

The Art Of The Canterbury Tales

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Chaucer and Clothing Laura Fulkerson Hodges 2005 A detailed discussion of the meaning and significance of the terms used to describe the clothing of Chaucer's religious and academic pilgrims. Religious and academic dress in the middle ages functioned as a metaphorical signifier of spiritual and intellectual standards, implied a given social status, signalled the rejection or possession of garment wealth, and, in the details, suggested the wearer's spiritual state. This book presents the first sustained analysis of the characterizing dress worn by Chaucer's pilgrims who are in holy orders and/or affiliated with universities; the author uses approaches from a variety of disciplines [received criticism of late medieval literature, developments in political, economic and social history, the visual arts, and material culture] in order to present the complex ideas and rhetoric the pilgrims' dress expresses. She also makes the religious, intellectual, and material culture of Chaucer's day accessible to modern audiences through the reconstruction of the significance of fabrics, dyes, accessories, garments, and assembled costumes, and an explanation of technical details and specialist vocabularies for cloth-making, clothing, accessories, and their images in the visual arts.

The Knightes Tale, From the Canterbury Tales of Geoffrey Chaucer (Classic Reprint) Geoffrey Chaucer 2016-10-11 Excerpt from The Knightes Tale, From the Canterbury Tales of

Geoffrey Chaucer The term anglo-saxon, which is currently used to designate the language supposed to have been spoken by our forefathers before the Norman Conquest, is an invention of modern times, and has not even the advantage of convenience to recommend it. It was not until the close of the thirteenth and beginning of the fourteenth century, when the fusion of races was followed by the rise of a truly national spirit and an outburst of literary activity. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

The Canterbury Tales Seymour Chwast 2011-09-06 Accompany a band of merry medieval pilgrims as they make their way-on motorcycles, of course-to Canterbury. Meeting at the Tabard Inn, the travelers, including a battle-worn knight, a sweetly pretentious prioress, the bawdy Wife of Bath, and an emaciated scholar-clerk, come up with a plan to pass time on the journey to Thomas à Becket's

shrine by telling stories. The twenty-four tales, which range from high romance set in ancient Greece to low comedy in contemporary England, are adapted into graphic novel form by Seymour Chwast—a pitch-perfect transposition of Chaucer's pointed satire. Chwast's illustrations relate tales of trust and treachery, of piety and bawdiness, in an engaging style that will appeal to those who have enjoyed *The Canterbury Tales* for years, and those for whom this is a first, delectable introduction.

Chaucer for Children H. Haweis 2015-02-02 A beautifully laid out—and perfectly accurate to the original-copy of one of the most famous books on how to teach Chaucer to children ever issued. Despite its name, this work is directed at explaining and teaching Chaucer—and is equally presentable to both youngsters and adults. This book, and its author, Mary Eliza Haweis (who wrote using her married name), are widely credited with reviving Chaucer's poetry in the modern world. These stories from *The Canterbury Tales*, along with some of Chaucer's shorter poems, were the first to be presented in their original Middle English format alongside contemporary English. In addition, the translations are supplemented by copious footnotes providing many fascinating details and background information, setting the scene, tone, and history of each of these marvelous tales. In addition to the extensive translations and retellings, the author also provided all of the illustrations: her pre-Raphaelite style drawings transforming an already classic piece of English literature into a work of art. "I believe that some knowledge of, or at least interest in, the domestic life and manners of the thirteenth, fourteenth, and fifteenth centuries, would materially help young children in their reading of English history. The political life would often be interpreted by the domestic life, and much of that time which to a child's mind forms the driest portion of history, because so unknown, would then stand out as it really was, glorious and fascinating in its vigour and vivacity, its enthusiasm, and love of beauty and bravery. There is no clearer or safer exponent of the life of the fourteenth century, as far as he describes it, than Geoffrey Chaucer. "As to the difficulties of understanding Chaucer, they have been greatly overstated. An occasional reference to a

glossary is all that is requisite; and, with a little attention to a very simple general rule, anybody with moderate intelligence and an ear for musical rhythm can enjoy the lines. "How much of the beauty and natural swing of Chaucer's poetry is lost by translation into modern English, is but too clear when that beauty is once perceived; but I thought some modernization of the old lines would help the child to catch the sense of the original more readily: for my own rendering, I can only make the apology that when I commenced my work I did not know it would be impossible to procure suitable modernized versions by eminent poets." —from the author's introduction. Included in this work are a description of Chaucer's Pilgrims, and the following tales and poems: Chaucer's Prologue The Knight's Tale The Friar's Tale The Clerk's Tale The Franklin's Tale The Pardoner's Tale Complaint of Chaucer to his Purse Two Rondeaux Virelai Good Counsel of Chaucer. This edition has been completely reset and the illustrations have been restored to better than original through modern digital enhancement.

Chaucer and the Making of English Poetry, Volume 2 P. M. Kean 2019-09-23 Originally published in 1972. This important work of Chaucerian scholarship deals with two aspects of the poet and his work — his individual achievement and his place in history — and demonstrates that in both these senses Chaucer is a maker of English poetry. The author explores Chaucer's narrative art. The book includes an examination of the puzzling question of narrative structure in the *Canterbury Tales* and of the nature of Chaucerian comedy in these works. The author surveys the major themes of the poems: Fortune and free will, marriage, and the nobleness of man. In the final chapter she treats of the meaning of Chaucer's art for his successors. Throughout the work, Miss Kean deals extensively with the sources which Chaucer used for the writing of his poems, in a way which directs light on the more difficult aspects of his art.

Canterbury Tales Geoffrey Chaucer 2022-01-11 A knight, a monk, a merchant, a summoner, and a wife all walk into an inn, and realize they are in the company of many others who intend to make the same pilgrimage to Canterbury. As a group of English people all gather at the Tabard

inn, they learn that they will be travelling together. Usually divided by their differing social classes, professions, and beliefs, the group are united by their pilgrimage to Canterbury, where they'll receive blessings from a Christian martyr. Upon this realization, the host of the inn proposes a competition: whoever can tell the best story on the journey to Canterbury wins a lavish dinner. All enamored by the promise of a good meal, each member takes a turn telling a story. With tales of true love, chivalry, crime, infidelity, piety, dishonesty, and adventure, the stories of the group humor, inspire, offend, and entertain. As the stories continue, members of the pilgrimage party interrupt, praise, scold, and even fight other members, enlightening them with lessons and new perspectives as they journey to complete their pilgrimage. With feuds, jokes, love affairs, and moral allegories, *The Canterbury Tales* treat audiences to a dynamic journey crafted with exquisite prose and elegant poetry. Originally published around 1400, Geoffrey Chaucer's *The Canterbury Tales* have since inspired many adaptations of both its plot and narrative form. Using satire, allegory, and wit, *The Canterbury Tales* is a collection of stories that explores various genres and literary purposes, creating an incredibly inclusive narrative. This edition of *The Canterbury Tales*, written by Geoffrey Chaucer, features a new striking cover design and is printed in a modern font, crafting an approachable experience of one of the most influential works in English literature.

Chaucer's "art Poetical" Jörg O. Fichte 1980
[Originals and Analogues of Some of Chaucer's Canterbury Tales \(Classic Reprint\)](#) F. J. Furnicall 2018-02-04 Excerpt from *Originals and Analogues of Some of Chaucer's Canterbury Tales* Mr. Clouston has also been good enough to revise Mr. Lv. M. Wood's Index to this volume, and to draw up the Contents, adding a List of the Tales illustrated by analogs, variants, &c. This was necessary, because the latter were printed as they came to hand. I never thought of waiting to get everything available for any Tale before anything about it was put forth. I still hope to arrange with Mr. Hy. Ward and some second Editor for the issue of the original of the Knight's Tale. About the Publisher Forgotten Books publishes hundreds of thousands of rare and

classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Exhibition of Paintings by Robert Van Vorst Sewell Portland Society of Art (Me.) 1912

The Art of Allusion Sonja Drimmer 2018-09-21 At the end of the fourteenth and into the first half of the fifteenth century Geoffrey Chaucer, John Gower, and John Lydgate translated and revised stories with long pedigrees in Latin, Italian, and French. Royals and gentry alike commissioned lavish manuscript copies of these works, copies whose images were integral to the rising prestige of English as a literary language. Yet despite the significance of these images, manuscript illuminators are seldom discussed in the major narratives of the development of English literary culture. The newly enlarged scale of English manuscript production generated a problem: namely, a need for new images. Not only did these images need to accompany narratives that often had no tradition of illustration, they also had to express novel concepts, including ones as foundational as the identity and suitable representation of an English poet. In devising this new corpus, manuscript artists harnessed visual allusion as a method to articulate central questions and provide at times conflicting answers regarding both literary and cultural authority. Sonja Drimmer traces how, just as the poets embraced intertextuality as a means of invention, so did illuminators devise new images through referential techniques—assembling, adapting, and combining images from a range of sources in order to answer the need for a new body of pictorial matter. Featuring more than one hundred illustrations, twenty-seven of them in color, *The Art of Allusion* is the first book devoted to the emergence of England's literary canon as a visual as well as a linguistic event.

Chaucer's Mind and Art Derek Brewer 1970

The Prologue Geoffrey Chaucer 2017-11-22

Excerpt from The Prologue: From the Canterbury Tales Young men in Chaucer's time finished their education either at the University, or in some nobleman's house as pages.

Chaucer's father (John) was in attendance on Edward III and his queen Philippa in their expedition to Flanders and Cologne in 1338 (rymer, v. 51) and to the father's connection with the court, the son no doubt owed his training and first appointment. The first records of the name of Geoffrey Chaucer are on two parchment leaves, fragments of a Household Account. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

The Range of Chaucer's Satiric Art in the Canterbury Tales Joel Walter Athey 1968

The Art of War & Other Classics of Eastern Philosophy Sun Tzu 2016-10-01

The words of the ancient Chinese sages are as timeless as they are wise. The words of ancient Chinese philosophers have influenced other thinkers across the world for more than 2,000 years, and continue to shape our ideas today. The Art of War & Other Classics of Eastern Philosophy includes translations of Sun Tzu's Art of War, Lao-Tzu's Tao Te Ching, the teachings of the master sage Confucius, and the writings of Mencius. From insights on warfare and diplomacy to advice on how to deal with one's neighbors and colleagues, this collection of classical Eastern philosophy will provide readers with countless nuggets of wisdom. IBPA Benjamin Franklin Gold Award Winner 2017!

A Reading of the Canterbury Tales Trevor Whittock 1968-10-01 In this 1968 study, Dr Whittock argues that there is greater unity in Chaucer's Canterbury Tales than has been

supposed. He sees the Canterbury Tales as a great religious poem, a Christian work of art in which certain topics deliberately recur, so that the Tales in sequence take on the nature of a debate on death, the role of women, marriage, the truth or deception of art, the function of evil in the Creator's plan, temporal imperfection, and the hidden mystery of God's being. The author illustrates his theme through a detailed examination of each of the Tales in turn.

Canterbury Tales Geoffrey Chaucer 1903

The Art of the Canterbury Tales Paul George RUGGIERS 1967

The Art and Literature of the Middle Ages - Art History Lessons | Children's Arts, Music & Photography Books Baby Professor 2017-05-15 Step back in time and learn all about the art and literature of the Middle Ages. You will notice that the dominant art form of an era reflects what life was like back then. You will see familiar strokes and characters, making it easy to identify one art form to another. In a way, the era becomes the art's signature. Secure a copy today!

The Art of Geoffrey Chaucer John Livingston Lowes 1931

The Narrative Art of The Canterbury Tales Ian Bishop 1987

The Canterbury Tales Geoffrey Chaucer 1999-01-01 This Elibron Classics title is a reprint of the original edition.

The Art of Satire in the Prologue to The Canterbury Tales Douglas Angus 1935

The Canterbury Tales Geoffrey Chaucer 2022-01-11 A knight, a monk, a merchant, a summoner, and a wife all walk into an inn, and realize they are in the company of many others who intend to make the same pilgrimage to Canterbury. As a group of English people all gather at the Tabard inn, they learn that they will be travelling together. Usually divided by their differing social classes, professions, and beliefs, the group are united by their pilgrimage to Canterbury, where they'll receive blessings from a Christian martyr. Upon this realization, the host of the inn proposes a competition: whoever can tell the best story on the journey to Canterbury wins a lavish dinner. All enamored by the promise of a good meal, each member takes a turn telling a story. With tales of true love, chivalry, crime, infidelity, piety, dishonesty,

and adventure, the stories of the group humor, inspire, offend, and entertain. As the stories continue, members of the pilgrimage party interrupt, praise, scold, and even fight other members, enlightening them with lessons and new perspectives as they journey to complete their pilgrimage. With feuds, jokes, love affairs, and moral allegories, *The Canterbury Tales* treat audiences to a dynamic journey crafted with exquisite prose and elegant poetry. Originally published around 1400, Geoffrey Chaucer's *The Canterbury Tales* have since inspired many adaptations of both its plot and narrative form. Using satire, allegory, and wit, *The Canterbury Tales* is a collection of stories that explores various genres and literary purposes, creating an incredibly inclusive narrative. This edition of *The Canterbury Tales*, written by Geoffrey Chaucer, features a new striking cover design and is printed in a modern font, crafting an approachable experience of one of the most influential works in English literature.

[The Canterbury Tales of Geoffrey Chaucer](#) Percy Mackaye 2015-06-28 Excerpt from *The Canterbury Tales of Geoffrey Chaucer: A Modern Rendering Into Prose of the Prologue and Ten Tales* Briefly, then, the method followed has been to present, so far as possible, Chaucer's ipsissima verba; to err rather in the direction of literal fidelity than literary license. No archaisms, however, have been retained which are not fairly intelligible. The necessary changes which have been made are: first, omissions on the score of propriety, of intelligibility (as when a long paraphrase would have been required for a trivial matter), and (very seldom) of redundancy; secondly, rare and slight rearrangements for the sake of clearness; thirdly, translation and paraphrase required by clearness and the necessities of prose-style. Proper names have been altered to their classical or modern forms only in the case of historical characters or places fairly familiar today. The text of Professor Skeat has been followed almost always and his notes very largely. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology

to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

[Telling Images](#) V. A. Kolve 2009 *Telling Images* is a study of Chaucer's narrative art and its use of symbolic images in the visual arts of his time. [The Descriptive Art of the General Prologue to The Canterbury Tales](#) 1986

[The Canterbury Tales of Chaucer](#) Geoffrey Chaucer 1742

The Skeleton of Chaucer's Canterbury Tales Henry Bradshaw 2015-07-28 Excerpt from *The Skeleton of Chaucer's Canterbury Tales: An Attempt to Distinguish the Several Fragments of the Work as Left by the Author* 2. This seems the most authentic, if I may use the term, and is that of the MS. used by Mr Tho. Wright, Mr Robert Bell and Mr Morris. In Frag. I. Gamelyn is retained. In Frag. II. the link at the end is generally retained though useless. In Frag. IV. the concluding stanza (For which here, &c.) is found; the last three stanzas of the song are in right order; but the link stanza is wanting. In Frag. V. the introductory link is in its place, and the link at the end is correct, introducing the Squyere. In Frag. VI. the link at the end is correct, introducing the Frankeleyn. Frag. VIII. occurs in its right place, and sometimes has, sometimes has not, the link at the end. Frag. IX. is without the spurious link at the end introducing the Shipman. In Frag. X. the modern instances in the Monk's tale are in the middle; and the link at the end of the Nonnes Prest's tale is sometimes found and sometimes not. 3. This is the order adopted by Tyrwhitt from several MSS. It agrees in the main with No. 2, but the alterations seem to be all the result of some editorial supervision exercised after Chaucer's death, and in most cases the reason for the change is easily ascertained. In Frag. I. Gamelyn is suppressed. In Frag. II. the end-link is suppressed. In Frag. IV. the concluding stanza is in its place (For which here, &c.); the last three stanzas of the song are in right order (ending: 'wringe and wayle'); and the link-stanza at the

end generally occurs. In Frag. V. the introductory and concluding links are correct. In Frag. VI. the concluding link is correct. Frag. VIII. is moved to between X. and XI. and the link at the end is suppressed. Frag. IX. is without the spurious link at the end. In Frag. X. the modern instances in the Monk's tale are removed to the end of the tale; and the link at the end of the Nonnes Prest's tale is sometimes suppressed, and sometimes found and applied so as to introduce the Nonne. Various attempts have been made to bring the tales into order of time and place. This however seems now an impossibility. The test passages are few and simple, though some of them have hitherto been overlooked. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Chaucer's Canterbury Tales (Selected) Vincent F. Hopper 1977-12-31 Begun soon after 1386 and written during several years that followed, Geoffrey Chaucer's great narrative poem *The Canterbury Tales* presents a richly detailed, highly entertaining, and sometimes bawdy picture of English society in the fourteenth century. Rich with humorous insights into the many foibles of humanity, this poem is considered by most literary critics and scholars to be the first great example of literary art written in vernacular English. Its narrative opens as a party of 30 men and women from various walks of life gather at the Tabard Inn in London, from where they set out on a holy pilgrimage to Canterbury and its shrine dedicated to Thomas Æ Becket. As they travel, each person has a story to tell. The most famous and beloved of Chaucer's stories are presented in interlinear form this intensely readable volume. Alternating each of Chaucer's original

lines with its translation into modern English, this book encourages readers to savor the genius of Chaucer's original poetry while following each line with an easy-to-understand modern translation of his Southeast Midlands dialect of Middle English. This scholarly yet truly approachable translation of Chaucer's original poem is the work of Vincent F. Hopper, a longtime professor of English literature at New York University. He opens with the famous Prologue— Whan that Aprille with his shoures sote When April with his showers sweet The droghte of Marche hath perced to the rote, The drought of March has pierced to the root —and then goes on to present *The Miller's Tale* *The Reeve's Tale* *The Prioress's Tale* *The Nun's Priest's Tale* *The Pardoner's Tale* *The Wife of Bath's Tale* *The Franklin's Tale* . . . and more. This fine volume also includes an enlightening introductory essay on Chaucer's art, with Professor Hopper's commentary on England as it existed in the fourteenth century. He concludes with a short list of recommended reading on Chaucer's time and his art.

The Illustrations of Rockwell Kent Rockwell Kent 2013-04-09 This retrospective brings together the finest work of the most important American book illustrator of the 1920s and 30s, gathering black-and-white pieces from not only important novels, but magazines and advertisements.

The Reeve's Tale Walter Morris Hart 1973
Lowsy Jogelours Ronda Cooper 1985

The art of the Canterbury tales Madison [Univ Paul G. Ruggiers

The Canterbury Tales Peter Ackroyd 2009-10-29 A fresh, modern prose retelling captures the vigorous and bawdy spirit of Chaucer's classic Renowned critic, historian, and biographer Peter Ackroyd takes on what is arguably the greatest poem in the English language and presents the work in a prose vernacular that makes it accessible to modern readers while preserving the spirit of the original. A mirror for medieval society, Chaucer's *Canterbury Tales* concerns a motley group of pilgrims who meet in a London inn on their way to Canterbury and agree to take part in a storytelling competition. Ranging from comedy to tragedy, pious sermon to ribald farce, heroic adventure to passionate romance, the

tales serve not only as a summation of the sensibility of the Middle Ages but as a representation of the drama of the human condition. Ackroyd's contemporary prose emphasizes the humanity of these characters—as well as explicitly rendering the naughty good humor of the writer whose comedy influenced Fielding and Dickens—yet still masterfully evokes the euphonies and harmonies of Chaucer's verse. This retelling is sure to delight modern readers and bring a new appreciation to those already familiar with the classic tales.

Canterbury Tales: Literary Touchstone Classic - Revised Edition Geoffrey Chaucer 2013

Chaucer's Canterbury Tales John Saunders 2015-06-28 Geoffrey Chaucer is one of the most notable English poets of all time and is sometimes referred to as the Father of English literature. He lived during the fourteenth century and was a noted author, philosopher, alchemist, and civil servant. His most well known work is *The Canterbury Tales*, which are published here as part of *Chaucer's Canterbury Tales, Annotated and Accented - with Illustrations of English Life in Chaucer's Time*. Saunders' book is not merely a collection of Chaucer's work. Rather, the editor and author has included nearly two hundred pages of contextual information on the life of Chaucer, and the characters, settings, and time periods that are detailed in *The Canterbury Tales*. Specifically, these introductory chapters are devoted to discussions of The Tabard, chivalry, religion, professional men, and trade and commerce. Following this introduction, the stories that together form *The Canterbury Tales* are presented. Structured as a Pilgrim storytelling contest, these tales are written in both verse and traditional prose. The tales are highly critical of English society and in particular the role of the Church. In all fourteen works from *The Canterbury Tales* are included in this collection, along with four of Chaucer's works from other collections. Each story is presented alongside remarks from John Saunders, who helps to analyze the story for the modern reader. *Chaucer's Canterbury Tales, Annotated and Accented - with Illustrations of English Life in Chaucer's Time* is a collection of some of the

most revered and influential writing in the history of the English language. This book is a must read for anybody who appreciates modern literature and is interested in the work of one of its founding fathers. About the Publisher Forgiven Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgiven Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

The Art of the Canterbury Tales Paul G. Ruggiers 1967

[Essays on the Art of Chaucer's Verse](#) Alan T. Gaylord 2013-05-13 First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Chaucer's Canterbury Tales John Saunders 2017-10-13 Geoffrey Chaucer is one of the most notable English poets of all time and is sometimes referred to as the Father of English literature. He lived during the fourteenth century and was a noted author, philosopher, alchemist, and civil servant. His most well known work is *The Canterbury Tales*, which are published here as part of *Chaucer's Canterbury Tales, Annotated and Accented - with Illustrations of English Life in Chaucer's Time*. Saunders' book is not merely a collection of Chaucer's work. Rather, the editor and author has included nearly two hundred pages of contextual information on the life of Chaucer, and the characters, settings, and time periods that are detailed in *The Canterbury Tales*. Specifically, these introductory chapters are devoted to discussions of The Tabard, chivalry, religion, professional men, and trade and commerce. Following this introduction, the stories that together form *The Canterbury Tales* are presented. Structured as a Pilgrim storytelling contest, these tales are written in both verse and traditional prose. The tales are highly critical of English society and in particular the

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Chaucer's Canterbury Tales Vincent F Hopper 2001-08-01 A line-by-line presentation of CHAUCER'S CANTERBURY TALES that offers both the uniqueness of Chaucer's art and the smooth reading of modern usage.

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