

CANTERBURY TALES AND OTHER POE

PERCY 1875-1956 MACKAYE, GEOFFREY D. 1400 CHAUCER, WALTER APPLETON 1876-1906 CLARK

🔖 [THE CANTERBURY TALES WITH OTHER POEMS](#) GEOFFREY CHAUCER, 1870

🔖 [THE CANTERBURY TALES AND OTHER POEMS](#) GEOFFREY CHAUCER, 2014-03-01 An oddly diverse group of twenty-nine people meet at an inn. Each of them is on a pilgrimage to a martyr's shrine in Canterbury. The Host suggests the strange bunch journey together and tell stories to pass the time. The group heads off, including a knight, a miller, a wife, a cook, a shipman, and a nun, among others, telling stories that range from bawdy exploits to foolish workers to the lives of saints. A classic of English literature, this unabridged version of Geoffrey Chaucer's The Canterbury Tales was first published in the early 1400s and edited into modern English by D. Laing Purves in 1879. Purves's collection of Chaucer's works also contains Troilus and Cressida and additional poems and prose.

🔖 [THE CANTERBURY TALES](#) GEOFFREY CHAUCER, 2006-05-30 Lively, absorbing, often outrageously funny, Chaucer's The Canterbury Tales is a work of genius, an undisputed classic that has held a special appeal for each generation of readers. The Tales gathers twenty-nine of literature's most enduring (and endearing) characters in a vivid group portrait that captures the full spectrum of medieval society, from the exalted knight to the humble plowman. This new edition includes a comprehensive introduction that summarizes some of the most important historical events and movements that defined the world of Chaucer and his pilgrims; two additional tales (Reeve's and Shipman's); introductions for each tale designed to prepare the reader for a better understanding and enjoyment of the tale; newly written and conveniently placed explanatory notes; and a new, more easily understood system for learning to pronounce Chaucerian Middle English.

🔖 [THE CANTERBURY TALES, AND OTHER POEMS \(ANNOTATED\)](#) GEOFFREY CHAUCER, 2018-02-09 This is an annotated version of the book 1. Contains an updated biography of the author at the end of the book for a better understanding of the text. 2. This book has been checked and corrected for spelling errors THE OBJECT OF THIS VOLUME IS TO PLACE BEFORE THE GENERAL READER OUR TWO EARLY POETIC MASTERPIECES -- THE CANTERBURY TALES AND THE FAERIE QUEEN; TO DO SO IN A WAY THAT WILL RENDER THEIR POPULAR PERUSAL EASY IN A TIME OF LITTLE LEISURE AND UNBOUNDED TEMPTATIONS TO INTELLECTUAL LANGUOR; AND, ON THE SAME CONDITIONS, TO PRESENT A LIBERAL AND FAIRLY REPRESENTATIVE SELECTION FROM THE LESS IMPORTANT AND FAMILIAR POEMS OF CHAUCER AND SPENSER. THERE IS, IT MAY BE SAID AT THE OUTSET, PECULIAR ADVANTAGE AND PROPRIETY IN PLACING THE TWO POETS SIDE BY SIDE IN THE MANNER NOW ATTEMPTED FOR THE FIRST TIME. ALTHOUGH TWO CENTURIES DIVIDE THEM, YET SPENSER IS THE DIRECT AND REALLY THE IMMEDIATE SUCCESSOR TO THE POETICAL INHERITANCE OF CHAUCER. THOSE TWO HUNDRED YEARS, EVENTFUL AS THEY WERE, PRODUCED NO POET AT ALL WORTHY TO TAKE UP THE MANTLE THAT FELL FROM CHAUCER'S SHOULDERS; AND SPENSER DOES NOT NEED HIS AFFECTED ARCHAISMS, NOR HIS FREQUENT AND REVERENT APPEALS TO DAN GEFFREY, TO VINDICATE FOR HIMSELF A PLACE VERY CLOSE TO HIS GREAT PREDECESSOR IN THE LITERARY HISTORY OF ENGLAND. IF CHAUCER IS THE WELL OF ENGLISH UNDEFILED, SPENSER IS THE BROAD AND STATELY RIVER THAT YET HOLDS THE TENURE OF ITS VERY LIFE FROM THE FOUNTAIN FAR AWAY IN OTHER AND RUDER SCENES. THE CANTERBURY TALES, SO FAR AS THEY ARE IN VERSE, HAVE BEEN PRINTED WITHOUT ANY ABRIDGEMENT OR DESIGNED CHANGE IN THE SENSE. BUT THE TWO TALES IN PROSE -- CHAUCER'S TALE OF MELIBOEUS, AND THE PARSON'S LONG SERMON ON PENITENCE -- HAVE BEEN CONTRACTED, SO AS TO EXCLUDE THIRTY PAGES OF UNATTRACTIVE PROSE, AND TO ADMIT THE SAME AMOUNT OF INTERESTING AND CHARACTERISTIC POETRY. THE GAPS THUS MADE IN THE PROSE TALES, HOWEVER, ARE SUPPLIED BY CAREFUL OUTLINES OF THE OMITTED MATTER, SO THAT THE READER NEED BE AT NO LOSS TO COMPREHEND THE WHOLE SCOPE AND SEQUENCE OF THE ORIGINAL. WITH THE FAERIE QUEEN A BOLDER COURSE HAS BEEN PURSUED. THE GREAT OBSTACLE TO THE POPULARITY OF SPENSER'S SPLENDID WORK HAS LAIN LESS IN ITS LANGUAGE THAN IN ITS LENGTH. IF WE ADD TOGETHER THE THREE GREAT POEMS OF ANTIQUITY -- THE TWENTY-FOUR BOOKS OF THE ILIAD, THE TWENTY-FOUR BOOKS OF THE ODYSSEY, AND THE TWELVE BOOKS OF THE AENEID -- WE GET AT THE DIMENSIONS OF ONLY ONE-HALF OF THE FAERIE QUEEN. THE SIX BOOKS, AND THE FRAGMENT OF A SEVENTH, WHICH ALONE EXIST OF THE AUTHOR'S CONTEMPLATED TWELVE, NUMBER ABOUT 35,000 VERSES; THE SIXTY BOOKS OF HOMER AND VIRGIL NUMBER NO MORE THAN 37,000. THE MERE BULK OF THE POEM, THEN, HAS OPPOSED A FORMIDABLE BARRIER TO ITS POPULARITY; TO SAY NOTHING OF THE DISTRACTING EFFECT PRODUCED BY THE NUMBERLESS EPISODES, THE TEDIOUS NARRATIONS, AND THE CONSTANT REPETITIONS, WHICH HAVE LARGELY SWELLED THAT BULK. IN THIS VOLUME THE POEMS COMPRESSED INTO TWO-THIRDS OF ITS ORIGINAL SPACE, THROUGH THE EXPEDIENT OF REPRESENTING THE LESS INTERESTING AND MORE MECHANICAL PASSAGES BY A CONDENSED PROSE OUTLINE, IN WHICH IT HAS BEEN SOUGHT AS FAR AS POSSIBLE TO PRESERVE THE VERY WORDS OF THE POET. WHILE DEPRECATING A TOO CRITICAL JUDGEMENT ON THE BARE AND CONSTRAINED PRECIS STANDING IN SUCH TRYING JUXTAPOSITION, IT IS HOPED THAT THE LABOUR BESTOWED IN SAVING THE READER THE TROUBLE OF WADING THROUGH MUCH THAT IS NOT ESSENTIAL FOR THE ENJOYMENT OF SPENSER'S MARVELLOUS ALLEGORY, WILL NOT BE UNAPPRECIATED. AS REGARDS THE MANNER IN WHICH THE TEXT OF THE TWO GREAT WORKS, ESPECIALLY OF THE CANTERBURY TALES, IS PRESENTED, THE EDITOR IS AWARE THAT SOME WHOSE JUDGEMENT IS WEIGHTY WILL DIFFER FROM HIM. THIS VOLUME HAS BEEN PREPARED FOR POPULAR PERUSAL; AND ITS VERY RAISON D'ÊTRE WOULD HAVE FAILED, IF THE ANCIENT ORTHOGRAPHY HAD BEEN RETAINED. IT HAS OFTEN BEEN AFFIRMED

🔖 [THE CANTERBURY TALES, AND OTHER POEMS - GEOFFREY CHAUCER](#) GEOFFREY CHAUCER, 2016-09-01 THE OBJECT OF THIS VOLUME IS TO PLACE BEFORE THE GENERAL READER OUR TWO EARLY POETIC MASTERPIECES — THE CANTERBURY TALES AND THE FAERIE QUEEN; TO DO SO IN A WAY THAT WILL RENDER THEIR POPULAR PERUSAL EASY IN A TIME OF LITTLE LEISURE AND UNBOUNDED TEMPTATIONS TO INTELLECTUAL LANGUOR; AND, ON THE SAME CONDITIONS, TO PRESENT A LIBERAL AND FAIRLY REPRESENTATIVE SELECTION FROM THE LESS IMPORTANT AND FAMILIAR POEMS OF CHAUCER AND SPENSER. THERE IS, IT MAY BE SAID AT THE OUTSET, PECULIAR ADVANTAGE AND PROPRIETY IN PLACING THE TWO POETS SIDE BY SIDE IN THE MANNER NOW ATTEMPTED FOR THE FIRST TIME. ALTHOUGH TWO CENTURIES DIVIDE THEM, YET SPENSER IS THE DIRECT AND REALLY THE IMMEDIATE SUCCESSOR TO THE POETICAL INHERITANCE OF CHAUCER. THOSE TWO HUNDRED YEARS, EVENTFUL AS THEY WERE, PRODUCED NO POET AT ALL WORTHY TO TAKE UP THE MANTLE THAT FELL FROM CHAUCER'S SHOULDERS; AND SPENSER DOES NOT NEED HIS AFFECTED ARCHAISMS, NOR HIS FREQUENT AND REVERENT APPEALS TO DAN GEFFREY, TO VINDICATE FOR HIMSELF A PLACE VERY CLOSE TO HIS GREAT PREDECESSOR IN THE LITERARY HISTORY OF ENGLAND. IF CHAUCER IS THE WELL OF ENGLISH UNDEFILED, SPENSER IS THE BROAD AND STATELY RIVER THAT YET HOLDS THE TENURE OF ITS VERY LIFE FROM THE FOUNTAIN FAR AWAY IN OTHER AND RUDER SCENES. THE CANTERBURY TALES, SO FAR AS THEY ARE IN VERSE, HAVE BEEN PRINTED WITHOUT ANY ABRIDGEMENT OR DESIGNED CHANGE IN THE SENSE. BUT THE TWO TALES IN PROSE — CHAUCER'S TALE OF MELIBOEUS, AND THE PARSON'S LONG SERMON ON PENITENCE — HAVE BEEN CONTRACTED, SO AS TO EXCLUDE THIRTY PAGES OF UNATTRACTIVE PROSE, AND TO ADMIT THE SAME AMOUNT OF INTERESTING AND CHARACTERISTIC POETRY. THE GAPS THUS MADE IN THE PROSE TALES, HOWEVER, ARE SUPPLIED BY CAREFUL OUTLINES OF THE OMITTED MATTER, SO THAT THE READER NEED BE AT NO LOSS TO COMPREHEND THE WHOLE SCOPE AND SEQUENCE OF THE ORIGINAL. WITH THE FAERIE QUEEN A BOLDER COURSE HAS BEEN PURSUED.

🔖 [CHAUCER'S CANTERBURY TALES](#) GEOFFREY CHAUCER, 182?

🔖 [THE CANTERBURY TALES AND OTHER POEMS](#) GEOFFREY CHAUCER, 2008-05-01

🔖 [CANTERBURY TALES](#) GEOFFREY CHAUCER, 1992

🔖 [CANTERBURY TALES](#) ALFRED WILLIAM POLLARD, GEOFFREY CHAUCER, 2023-07-18 A collection of stories told by various pilgrims on their way to Canterbury, written by Geoffrey Chaucer and edited by Alfred William Pollard. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

🔖 [THE CANTERBURY TALES AND OTHER POEMS OF GEOFFREY CHAUCER](#) GEOFFREY CHAUCER, 2000

🔖 [CHAUCER'S CANTERBURY TALES](#) ALFRED WILLIAM POLLARD, GEOFFREY CHAUCER, 2017-07-13 CHAUCER'S CANTERBURY TALES - THE SQUIRE'S TALE IS AN UNCHANGED, HIGH-QUALITY REPRINT OF THE ORIGINAL EDITION OF 1899. HANSEBOOKS IS EDITOR OF THE LITERATURE ON DIFFERENT TOPIC AREAS SUCH AS RESEARCH AND SCIENCE, TRAVEL AND EXPEDITIONS, COOKING AND NUTRITION, MEDICINE, AND OTHER GENRES. AS A PUBLISHER WE FOCUS ON THE PRESERVATION OF HISTORICAL LITERATURE. MANY WORKS OF HISTORICAL WRITERS AND SCIENTISTS ARE AVAILABLE TODAY AS ANTIQUES ONLY. HANSEBOOKS NEWLY PUBLISHES THESE BOOKS AND CONTRIBUTES TO THE PRESERVATION OF LITERATURE WHICH HAS BECOME RARE AND HISTORICAL KNOWLEDGE FOR THE FUTURE.

🔖 [CANTERBURY TALES OF GEOFFREY C](#) PERCY 1875-1956 MACKAYE, GEOFFREY D. 1400 CHAUCER, WALTER APPLETON 1876-1906 CLARK, 2016-08-25 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

🔖 [THE CANTERBURY TALES](#) GEOFFREY CHAUCER, 2011-01-22 An abridged retelling of the highlights of Chaucer's Canterbury Tales in modern English. While it is written for a younger audience, readers of any age can enjoy these timeless stories.

🔖 [THE TALES OF CANTERBURY, COMPLETE](#) GEOFFREY CHAUCER, 1974 COMPLETE TALES OF CANTERBURY BY GEOFFREY CHAUCER. ALSO INCLUDES ORDER OF THE TALES, LANGUAGE OF CHAUCER AND SUGGESTIONS FOR READING CHAUCER

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THE CANTERBURY TALES GEOFFREY CHAUCER, 2017-09-03 The Canterbury Tales Geoffrey Chaucer The Canterbury Tales (Middle English: Tales of Caunterbury) is a collection of 24 stories that runs to over 17,000 lines written in Middle English by Geoffrey Chaucer between 1387-1400. In 1386, Chaucer became Controller of Customs and Justice of Peace and, three years later, Clerk of the King's work in 1389. It was during these years that Chaucer began working on his most famous text, The Canterbury Tales. The tales (mostly written in verse, although some are in prose) are presented as part of a story-telling contest by a group of pilgrims as they travel together on a journey from London to Canterbury to visit the shrine of Saint Thomas Becket at Canterbury Cathedral. The prize for this contest is a free meal at the Tabard Inn at Southwark on their return.

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In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of “**Canterbury Tales And Other Poe**,” a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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