

1. Record Nr.	UNINA9910813334303321
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Titolo	Chaucer's general prologue to the Canterbury tales : an annotated bibliography, 1900 to 1982 // Caroline D. Eckhardt
Pubbl/distr/stampa	Toronto, [Ontario] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Rochester : , : University of Toronto Press, , 1990 ©1990
ISBN	1-282-00989-3 9786612009891 1-4426-7287-0
Descrizione fisica	1 online resource (513 p.)
Collana	Chaucer Bibliographies
Disciplina	016.8211
Soggetti	Christian pilgrims and pilgrimages in literature English poetry - Middle English, 1100-1500 Civilization, Medieval, in literature Prologues and epilogues Bibliographies. Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	""Contents""; ""General Editor's Preface""; ""Preface""; ""Abbreviations and Master List of Periodicals""; ""Introduction""; ""1 Editions""; ""2 Bibliographies, Indexes, and Other Research Tools""; ""3 General Criticism and Cultural Background""; ""4 Language, Metrics, and Studies of the Manuscripts or Early Editions""; ""5 The Springtime Setting, the Narrator, and the Gathering at the Tabard (lines 1a€?42) ""; ""6 The Knight (lines 43a€?78)""; ""7 The Squire (lines 79a€?100)""; ""8 The Yeoman (lines 101a€?17)""; ""9 The Prioress and her Companions (lines 118a€?64)"" ""10 The Monk (lines 165a€?207)""""11 The Friar (lines 208a€?69)""; ""12 The Merchant (lines 270a€?84)""; ""13 The Clerk (lines 285a€?308)""; ""14 The Serjeant of the Law (lines 309a€?30)""; ""15 The Franklin (lines 331a€?60)""; ""16 The Guildsmen (lines 361a€?78)""; ""17 The Cook (lines 379a€?87)""; ""18 The Shipman (lines 388a€?410)"";

""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  
and the Establishment of the Storytelling Contest (lines 747a€?858)"";  
""Index""; ""A""; ""B""; ""C""; ""D""; ""E""; ""F""; ""G""; ""H""; ""I""; ""J""; ""K"";  
""L""; ""M""; ""N""; ""O""; ""P""; ""Q""; ""R""; ""S""; ""T""; ""U""; ""V""; ""W"";  
""Y""; ""Z""

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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.

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