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Autore	Eckhardt Caroline D. <1942->
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""19 The Physician (lines 411a€?44)""; ""20 The Wife of Bath (lines 445a
 €?76)""; ""21 The Parson (lines 477a€?528)""; ""22 The Plowman (lines
 529a€?41)""; ""23 The Transition and the Miller (lines 542a€?66)""; ""24
 The Manciple (lines 567a€?86)""
 ""25 The Reeve (lines 587a€?622)""""26 The Summoner (lines 623a€?68
 and 673)""; ""27 The Pardoner (lines 669a€?714)""; ""28 The Narrator's
 Comments and Apology for His Style (lines 715a€?46)""; ""29 The Host
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Sommario/riassunto

The General Prologue to Chaucer's Canterbury Tales is one of the most
 enduring works of English literature. Beloved by scholars, teachers,
 students, and general readers, it has been given a great many different
 interpretations. This annotated, international bibliography of
 twentieth-century criticism on the Prologue is an essential reference
 guide. It includes books, journal articles, and dissertations, and a
 descriptive list of twentieth-century editions; it is the most complete
 inventory of modern criticism on the Prologue. The extensive
 annotations provide uniquely convenient access to many publications
 that are otherwise difficult to obtain. In her introduction, Caroline
 Eckhardt provides a careful and comprehensive overview of modern
 trends in criticism, trends which can be traced through the
 bibliography. At the beginning of the century, for example, Chaucer's
 Prologue was often described as a 'portrait gallery' and praised for its
 realism - social, psychological, and dramatic. Later in the century came
 emphases on irony, rhetoric, Freudian interpretations, elaborate
 allegories, and stylistic complexities. At present, the Prologue is often
 interpreted as a system of signs and symbols in which realism, if it
 exists at all, serves purposes beyond itself. The smiling and serene
 poet of the earlier period has been replaced by a self-conscious ironist,
 sometimes with a split personality. The portrait gallery of the beginning
 of the century is still there, though the spectator who walks along it
 tends to see something less fixed textually (the Prologue is now
 commonly discussed as work-in-progress) and more complicated
 structurally, generically, and thematically. It is the spectator, of course,
 who has changed.