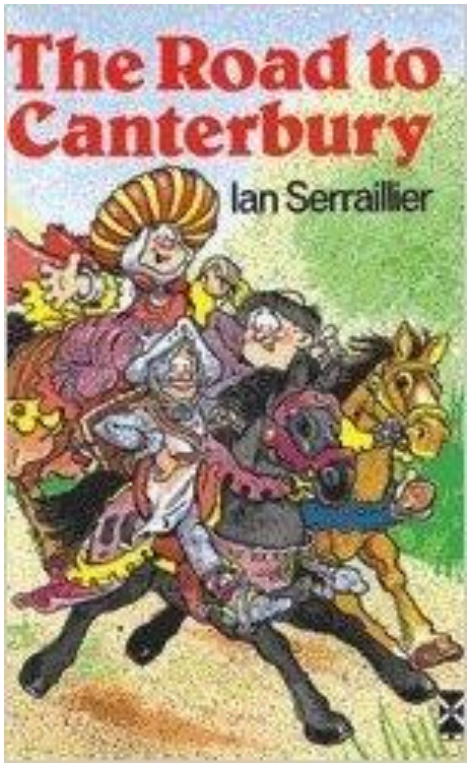
Edwinstree Middle School

Reading Journal



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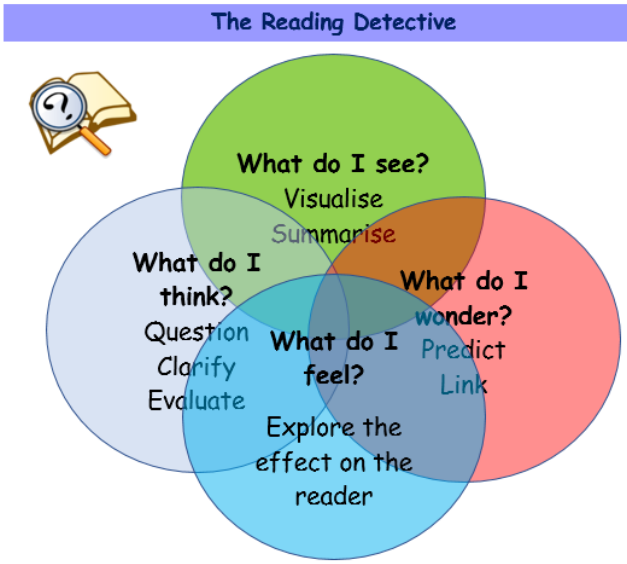
Home Learning Guide



With permission, watch the BBC animated Canterbury Tales – You Tube

	All	Cool Chilli	Medium Chilli	Hot Chilli	Sizzling Chilli
1	Read "The Road to Canterbury' pages 17-19	Draw a picture to illustrate this section – label with extracts of text	Choose words and write a useful glossary	Write a short summary	Further research the history of the time to help you understand the context. http://www.medieval-life-and-times
2	Read 'The Knight' and 'The Knight's Tale' pages 20-38	What is your favourite part of the story?	Write a short summary	What do you think the moral is?	Why does the knight tell this tale? Read and annotate the original text
3	Read 'The Nun's Priest' and 'The Nun's Priest's Tale' pages 44-52	Who is your favourite character?	Write a short summary	Explain the moral in your own words	This story is a fable. What is a fable? Read some other fables. www.taleswithmorals.com
4	Read 'The Wife of Bath' and 'The Wife of Bath's Tale' pages 108-116	Create a mind-map for The Wife of Bath – include an accurate picture	Read the text about medieval women. How do you think women's lives have changed since medieval times?	Do you think The Wife of Bath was a typical character from Middle England?	Read the Linear translation of 'The Wife of Bath' Create a glossary comparing Middle English to Modern English e.g. biside-near
5	Read 'The Pardoner' and 'The Pardoner's Tale' pages 129-136	Research - What was a **pardoner**? Write a definition in your own words.	Read JK Rowling's 'The Tale of the Three Brothers' How are the stories similar?	"Greed is the root of [all] evils" Do you think the Pardoner was a greedy man?	Read and annotate the original text 'The Pardoner'
Further Sizzling Challenge Read other sections of the book and reflect on your reading as you go					

The Knight

A Knight ther was, and that a worthy man,
That from the tyme that he first bigan
To ryden out, he lovèd chyvalrye,
Trouth and honoúr, fredóm and curteisye.
Ful worthy was he in his lordes werre,
And thereto had he riden, no man farre,
As wel in Cristendom as hethenesse,
And ever honoured for his worthinesse.
At Alisaundre he was, whan it was wonne;
Ful ofte tyme he hadde the bord bigonne
Aboven alle naciouns in Pruce.
In Lettowe hadde he reysed and in Ruce,
No Cristen man so ofte of his degree.
In Gernade at the siege eek had he be
Of Algesir, and riden in Belmarye.
At Lyeys was he, and at Satalye,
When they were wonne; and in the Grete See
At many a noble aryve had he be.
At mortal batailles hadde he been fiftene,
And foughten for oure feith at Tramassene
In listes thryce, and at slayn his foo.
This ilke worthy knight had been also
Somtyme with the lord of Palatye,
Ageyn another hethen in Turkye:
And evermore he hadde a sovereyn prys.
And though that he were worthy he were wys,
And of his port as meke as is a mayde.
He never yet no vileinye had sayde
In al his lyf, unto no manner wight.
He was a verray parfit gentil knight.
But for to tellen yow of his array,
His hors were gode, but he was nat gay.
Of fustyan he wered a gipoun
Al bismotered with his habergeoun;
For he was late y-come from his viáge,
And wente for to doon his pilgrimáge.

The Knight

Modern English
The most useful lines are in bold

There was a KNIGHT and he a worthy man,
That from the day on which he first began,
To ride abroad, had followed chivalry,
Truth, honour, courtesy and charity.
He had fought nobly in his lord's war,
And ridden to the fray, and no man more,
As much in Christendom as heathen place,
And ever honoured for his worth and grace.
When we took Alexandria was there;
Often at table held the place of honour,
Above all other nations too in Prussia;
Campaigned in Lithuania and Russia,
No Christian man of his rank more often.
At the siege of Algeciras had he been,
In Granada, and on Moroccan shore;
He was at Ayash and Antalya
When taken, and many times had been
In action on the Mediterranean Sea.
Of mortal battles he had seen fifteen,
And fought for the faith at Tramissene
Thrice in the lists and always slain his foe.
This same worthy knight had been also
With the Emir of Balat once, at work
With him against some other heathen Turk;
Won him a reputation highly prized,
And though he was valiant, he was wise,
And in his manner modest as a maid.
And never a discourtesy he said
In all his life to those who met his sight;
He was a very perfect gentle knight.
But to tell of his equipment, his array,
His horses fine, he wore no colours gay
Sported a tunic, padded fustian
On which his coat of mail left many a stain;
For he was scarcely back from his voyage,
And going now to make his pilgrimage.

The Squire

With him ther was his sone, a yong SQUYER,
A lovyer, and a lusty bacheler,
With lokkes crulle, as they were leyd in presse.
Of twenty yeer of age he was, I gesse.
Of his stature he was of evene lengthe,
And wonderly delivere, and greet of strengthe.
And he hadde been somtime in chivachye,
In Flaundres, in Artoys, and Picardye,
And born him weel, as of so litel space,
In hope to stonden in his lady grace.
Embrouded was he, as it were a meede
Al ful of fresshe floures, whyte and rede.
Singinge he was, or floytinge, al the day;
He was as fresh as is the month of May.
Short was his gowne, with sleves longe and wyde.
Wel coude he sitte on hors, and faire ryde.
He coude songes make and wel endyte,
Iuste and eek daunce, and wel purtreye and wryte.
So hote he lovede, that by nightertale
He sleep namore than doth a nightingale.
Curteys he was, lowly, and servisable,
And carf biforn his fader at the table.

Modern English

His son was with him, a young Squire,
A lover and a lusty young soldier.
His locks were curled as if laid in a press.
He may have been twenty years of age,
Of average height,
Amazingly nimble and great of strength.
He had been, at one time, in a campaign in Flanders, Artois, and Picardy, and had borne himself well, in so little time, in hope to stand in his lady's grace. His clothes were embroidered, red and white, like a meadow full of fresh flowers.
All the day long, he was singing or playing upon the flute; he was as fresh as the month of May. His coat was short, with long, wide sleeves. Well could he sit a horse and ride, make songs, joust and dance, draw and write.
He loved so ardently that at night-time he slept no more than a nightingale. He was courteous, modest and helpful, and carved before his father at table.

Medieval Women

Citation: C N Trueman "Medieval Women"
historylearningsite.co.uk. The History Learning Site, 5 Mar 2015. 20 Oct 2016.

Medieval England was not a comfortable place for most women. Medieval women invariably had a hard time in an era when many men lived harsh lives. A few women lived comfortable lives but Medieval society was completely dominated by men and women had to know 'their place' in such a society.

A woman milking a cow

Medieval society would have been very traditional. Women had little or no role to play within the country at large. Within towns, society would have effectively dictated what jobs a woman could do and her role in a medieval village would have been to support her husband. As well as doing her daily work, whether in a town or village, a woman would have had many responsibilities with regards to her family.

Within a village, women would have done many of the tasks men did on the land. However, they were paid less for doing the same job. Documents from Medieval England relating to what the common person did are rare, but some do exist which examine what villages did. For reaping, a man could get 8 pence a day. For the same task, women would get 5 pence. For hay making, men would earn 6 pence a day while women got 4 pence. In a male dominated society, no woman would openly complain about this disparity.

About 90% of all women lived in rural areas and were therefore involved in some form of farm work.

In medieval towns, women would have found it difficult to advance into a trade as medieval guilds frequently barred women from joining them. Therefore, a skilled job as recognised by a guild was usually out of reach for any woman living in a town. Within towns, women were usually allowed to do work that involved some form of clothes making but little else.

> **"Various people of the weavers' craft in Bristol employ their wives, daughters and maids either to weave at their looms, or to work for someone else at the same craft."From records of 1461.**

For many women, a life as a servant for the rich was all they could hope for. Such work was demanding and poorly rewarded.

The law, set by men, also greatly limited the freedom of women. Women were

not allowed to marry without their parents' consent

could own no business with special permission

not allowed to divorce their husbands

could not own property of any kind unless they were widows

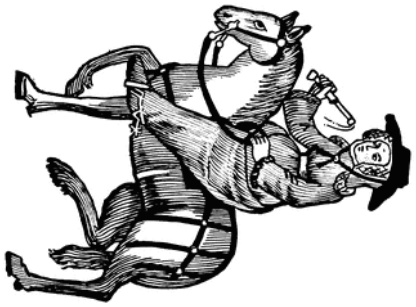
could not inherit land from their parents' if they had any surviving brothers

Many women from rich backgrounds would have married when they were teenagers. Medieval society had a different outlook to children when compared to today. Children from poor families would have worked from the earliest age possible and they were treated as adults from the age of ten or eleven. Many girls from poor families did not get married until they were in their twenties.

The Portrait of the Wife of Bath

A good WIF was ther OF biside BATHE,
There was a business woman, from near Bath
But she was somdel deef, and that was scathe.
But, unfortunately she was a bit deaf.
Of clooth-makyng she hadde swich an haunt
She was such a skilled weaver
She passed hem of Ypres and of Gaunt.
She was better than those from Ypres or Ghent.
In al the parisshe wif was ther noon
In the whole parish there wasn't anyone
That to the offrynge before hire sholde goon;
Who dared go in front of her to the almsgiving in church;
And if ther dide, certeyn so wroth was she
And if anyone did, then she was so very angry
That she was out of alle charitee.
That she wasn't nice at all.
Her coverchiefs ful fine weren of ground;
Her head-coverings were of the finest cloth
I dorste swere they weyeden ten pound
I dare swear they weighed ten pounds
That on a Sonday weren upon hir heed.
The ones she wore on Sundays on her head.
Hir hosen weren of fyn scarlet reed,
Her stockings were of finest scarlet red
Ful streite yteyd, and shoes ful moyste and newe.
Very tightly laced, and with new, supple shoes.
Boold was hir face, and fair, and reed of hewe.
Her face was bold and handsome, florid too.
She was a worthy woman al hir lyve:
She had been a respectable woman all her life:
Housbondes at chirche dore she hadde five,
And married five times in church,
Withouten oother compaignye in youthe –
That's not counting other loves she'd had when young
But thereof nedeth nat to speke as nowthe.
But we don't need to speak about them just now.
And thries hadde she been at Jerusalem;
And she'd been to Jerusalem three times
She hadde passed many a straunge strem;
Crossing many a foreign river;
She koude muchel of wandrynge by the weye.
She knew all about travelling – and straying
Gat-tothed was she, soothly for to seye.
It's true to say she was gap-toothed!
Upon an amblere esily she sat,
She sat comfortably on an ambling horse
Ywimpled wel, and on hir heed an hat
With a good wimple, and on top of that a hat
As brood as is a bokeler or a targe;
Which was as wide as a shield or an archery target;
A foot-mantel about hir hipes large,
She had a riding skirt around her enormous hips
And on hir feet a paire of spores sharpe.
And a sharp pair of spurs on her feet.
In felaweship wel koude she laughe and carpe.
In company, how she could laugh and joke!
Of remedies of love she knew per chaunce,
She knew of all of the cures for love
For she koude of that art the olde daunce.
Because she knew everything about that old game.

The General Prologue to the Canterbury Tales: Geoffrey Chaucer



The Pardoner

With him there rood a gentil Pardoner
Of Rouncival, his friend and his compeer,
That streyt was comen from the court of Rome.
Ful loude he sang, Come hider, love, to me.
This summoner sang to him in deepe tone,
Was nevere trumpe of half so gret a soun.
This pardoner had heer as yellow as wex,
But smothe it hung, as doth a strike of flex;
By ounces hunge his lokkes that he hadde,
And therwith he his shuldres overspredde.
Ful thinne it lay, in lengthes, one by one,
And hood, for jolitee, werèd he none,
For it was trussèd up in his wallet.
He thought he rode al of the newe set,
Disheveled, save his cappe, he rode al bare.
Suche glaryng eyen hadde he as an hare.
A Christes image hung upon his cappe.
His wallet lay byfore him in his lappe,
Brim-ful of pardouns come from Rome al hot.
A voys he had as smale as eny goat.
No beard had he, nor never beard sholde have,
As smothe it was as it ware late i-shave;
I trow he were a geldyng or a mare.
But of his craft, from Berwyk unto Ware,
Ther was not such another pardoner.
For in his bag he hadde a pilow there,
Which that he saide, was oure Ladys veyl:
He seide, he hadde a gobet of the seyl
That seynt Peter hadde, when that he wente
Uppon the see, til Jhesu Crist him hente.
He hadde a cros of brasse ful of stones,
And in a glas he hadde pigges bones.
But with these reliques, whenne that he found
A pore persoun dwellyng uppon ground,
Upon a day he gat him more moneye
Than that the parsoun gat in monthes tweye.
And thus with feynèd flaterie and japes,
He made the parsoun and the people his apes.
But trewely to tellen at the laste,
He was in churche a noble ecclesiaste.
Wel cowde he rede a lessoun or a storye,
But best of al he sang an offertorie;
For wel knew he, when that the song was songe,
He muste preche, and wel affyle his tunge,
To wynne silver, as he right wel coude;
Therefore he sang ful merily and loude.

The Tale of The Three Brothers Tales of Beadle the Bard JK Rowling

There were once three brothers who were travelling along a lonely, winding road at twilight. In time, the brothers reached a river too deep to wade through and too dangerous to swim across. However, these brothers were learned in the magical arts, and so they simply waved their wands and made a bridge appear across the treacherous water. They were halfway across it when they found their path blocked by a hooded figure.

And Death spoke to them. He was angry that he had been cheated out of three new victims, for travellers usually drowned in the river. But Death was cunning. He pretended to congratulate the three brothers upon their magic and said that each had earned a prize for having been clever enough to evade him.

So the oldest brother, who was a combative man, asked for a wand more powerful than any in existence: a wand that must always win duels for its owner, a wand worthy of a wizard who had conquered Death! So Death crossed to an elder tree on the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother.

Then the second brother, who was an arrogant man, decided that he wanted to humiliate Death still further, and asked for the power to recall others from Death. So Death picked up a stone from the riverbank and gave it to the second brother, and told him that the stone would have the power to bring back the dead.

And then Death asked the third and youngest brother what he would like. The youngest brother was the humblest and also the wisest of the brothers, and he did not trust Death. So he asked for something that would enable him to go forth from that place without being followed by Death. And death, most unwillingly, handed over his own Cloak of Invisibility.

Then Death stood aside and allowed the three brothers to continue on their way, and they did so, talking with wonder of the adventure they had had, and admiring Death's gifts. In due course the brothers separated, each for his own destination.

The first brother travelled on for a week or more, and reaching a distant village, sought out a fellow wizard with whom he had a quarrel. Naturally with the Elder Wand as his weapon, he could not fail to win the duel that followed. Leaving his enemy dead upon the floor, the oldest brother proceeded to an inn, where he boasted loudly of the powerful wand he had snatched from Death himself, and of how it made him invincible.

That very night, another wizard crept upon the oldest brother, as he lay, wine-sodden, upon his bed. The thief took the wand and, for good measure, slit the oldest brother's throat.

And so Death took the first brother for his own.

Meanwhile, the second brother journeyed to his own home, where he lived alone. Here he took out the stone that had the power to recall the dead, and turned it thrice in his hand. To his amazement and his delight, the figure of the girl he had once hoped to marry, before her untimely death, appeared at once before him.

Yet she was sad and cold, separated from him as by a veil. Though she had returned to the mortal world, she did not truly belong there and suffered. Finally the second brother, driven mad with hopeless longing, killed himself so as truly to join her.

And so Death took the second brother for his own.

But though Death searched for the third brother for many years, he was never able to find him.
It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility and gave it to his son. And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life.

"The Pardoner's Tale" in Chaucer's Canterbury Tales: It's Influence on J.K. Rowling and as a Complex Guide to Navigating Modern Times **By Greg Brian**

The morality tale for adults today usually gets frowned upon in a time when any sign of subtle preaching or moralizing is considered too critical of a free society. It may also be that anybody who writes one that holds an accurate mirror up to society gets criticized because the audience reading or watching just don't want to face their faults through fiction...or even reality. Human beings are extremely flawed...and I think most of us all know it by now without having to be reminded of it too often. People in states of power, though, usually are still held up on a pedestal and aren't always allowed to be exponentially flawed than the average person.

If people still dare to write a morality tale, then this should be addressed more often. In literary icon Geoffrey Chaucer's time (before the Reformation and Renaissance)-it was a complicated subject to tackle in a work of fiction without being reprimanded by authority and commoners alike. Modern Americans may avoid reading Chaucer's "Canterbury Tales" due to its narrative in Middle English--but we can find inroads into how to tackle the ambiguous moral issues we face today in some of them. "The Pardoner's Tale", in particular, gives everybody a good start on gaining higher perspective on the issues that are all over the media today. J.K. Rowling even revealed in an online Q&A after releasing her final Harry Potter book, "Deathly Hallows", that the physical objects of said title (and a children's book filled with morality tales referenced in the book) were a partial inspiration from the concepts used in "Pardoner's Tale." Chaucer's cast of characters in all of his Canterbury Tales were really the first truly complicated and multi-layered fictional characters done in literary form. That's what made the stories so compelling and real for so many. The famous Pardoner in "Pardoner's Tale" sets up in motion perhaps one of the most complex archetypes ever for a man of the church throughout history as well as many who make the news today. In the prologue, the pardoner's sheer candour on admitting his vices to the other pilgrims on their trek to Canterbury has led some to suggest he's drunk as he tells who he his and tells his morality tale of three rogues and their contradictory quest of seeking out and killing Death. Others might say that it's the first example of a flawed authority figure (in this case, a priest for the Roman Catholic Church) admitting to sins via his own volition and not talking through alcohol. His telling of the three rogues has too much sense to it to be a drunken story (despite the argument alcohol enhances your imagination...as it may with some of the other pilgrims)--and is probably the first use of Christian allegory.

The pardoner does admit to being a charlatan...yet he's a great storyteller as any head of a church would be when giving moral lessons to his congregation. He is riddled, however, by a bias of the time in a person's appearance based on the Sacraments of the Catholic Church. And the pardoner's appearance is one that depicts him as an apparent unisex and having a voice as small as that of a goat (to paraphrase in modern English). The fake relics he wears (some are the bones of pigs) don't help either. That might contradict him as a great storyteller, but tells us that how you tell a story makes a bigger difference over how you sound. Nevertheless, it does leave the argument that the story works better read rather than heard. The Pardoner probably wouldn't be hired today to recite his own tale on a CD--especially with any chances of sounding like a goat.

To prove the Pardoner's effective use of Christian allegory (and how he's kept his basic principles)--the three rogues in his morality tale meet an old man who tell them where they can find Death and kill him (or it). The old man tells them they'll find Death under a tree nearby...when, in reality, a bundle of gold coins are there. This seems to be a depiction of God giving a test to those out for

retribution. God frequently gives tests to people who think they're doing a chivalrous act when it ultimately leads them down different paths that either instigates a human being's undoing or surviving and learning a valuable lesson. In this case, a lesson is learned too late and the undoing is at the hands of each of the three rogues themselves. As one of the men goes out to seek food and wine--the other two stay with the gold coins and plot to kill the third man when he returns. Instead, the lone man who sought the food and wine thinks ahead and spikes the wine he obtains with rat poison. (Where he finds the rat poison...nobody knows.) The other two back at the tree still kill the man with the food and wine when he returns, drink his poisoned wine...and then also die. The Pardoner plays Aesop at the end and quotes the famous "Greed for wealth is the root of all evil." It's likely the beginnings in our modern philosophy of money bringing on the worst in people and diverting us from what's really important.

As comical as that might be in the stupidity of human weakness--the first half of the tale has stronger resonance and is a depiction of facing death head on without fear. You may end up dying from your own lack of judgment...but the concept of death is still considered an enemy that can potentially be conquerable if you keep your wits about you.

How the Pardoner's Tale applies to the foundations of Harry Potter...

J.K. Rowling has admitted to various literary influences when writing her Harry Potter books. But the biggest foundations to her books are the conquering of real life and the realities we have to face in an ordinarily magical world. One of the biggest realities is facing death and coming to the conclusion (as painful as it still is) that it's part of the process of life and for people to learn and grow from it. J.K. Rowling perhaps gravitated to the themes of the "Pardoner's Tale" after the death of her own mother as she was just starting the Harry Potter books. But if the underlying foundations of the "Pardoner's Tale" aren't necessarily the crux of the entire series of books...a definite reference to the three rogues is used in the Deathly Hallows book.

When Hermione gets bequeathed a children's book ("The Tales of Beedle the Bard") from Prof. Dumbledore, we see a moral tale in the book that mirrors the three rogues trying to outwit Death. The story is called "The Tale of the Three Brothers" and how they successfully build a bridge over a dangerous river...much to Death's chagrin who meets the three brothers later on their bridge. Death presents the three brothers with three different objects (The Deathly Hallows) as a reward for conquering the river. The Hallows ultimately bring on the brothers' own demise in time. However, we later learn that death through the Hallows is more of a righteous process rather than having it occur through Horcruxes (that's a whole other story). Without wanting to give away any more from the final Harry Potter book--the idea that the three brothers were greedy enough to take a reward for conquering death (that hastens their own death) is still powerful through a modern-day story telling an old story based on an even older story.

The Pardoner as a model citizen for our modern times...

As we live in a time where men of the cloth end up becoming tarnished through unfortunate circumstances of human weakness, the Pardoner may be our model citizen to look to in realizing the reality of psychological complexity and contradiction. Chaucer himself was more or less condemning the church through veiled ways as one had to do in that era without having severe repercussions. Today, though, we're allowed to be more open about it...yet shouldn't take things at face value and appreciate the mysterious (and unfortunately dark) twists and turns modern-day life can bring us.

Many theologians throughout the centuries have passed on the philosophy that God can sometimes make us learn life lessons through evil people or people of dubious intentions. The contradiction in the Pardoner is that his tale of the three rogues warns against what he is in real life. He finds himself in a situation where he must be the way he is in order to survive...but ultimately condemns the practices of pardoning people (that he says doesn't guarantee anything) and duping people for money. He ultimately becomes a moral sacrifice for the betterment of others.

Would God find that forgivable? It's possible if the corruption from one can help hundreds (or hopefully millions) learn a valuable lesson. In our modern world, we see similar morally-corrupt people paraded in the media almost every day now. Some are contrite about what they do--and they're usually forgiven by the international court of opinion. People are starting to learn that the human mind is increasingly complex in the temptation-rich time we live in. That means forgiveness with morally ambiguous people may start being more of a top priority.