned men'. The Manciple, his description ominously ends, 'sette hir aller cappe': deceived them all. The Reeve, a slender, choleric man, long-legged and lean ("ylyk a staf"). He knows exactly how much grain he has, and is excellent at keeping his granary and his grain bin. There is no bailiff, herdsman or servant about whom the Reeve does not know something secret or treacherous; as a result, they are afraid of him 'as of the death'. The Summoner is next, his face fire-red and pimpled, with narrow eyes. He has a skin disease across his black brows, and his beard (which has hair falling out of it) and he is extremely lecherous. There is, the narrator tells us, no ointment or cure, or help him to remove his pimples. He loves drinking wine which is as 'reed as blood', and eating leeks, onions and garlic. He knows how to trick someone. Travelling with the Summoner is a noble Pardoner, his friend and his companion (in what sense Chaucer intends the word 'compeer', meaning companion, nobody knows) and the last pilgrim-teller to be described. He sings loudly 'Come hithe, love to me', and has hair as yellow as wax, which hangs like flaxen from his head. He carries a wallet full of pardons in his lap, brimful of pardons come from Rome. The Pardoner is sexually ambiguous - he has a thin, boyish voice, and the narrator wonders whether he is a 'geldyng or a mare' (a eunuch or a homosexual). The narrator writes that he has told us now of the estate (the class), the array (the clothing), and the number of pilgrims assembled in this company. He then makes an important statement of intent for what is to come: he who repeats a tale told by another man, the narrator says, must repeat it as closely as he possibly can to the original teller - and thus, if the tellers use obscene language, it is not our narrator's fault. The Host is the last member of the company described, a large man with bright, large eyes - and an extremely fair man. The Host welcomes everyone to the inn, and announces the pilgrimage to Canterbury, and decides that, on the way there, the company shall 'talen and pleye' (to tell stories and amuse themselves). Everyone consents to the Host's plan for the game, and he then goes on to set it out. What the Host describes is a tale-telling game, in which each pilgrim shall tell two tales on the way to Canterbury, and two more on the way home; whoever tells the tale 'of best sentence and moost solas' shall have supper at the cost of all of the other pilgrims, back at the Inn, once the pilgrimage returns from Canterbury. The pilgrims agree to the Host's suggestion, and agree to accord to the Host's judgment as master of the tale-telling game. Everyone then goes to bed. The next morning, the Host awakes, raises everyone up, and 'in a flok' the pilgrimage rides towards 'the Wateryng of Seint Thomas', a brook about two miles from London. The Host asks the pilgrims to draw lots to see who shall tell the first tale, the Knight being asked to 'draw cut' first and, whether by 'aventure, or sort, or cas', the Knight draws the straw to tell the first tale. The pilgrims ride forward, and the Knight begins to tell his tale. Analysis The General Prologue was probably written early in the composition of the *Canterbury Tales*, and offers an interesting comparison point to many of the individual tales itself. Of course, it does not match up to the tales as we have them in a number of ways: the Nun's Priest and the Second Nun are not described, and, most significantly, the work as we have it does not reflect the Host's plan. For starters, the pilgrimage only seems to go as far as Canterbury (for the Parson's Tale) and only the narrator tells two tales on the way there, with all the other pilgrims telling only a single tale (and some who are described in the General Prologue not telling a tale at all). We must, therefore, view the General Prologue with some hesitation as a comparison point to the tales themselves; it offers useful or enlightening suggestions, but they are no means a complete, reliable guide to the tales and what they mean. What the General Prologue offers is a brief, often very visual description of each pilgrim, focusing on details of their clothing, as well as key details of their clothing, their food likes and dislikes, and their physical features. These descriptions fall within a common medieval tradition of portraits in words (which can be considered under the technical term ekphrasis). Chaucer's influence in this case most likely coming from the Roman de la Rose. Immediately, our narrator insists that his pilgrims are to be described by 'degree'. By the fact that the Knight, the highest-ranking of the pilgrims, is selected as the first teller, we see the obvious social considerations of the tale. Still, all human life is here: characters of both sexes, and from walks of life from lordly knight, or godly parson down to oft-divorced wife or grimy cook. Each pilgrim portrait within the prologue might be considered as an archetypal description. Many of the 'types' of characters featured would have been familiar stock characters to a medieval audience: the hypocritical friar, the rotund, food-loving monk, the rapacious miller are all familiar types from medieval estates satire (see Jill Mann's excellent book for more information). Larry D. Benson has pointed out the way in which the characters are paragons of their respective crafts or types - noting the number of times the words 'wel koude' and 'verray parfit' occur in describing characters. Yet what is key about the information provided in the General Prologue about these characters, many of whom do appear to be archetypes, is that it is among the few pieces of objective information - that is, information spoken by our narrator that we are given throughout the *Tales*. The tales themselves (except for large passages of the prologues and epilogues) are largely told in the words of the tellers: as our narrator himself insists in the passage. The words stand for themselves; and we interpret them as if they come from the pilgrims' mouths. What this does - and this is a key thought for interpreting the tales as a whole - is to apparently strip them of writerly license, blurring the line between Chaucer and his characters. Thus all of the information might be seen to operate on various levels. When, for example, we find out that the Prioress has excellent table manners, never allowing a morsel to fall on her breast, how are we to read it? Is this Geoffrey Chaucer 'the author of *The Canterbury Tales*' making a conscious literary comparison to the Roman de la Rose, which features a similar character description (as it happens, of a courtesan)? Is this 'Chaucer' our narrator, a character within the *Tales* providing observation entirely without subtext or writerly intention? Or are these observations - supposedly innocent within the Prologue - to be noted down so as to be compared later to the Prioress' Tale? Chaucer's voice, in re-telling the tales as accurately as he can, entirely disappears into that of his characters, and thus the *Tales* operates almost like a drama. Where do Chaucer's writerly and narratorial voices end, and his characters' voices begin? This self-vanishing quality is key to the *Tales*, and perhaps explains why there is one pilgrim who is not described at all so far, but who is certainly on the pilgrimage - and he is the most fascinating, and the most important by far: a poet and statesman by the name of Geoffrey Chaucer.

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