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## UNIT 1 CHAUCER: LIFE AND WORKS

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### 1.0 OBJECTIVES

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In this unit, we shall gain a view of the great English poet Geoffrey Chaucer. In this, we shall be assisted by information about the time he was born, the circumstances, social and cultural, that characterized the ethos of early medieval England, and the important literary works he composed. By way of seeking a pattern, we shall also take cognizance of the issues and concerns that engaged within his writing. This will finally form a background to the text, "The Wife of Bath's Prologue" that we would focus upon for a detailed discussion.

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### 1.1 INTRODUCTION

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With Geoffrey Chaucer begins English literature in its bright and scintillating form. In his writing, we have glimpses of an extremely creative mind equipped with linguistic skills, musicality, deeper awareness of human character, and literary subtleties that would be envy of any modern-day writer. When he began writing, little was available to serve as a model to his expression. He directly and straightforwardly got his inspiration from his society that was multi-layered and difficult to comprehend. He found himself surrounded by the life at court, diplomacy entailing regular visits to other countries and coming to terms with manners and morals not familiar to him first hand. Thus, in writing he ploughed a lonely furrow. This was a gigantic task. However, Chaucer's writings wore his literary responsibilities light and made a virtue of his problems by dealing with them in a spontaneous sense. Whatever came his way, he tackled it. But this supposed literary vacuum was filled by the rich culture, myth and folklore that English life of the time enjoyed. Chaucer drew upon it in large measure and put forth works of unimaginable merit. As he proceeded along the path of creativity, he tried hand at narratives, dramatization, lyric, metaphor-rich description, character portrayal (later he became a model for presenting what were called pen-portraits) and legend. He was a social critic, too, in his representations but he would seldom be stark preachy or pin-pointing. His art consisted of suggestion, pause, understatement, light humour, and most important of all, irony. We do not have giants in the beginning of a literary tradition. In his case, however, the beginning was awe-inspiring. His versatility in playing with various forms says it all. For example, he wrote a long narrative in verse that could easily pass off as a novel. The reference is to *Troilus and Criseyde*.

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### 1.2 CHAUCER'S LIFE AND THE RICH BACKDROP OF LIFE'S REALITIES

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Geoffrey Chaucer was born sometime between 1340 and 1345 in London in the age of Edward Third. The date is not certain. The family in which he was born happened to be quite close to the court of the King and was familiar with the ways and manners of the country's upper stratum. Early in his career, he was taken into the service of the king as his valet, a high office in the royal palace at the time. In this, he might have been helped by the mother's family that enjoyed a superior position to the one his father came

from. In his late twenties, in 1370, he took part in diplomatic negotiations with the French and Italian kings. When he came back in 1374 from such important missions as a representative of the English royalty, he was appointed Controller of Customs and Subsidy of Wools, Skins, and Hides at the port of London. Another feather in his cap, among the many in his long and illustrious career, was the title of “Knight of the Shire of Kent” that he received in 1386. In the period following this, specifically in the last decade of the fourteenth century, he fell from favour of the high circle and saw difficult days and died in 1400.



Geoffrey Chaucer  
(source: en.wikipedia.org)

Chaucer lived in the age of chivalry. What does this signify? For I.G. Handyside, he bore distinctions of “the magnificent court of Edward Third with knights and ladies, heraldry and tournaments, minstrels and poetry, music and story-telling” (Handyside, I.G. Ed. *Chaucer. The Wife of Bath’s Prologue and Tale*. London: Macmillan, 1987.8). In the description, each word stands for a special ethos at the centre of which existed spectacle, established convention, rules and regulations that assigned roles to all individuals in the frame. We may also recognize that impressive men and women surrounded by activities of pleasure were models of grandeur. The pleasure principle was rooted in games and the arts—singing groups, poetry recitations and story-telling were means of enjoyment. The life of the court in its totality resembled long series of celebrations and fanfare. The question is, how much of it would the young Chaucer have imbibed for his likely career as a poet. Two things from the list mentioned are prominent — poetry and story-telling. Indeed, these are the staple for poet Chaucer from the point of view of *The Canterbury Tales*. Even knights and ladies would have passed into the imagination of the poet who would constantly think of bringing them in, if the structure of *The Tale* permitted it. However, Chaucer was in the middle of a historical phenomenon that had a specific dynamic. The age could not hold the courtly life per se as a constant, since it required a system of production and distribution of necessities as well as wealth. Chaucer’s age could not survive without the peasant, the ploughman, the owner of farmlands, merchant, tradesman, and a host of petty official of the state in addition to the officialdom associated with religion. The court may appear oblivious of this important group of people looking after the physical and spiritual interests of society, but these could not be wished away in reality. We are constantly reminded of this fact as we read Chaucer’s works. The knowledge enabled the Father of Modern English Poetry to capture the surrounding scene in its representative essence and set a high benchmark for artistic-literary engagement.

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### 1.3 CHAUCER: MAIN LITERARY WORKS

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The background of courtly life and exposure to cultures in other countries gave Chaucer great communication skills and certain finesse. The life he had led gave him felicity in French and Italian and in both these languages, he composed poems. Because of being close to the life of the court, he had come

to represent the voice of urbanity that kept him away from the roughness and crudity characteristic of ordinary life in the countryside and the small towns. It goes to his credit though that in the final phase of his creativity, he shifted entirely to English for literary expression. This phase roughly began in the mid-eighties and continued till his death. His most mature and that which earned him lasting fame was *The Canterbury Tales* that he did not live to complete. He started writing this in 1386 and kept and continued with it in the nineties. The other important works written by him include *The Parliament of Fowls* (1375), *Troilus And Criseyde* (1382-5) and *The Legend of Good Women* (1386). But his writing started with a translated version of *Roman de la Rose* under the title *Romaunt of the Rose*. This may be called the main source of all that Chaucer wrote. The poem carried the dominant features of French romances current in the twelfth and thirteenth centuries. It would have been a stupendous task for Chaucer to render the spirit of French tradition of romances into the contemporary English idiom. Chaucer picked up or coined words of his own to suit the French expressions. The activity of translation became a ground for the English poet to evolve a style that came as near the English reader as possible; he saw the governing principle of allegory in French literature of the period. This meant that the narrative of the French source would work at two levels—one that saw nature, for instance, initially at the level of reality and the other at the level of what was understood as ‘personification.’ The spring coming after winter, a popular point of imaginative representation, would be described in its glory as a season but at the other level of a human figure it worked yet more sensuously. Personification of cold weather, a river, or a mountain gave immense scope to the writer to expand his meaning. This literary method was successfully emulated by young Chaucer and one could discern its role not just in the writing of the middle phase but also the most mature phase that started in mid-eighties of the fourteenth century. Finally, the element of personification would assume the proportions of allegory. It may thus be said that Chaucer borrowed from the French and to some extent the Italian tradition and enriched his vocabulary as well as the writing skills. In this context, it may be noted that *Roman de la Rose* was only a source and likewise the English translation of it were essentially the starting points of expression, not necessitating close adherence to the original text as became the convention in the later translation endeavour. Chaucer experimented greatly while composing his *Romaunt of the Rose* because of which it got an English character.

The rendering of *Roman de la Rose* in English also enabled Chaucer to give a new humanist orientation to his writing. The original book greatly satirized the Christian clerical practice of holiness and presented human emotions in the raw. There was a great deal of earthiness and crudity in the attitude of the writer of the French text. He was using fabliau to indulge in the carnal desire and entertain through it the audience tired of religious preaching. To this end, the writer would take to coarse expression and evoke the natural expressions of people in the countryside. For Chaucer, the same text became a source of evolving what may be termed materiality of human behaviour. The fables, too, came to be tempered for purpose of cultural uplift. The use of tales from the folklore and their imaginative interpretation to suit conditions in the fourteenth century played the big role of making Chaucer what he has been known for in English literature—the genius who laid the foundation of modernity and secular outlook in writing. Thus, coarseness and crudity of attitude in the French literary accounts of the day were transformed in the hands of Chaucer into a visionary presentation of the highest order.

Another work that comes close in literary value and appeal to *The Canterbury Tales* is the book *Troilus and Criseyde*. Its range is wide. Broadly looking like a poem, it has a strong narrative that pulls it in the direction of what much later came to be called a fictional work, a novel. Within the narrative, there is also the use of long as also short and crisp dialogues, as well as a set of well-crafted characters. In length, it may be an epic, but its thematic concerns being limited, it may fit into the category of a romance. Indeed, as a romance it flowers. This is when the happenings and events in it have a sense of immediacy and urgency even as the undertone is that of tragedy. All in all, it has the pattern of a novel. Its unique placing in the list of Chaucer’s works tells us about the depth of the author’s imagination. In rhymed verse and following a taut structure, *Troilus and Criseyde* shows to us the control and discipline that Chaucer exerted while giving shape to the vicissitudes that visited the two lovers, picked up from Homer.

Geoffrey Chaucer can be rightly called the Father of Modern Poetry that bore markings of the humanist outlook. Chaucer faced the medieval thought in a big way. He contended with ideas and principles rooted in tradition and were surrounded by myths that proposed an alternative view of human life closer to the past practices. Chaucer stood amused by the people of his time immersed in old beliefs. He understood their compulsions but also spotted specific distortions in their behaviour. They observed rituals on one side and felt tempted to break the shackles of morality on the other. The easy way for Chaucer would have been to criticise them for their duplicity and show them the supposedly right path. Instead of choosing this simple option, he went in the other direction of grasping the reality of their experience with open eyes. Why were they hypocritical, greedy, selfish or petty? Why were they men and women of the world rather than children of God and, therefore, potentially pious? It appears that in the second half of the fourteenth century when Chaucer lived, an ever-increasing gap could be seen between the religious and secular aspects. The former swore by the fixed norms of virtuous living and the latter took inspiration from the emerging ethos of life's necessities. The former sought guidance from the book and the latter from urges of the body. It could be called the cleavage between the soul and the mind.

As we pose the question of history being a decisive factor in the understanding of literary figures and works, we might think of the weakening feudalism at the back of Chaucer's modernity. Was that indeed the case? If yes, how did the change occur and what may have been the variants in view of which Chaucer's outlook was shaped? The issue will take us to the conscious role that Chaucer played in the making of his sensibility. Chris Harman has observed:

Writers such as Boccaccio, Chaucer, and, above all, Dante made a name for themselves by producing a secular literature written in their local idiom—and, in the process, gave it the prestige to begin its transition into a 'national' language. . . .

The lords grew ever more remote from the practicalities of producing the wealth they consumed. The descendants of the warriors in rough fortresses resided in elaborate castles, cloaked themselves in silk and engaged in expensive courtly and knightly rituals which asserted their superiority over other social groups. They regarded themselves as a class apart from everybody else, with hereditary legal rights sanctioned by sacred religious ceremonies. Within this caste, an elaborate gradation of ranks separated the great aristocrats from the ordinary knights who were legally dependant on them. But all its layers were increasingly disdainful of anyone involved in actually creating wealth—whether wealthy merchants, humble artisans or impoverished peasants. (Harman, Chris. fp. 1999, *A People's History of the World*. New Delhi: Orient Blackswan, rpt. 2010.146-7)

“Making a name” may be a colloquial use, but we do have in mind the power and influence that Chaucer wielded to attract attention of his contemporaries and those who followed. Writers are judged by their appeal. They also bring in questions of perception that may ruffle feathers of a few and inspire others to pick up hints and look at the world differently. The three writers mentioned in the quote are Boccaccio, Chaucer and Dante. Each made a dent in his respective culture and introduced a new trend.

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## 1.5 CHAUCER'S HUMANISM AND SECULAR OUTLOOK

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Harman talks of “secular literature” and “local idiom.” The time around the fourteenth century belonged to the religious mindset. People from the lower classes and groups to the higher ones accorded primacy to God and the institutions associated with the established faith. Add this to the norms that the idea of God and the existing institutions promoted. One important norm of the period was negation of individuality. Even as everyone had a name, things did not go much beyond it. The person bearing name looked for guidance towards the church, or towards the work s/he had to perform in life. Thus, categories such as artisan, prioress, merchant, and knight followed an unwritten but long established code of their professions. Were members falling under these categories have their own way to interpret practical stances? In answer, we might say that that was not considered significant or desirable. But around the time, members had started relating their acts to the day-to-day needs and practices that differed in each

case. Comparison of one's own act with that of another in the same category was a practice that occurred more frequently than before. We could call such a practice "secular," that which was rooted in the social circumstance and the perception accompanying it. Extend it to the person in the arena of religion where distinctness than uniformity was visible. One official of the church read the religious book in one way and the next one in an entirely separate manner. What we call hypocrisy became visible in actual cases and created doubts in the mind of the alert perceiver. This was perhaps the beginning of a trend rooted in the reality of the circumstance that was undergoing a rapid change. Chaucer's depiction of people and the atmosphere in which they operate reflects in clear terms. Why Chaucer alone? Many others also noticed the emergence of an alternative way of looking at the things around. One says this since a writer chooses to present such a phenomenon when it calls into question an established pattern. We, therefore, say that Chaucer's period compelled the keen observer of the social scene to take the mind away from religion or tradition and in the direction of doubt, inquiry and investigation.

The second aspect in the quote is that of "national language," and "local idiom." Clearly, the language of literature is the language of life. This could not be truer in the case of Chaucer who put to great use the vocabulary that was the means of communication at the level of the street. The local idiom was the core of the writing of his mature phase that belonged to the last decades of the fourteenth century. In the early period, Chaucer had written in French and Italian—he was well-versed in each. However, in the two languages, his eye would invariably remain stuck to the writers who had inspired him to take to the pen. There was a kind of standard he was supposed to follow, not a happy idea for one whose emotional content would draw him again and again to his surroundings. Yet, the problem with the current idiom nearer home was that it did not bear the weight of larger acceptance. Nonetheless, it was a literary issue and could be sorted out if the user of the idiom was creatively gifted to a high degree. This Chaucer had in ample measure—he possessed the capability to dramatize, to play with words, to draw a pen-portrait, and he could produce humour through the tone inherent in the idiom. By training, Chaucer was a person of courtly manners and had served the King as a diplomat of merit. He was widely travelled, too. Having been in contact with a whole variety of people, he was conversant with the habits of the privileged where subtlety and sophistication were in constant need. His quality of understanding men and morals being so high, he had a good ear for meaningful phrases as well as suggestive hints. For this reason, perhaps, he felt attracted to the common usage of words in his close surroundings. Particularly, Chaucer's *The Canterbury Tales* gave him an occasion to delve deep into the nuances of speech as well as observe simplicity, devotion, hypocrisy, cunningness, courage, and assertiveness he marked the behaviour of the English people. Here was a treasure of human inventiveness that appealed to the poet in him in a new way. The venture of writing poetry in the local idiom enlarged his vocabulary no end; it connected him with concepts and ideas of the various regions from where those people came who held his attention and whom he would represent in his poetry. The variety of individuals who peopled his literary landscape helped him broaden his imaginative world that ran parallel to the one that surrounded him. Can we not say with some conviction that the effort of capturing such a great wealth of outlooks and attitudes through language would later evolve into creating a national language replacing others that were rooted in distant lands and climes?

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## 1.6 INTER-TWINING OF SOCIETY AND LITERATURE

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How social changes affect religion and people's mental states is described in the following passage that relates to the fourteenth century England:

The Black Death and the labour shortages that followed it served to exacerbate the long-standing social tensions between those who profited from the land and those who actually worked it. When in the revision of his Latin poem *Vox Clamantis* Gower introduced an allegorical description of wild peasant rabble rampaging through the land in the guise of beasts, his socially privileged first readers would readily have recognized his pointed and antipathetic reference to the traumatic Peasant's Revolt of the summer of 1381. This, the most concerted and disruptive popular revolt in English medieval history, had insistently and disconcertingly pressed home the question first

raised by popular preachers: ‘When Adam dalf (delved) and Eve span / Who was then a gentleman?’ The imposition of a vastly unpopular poll-tax on the labouring classes may have been the immediate provocation for the revolt, but its often articulate leaders were also able to identify misgovernment and exploitation as its deeper causes. ...

The Church was also deeply affected by the unstable nature of society and its beliefs in the late fourteenth century. The parish clergy, thinned out by the Black Death, seems to have suffered from a decline not only in numbers but also in quality. The moral and intellectual shortcomings of the clergy, though scarcely novel as causes for literary complaint, struck certain English observers with particular force. If the worldliness of monks, friars, and religious hangers-on was a butt of Chaucer’s satire, the more worrying inadequacy of the parish clergy proved a recurrent theme in Langland’s poetry. Relatively few educated English men and women expressed doubts concerning the basic truths of Christianity as they were defined by the Church, but many more were prepared to question the standing, authority, and behaviour of the Church’s ordained representatives. (Sanders, Andrew. *The Short Oxford History of English Literature*. New Delhi: 1994, rpt. 2011. Pp 50-51)

Mark in this quotation the ritualistic nature of Christianity in the hands of clergy. There were “hangers-on” in large numbers in and around the churches. These did not care much for the miseries of the common people who were groaning under the weight of natural calamities. Instead of identifying with the suffering people, the clergymen and their associates went about their worldly pursuits cynically. If Chaucer satirized the monks and friars of the day, he did so to highlight the gap between their word and deed. His poetry moved closer to a direct comment on society than a description that would afford imaginative pleasure linked with watching nature in its various hues. It would be more appropriate thus to term Chaucer a social historian who brought to life the real conditions in England’s rural and urban scene. Reference is also made in the quote to the likely reason behind the fall of standards in clergymen’s behaviour. The famine of the thirteen forties that caused havoc to the social fabric in England, particularly in the countryside is the case in point. We are told in the quote given above that the famine “thinned” the number of the clergy and compelled them to adopt the cruel and insensitive worldly ways. It appears that the strategy for survival sickeningly combined with evil tricks that the underprivileged might have taken recourse to at the time. The evil intention to take advantage of the faith of the pious raised its head in terms of religious and moral preaching. We see account after account of this in the speeches and paraphrased views of the various characters in *The Canterbury Tales*. The famous Chaucerian irony emerging from his descriptions, uses time and again, a hint of the phrases and expressions, that men associated with the church used in their exchanges. Thus, what was a source of entertainment and pleasure in Chaucer’s time became a subject of social interest in the succeeding centuries. Each manner, gesture and phrase that Chaucer puts forth to sketch his characters tells an entirely new and realistic picture to the readers coming to him in the later periods, be it Elizabethan, Augustan, or Modern. The interest in the society of the time Chaucer took in the fourteenth century assumed humanist proportions and brought the poet nearer to us with each passing century.

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## 1.7 CHARACTERISTICS OF CHAUCER’S ART AND VISION

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If in the twentieth and twenty-first century, Chaucer relates so well with us, it is because Chaucer is vitally interpreted by us in our own context and imagined as a presence standing next to us. This makes him a modern poet with concerns that are at once reality-centred, appreciative and moving. John Dryden observed:

[Chaucer] must have been a man of most wonderful comprehensive nature, because, as it has been truly observed of him, he has taken into the compass of his *Canterbury Tales* the various manners and humours (as we now call them) of the whole English nation, in his age. Not a single character has escaped him. All his pilgrims are severally distinguished from each other; and not only in their inclinations, but in their very physiognomies and persons... (Sullivan, Sheila. Ed. *Critics on Chaucer*. New Delhi: Universal Book Stall, Rpt., 1994. 13-14)

Mark the words “severally distinguished” here. This denotes more than their individual specificities such as physical attributes, and takes into cognizance their peculiarities from others of their type. They might be from the same social group, and yet they hold dissimilarities that define them as individuals. In the quote, “inclinations,” too, is significant. It highlights their likes and dislikes as well as opinions. The word “persons” says it all, it points towards the kind of human being the character was unlike all others in the company.

Dryden, the great seventeenth century writer, is not oblivious of the tales that these characters will tell as they go along their journey to Canterbury. For Dryden, the teller and the tale will together typify the larger person with whom Chaucer as a poet engages. To quote:

The matter and manner of [the characters’] tales, and of their telling, are so suited to their different educations, humours, and callings, that each of them would be improper in any other mouth. Even the grave and serious characters are distinguished by their several sorts of their gravity: their discourses are such as belong to their age, their calling, and their breeding; such as are becoming of them, and of them only. Some of his persons are vicious, and some virtuous, some are unlearn’d, or (as Chaucer calls them) lewd, and some are learn’d. Even the ribaldry of the low characters is different: the Reeve, the Miller, and the Cook are several men, and distinguished from each other as much as the mincing Lady-Prioress and the broad-speaking, gap-toothed Wife of Bath. (Sullivan, Sheila. Ed. *Critics on Chaucer*. New Delhi: Universal Book Stall, Rpt., 1994. 14)

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## 1.8 A VIEW OF *THE WIFE OF BATH’S PROLOGUE*

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Let us talk about *The Wife of Bath’s Prologue*. It follows the pattern of a link between one tale and another within the overall structure of *The Canterbury Tales*. This means that it is to be the beginning of a new chapter in the account. We might bear in mind that the nature of the account here is dramatic, with characters to whom specific roles have been assigned by the writer. In that sense, the Wife of Bath is a character with a presence that catches our attention. Her physical appearance, her mental make-up, her social status, her way of conversing with others are clearly chalked out in the description. The episode is so vivid that once we imagine her movements and hear her speech, we have before us a living and indeed a vibrant human being who leaves an impact on us. The writer presents her as an open-minded and confident person, something difficult to comprehend in the medieval period. Initially we wonder whether women at that time enjoyed the kind of freedom the Wife of Bath exhibits through her behaviour.

The second point we might consider in the context is that of the prologue itself that as form would dictate its terms. It has a method of its own, its own inner dynamic might enable one to earn courage for establishing equation with other people. *The Wife of Bath’s Prologue* offers a break from the tales and opens a window to the world that surrounds conditions in the tales. Its informality and at the same time the serious role it might play in the movement of the text’s account are beautifully interwoven. See how because of the informality, it gives an occasion to the travellers for feeling at ease with themselves and take attention away from the mission they are jointly pursuing. At the level of the form, the prologue frees the narrative from constraints of the teller (the poet Chaucer) and the host (the inn-keeper). Who has the reins, then? In answer, we might say, none. The shackles of art, the norms and principles of the aesthetic are taken away and suddenly we find ourselves standing in the market place where any sundry voice can catch our attention. We may remind ourselves that the prologue is supposed to be short and might thus lead us smoothly to the tale.

Indeed, in the case of the *Prologue* under discussion, the convention is flouted. We note that once the wife of bath starts speaking, she goes on and on with one reference woven with another seamlessly. Instead of a link between two tales that the last and the present traveller would tell, this prologue assumes independence as an episode, a happening with a beginning, a middle and an end. This takes the reader into the world of the travellers who belong to the fourteenth century. Chaucer follows the specific logic of

a historian face to face with a phenomenon and the life pattern of the people he is talking about. In one sweep, thus, we are standing next to a person who breathes, talks, disagrees and fights, so to say. Chaucer enables himself to note the mannerism of the travellers, their moods, opinions, gestures and thought patterns. We get to know that this is how people in the fourteenth century conducted themselves. In that sense, the present prologue is unique. It puts us in touch with a woman who led an unconventional life and that which did not cause raising of eyebrows. The reason for this was that England of the fourteenth century had a social group scattered in the small towns and villages and which lived by their wit and living skills. They observed manners, etiquettes, and norms and at the same time empowered enough to assert their point of view. They were not poor or starving, weighed down by miseries and hunger. For instance, if they could afford going on a pilgrimage riding horses, they were well to do by normal standards. By the description, we may guess, too, that this chunk of population was quite big. They enjoyed liberty enough to taunt, harangue and argue at length. For this reason, in the *Prologue* under discussion, *The Wife of Bath* looks at some travellers specifically and chooses to contradict them if they nurtured opinions opposite to hers.

Getting back to the structure of the *Prologue*, we note interestingly, the beginning and the end in it would remain of little consequence since they may not add much to the text, the middle is where the value lies. Along with Wife of Bath, we have a few companions who come forward and join her in the debate. They contest her point of view and give a different perspective to the one she is making. Likewise, the figures of the five husbands lurking in the background come alive as important participants in the world of matrimony the society where the institution operates.

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## 1.9 LET US SUM UP

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In this unit, we had a view of the life in fourteenth century England for comprehending Chaucer's power and appeal as a poet. This led us to consider the variety of Chaucer's works in their variety and richness. This was followed by a focus on Chaucer's humanity, secularism and modernity. Finally, we considered the nature and function of *The Wife of Bath's Prologue* that would be discussed further in the second unit.

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## 1.10 QUESTIONS

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1. Briefly discuss Chaucer's vision of life and society.
2. In what way is Chaucer a great humanist? Elaborate.
3. What are the main features of Chaucer's modernity? Explain.
4. Write a critical note on Chaucer's modernity.

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## 1.11 SUGGESTED READINGS

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1. Handyside, I.G. Ed. *Chaucer. The Wife of Bath's Prologue and Tale*. London: Macmillan, 1987.
2. Harman, Chris. fp. 1999, *A People's History of the World*. New Delhi: Orient Blackswan, rpt. 2010.
3. Sanders, Andrew. *The Short Oxford History of English Literature*. New Delhi: 1994, rpt. 2011.
4. Sullivan, Sheila. Ed. *Critics on Chaucer*. New Delhi: Universal Book Stall, Rpt., 1994.