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Chaucer's Framing Device of the *Canterbury Tales*

PART I

TOSHINORI HIRA

"YE SHAPEN YOW TO TELLEN"

As a possible literary analogue of, or parallel to, the *Canterbury Tales* Giovanni Sercambi's *Novelle* is pointed out by Robert A. Pratt and Karl Young,1 who argue that there is, though we have no authentic proof for this, a fair possibility of Chaucer's designing his *Canterbury Tales* on the model of Sercambi's *Novelle* (the earlier version of his collection of tales is said to have been written in 1374), with which Chaucer may have had an acquaintance. The *Novelle* is similar in its fundamental schemes to the Canterbury collection save for Chaucer's pilgrims's suitability of their tales.2

Sercambi, a follower of Boccaccio, adopts the device of an escape journey from the ravages of a plague as a narrative framework. The Lucchese citizens of various stations and occupations, though the number of them is not mentioned, who assembled in the church of Santa Maria make a journey through Italy till the ravages of the plague will have abated. Elected a leader of the Lucchese travellers, unlike Chaucer's Host, Aluissi, a prominent citizen, does not ask the travellers to tell their stories suited to their stations or characters, but advances the suggestion that the fictitious Sercambi becomes an official storyteller. Sercambi accepts the proposal advanced by the leader. Thus Novella I begins; the tale was being told when the travellers had left Pisa behind them.

On the other hand, Chaucer's tales are told by a group of heterogeneous pilgrims at the request of the Host to the pilgrims. The Host himself tells no story in the whole course of the pilgrimage, that is, even on the evening of the fourth day when

the company is approaching Canterbury. The tales told by the fictitious Sercambi are all concerned with the regions the company visited; Sercambi's travellers pass southward from Lucca along the west coast of Italy, cross the peninsula at Reggio di Calabria, pass northward along the east coast and end the journey at Luni. They make a journey for the most part on foot. Sercambi's series of tales are told sometimes on road, and sometimes in innyards or gardens. On the road to Verona, for instance, the narrator tells a story of Veronese life; in Rome where the company sojourns ten days they appreciate stories drawn from Roman history.

As for a single narration, Chaucer also in the *Legend of Good Women* employs the framing device of the series of tales told by the single fictitious author who, through the good offices of Alceste, Queen of the god of Love, tells the legends of good women, maidens or wives, faithful to Love in compensation of his heresy against the god's law.

Chaucer has written 2,723 lines of the first version of the *Legend* one year earlier before his composition of the *Canterbury Tales*.

Again, Chaucer's *Monk's Tale* about the "falls" of princes, ancient and medieval, is told by the single pilgrim Monk. The Monk says:

VII (B²) 1966 I wol doon al my diligence,
   As fer as sowneth into (tends to) honestee (virtue),
   To telle yow a tale, or two, or three.
   And if yow list to herkne hyderward,
   I wol yow seyn the lyf of Seint Edward;
   Or ellis, first, tragedies wol I telle,
Chaucer assigns to the Monk the series of tragedies told by a single storyteller
which the poet composed, it is held, before 1387 when the composition of the
Canterbury Tales was begun, although the poet appends the tales of Padro of Spain
and Padro of Cyprus, those of Bernabo and Ugolino to the collection of tragedies
when the series of single tragedies is assigned to the Monk. However the single
narration of the type has undoubtedly lost its appeal to Chaucer in much the same
way as the Legend. It may be therefore that Chaucer in the Prologue to the Nun's
Priest's Tale makes the Knight bring the Monk to a halt; the Knight grows impatient
at the Monk's tedious tragedies.

VII (B²) 2780 "Ye," quod oure Hooste, "by seint Poules belle!
Ye (i.e. the Knight) seye right sooth...

2788 Sire Monk, namoore of this, so God yow blesse!
Youre tale anoyeth al this compaignye.
Swich talkyng is nat worth a boterflye,
For therinne is ther no desport ne game.
Wherfore, sire Monk, or daun Piers by youre name,
I pray yow hertely telle us somwhat elles;
For sikerly, nere clynkyng of youre belles,
That on youre bridel hange on every syde,
By hevene kyng, that for us alle dyde,
I sholde er this han fallen doun for sleep,
Although the slough had never been so deep;
Thanne hadde your tale al be tooold in veyn.
For certeinly, as that thise clerkes seyn,
Whereas a man may have noon audience,
Noght helpeth it to telleth his sentence.

The difference between Sercambi's collection of tales and the Canterbury collection is that Sercambi the traveller as a storyteller tells the stories of various places which the Lucchese travellers visit, whereas Chaucer's pilgrims including the fictitious Chaucer tell the stories of various types adjusted to the narrators' stations and occupations or their characters. Concerning a group of narrators Boccaccio's *Filocolo* or *Ameto* with which Chaucer was well acquainted, may possibly have had some influence on Chaucer's design of framing the Canterbury tales, but the framed stories of both romances of Boccaccio are told of one subject, love. They are told by a group of storytellers. But the storytellers are not drawn from various classes of society; they, though organized into a group, tell their stories in a wooded meadow or in a shady spot near a city, not in the course of a journey as Sercambi's company does in the *Novelle*. In this respect Boccaccio's *Filocolo* or *Ameto* are less parallel to the *Canterbury Tales* than the *Novelle*.

Apart from the possibility of Chaucer's knowing about Sercambi's *Novelle*, it is conceivable that the ideas for adopting the device of a group of miscellaneous pilgrims as narrators came into Chaucer's mind from an actual Canterbury pilgrims. Having resided in Greenwich "ther many a shrewe" was "inne," and of which he complained: he was "dul as ded, Forgete in solytarie wildernesse," on the road to Canterbury, Chaucer must certainly have seen Canterbury pilgrims go on a journey on horseback, presumably talking a gay talk with each other; as Langland puts a merry-making pilgrimage in *Piers the Plowman*:

C, i, 47  Pilgrimis and palmers · plyghten (agreed) hem to−gederes,
        To seche seint Iame...
        Wenten forth in hure (their) way · with meny vn−wyse tales,
        And hauen (had) leue (leave) to lye (tell) · al hure lyf−time.

Apart from the question as to whether or not Chaucer actually went on a pilgrim−

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*4 / For a summary of Filocolo see H. M. Cumming, *The Indebtedness of Chaucer's Works to the Italian Works of Boccaccio*, New York, 1967, pp. 1−3; Ameto is compactly summarized by H. M. Cumming; see *ibid.*, pp. 36−38.*
Chaucer's Framing Device of the *Canterbury Tales*

age to Canterbury, the ideas for presenting various types of tales in terms of their narrators of every class of society whom he himself saw and had some previous acquaintance with in actual life may have occurred to the mind. Much of this we can know from what the Host says:

I (A) 769  
Ye goon to Caunterbury—God yow speede,  
The blisful martir quite (repay) yow youre meede (reward)!  
And wel I woot, as ye goon by the weye,  
Ye shapen (intend) yow to talen and to pleye;  
For trewely, confort ne myrthe is noon  
To ride by the weye doumb as a stoon;  
And therfore wol I maken yow disport,  
As I seyde erst, and doon yow som confort.

The Host makes a proposal of story-telling: each pilgrim tells two stories on the way to Canterbury and two on the way back; the Host proposes himself as “governour” to the company; the pilgrim who most entertainingly tells the stories of “high sentence” or “solas” is awarded a supper at the Tabard when the company comes back from Canterbury.

**“TALES OF SENTENCE AND SOLAAS”**

I (A) 3178  
he (i.e. the reader) shal fynde ynowe, grete and smale,  
Of storial (historical) thyng that toucheth gentillesse,  
And eek moralitee and hoolynesse.  
Blameth nat me if that ye chese amys.  
The Millere is a cherl, ye knowe wel this;  
So was the Reve eek and othere mo,  
And harlotrie they tolden bothe two.  
Avyseth yow, and put me out of blame;  
And eek men shal nat maken ernest of game.

As Chaucer himself says the readers can make any choice among the chief types of medieval tales. Chaucer employs the device of a pilgrimage for the collecting the
medieval tales of every important type — the conventional romance of love, the pious tale and the coarse fabliau. Pilgrims of the knightly class, such as the Knight and his son, tell the aristocratic romances; the churchmen like the Parson and the Prioress relate the ethical treatise and the saint's life; men of the middle or lower class who are the Merchant and the Miller narrate the realistic fabliaus of anti-feminism. Indeed the *Canterbury Tales* are an extensive collection, abundant in the tales of "solas," "high sentence" and "virtuous subject matter."\(^5\)

However, every chief type of medieval tales, when judged according to the narrative purposes responding to the medieval social structure, can hardly be composed by a single poet. The aristocratic romances are the tales expressing the tastes and the habits of thought in court circles; the pious tales are the tales which speak for the Church's teachings; the frivolous fabliaux are on the other hand the stories which are told of love as immoral as that of a romance, but express a realistic viewpoint on women and are sometimes a satire directed at courtly love. Chaucer was a man of the court. At the same time he does his share in developing the bourgeois type of short story. A courtly poet was not expected to introduce the vulgar stories of the type which reflects the sentiments of men of the newly-risen class and their realistic way of life into the courtly poetry. His central concern should undoubtedly be to speak for the conventions of court circles and the teachings of the Church.

Chaucer knows, though he pretends to have known "not what he was saying" as is his usual way, all there is to know about what "matere" the courtly poet should choose for his poetry. In the Prologue to the *Legend* Queen Alceste defends the fictitious Chaucer by saying that:

\begin{quote}
F 412 The man hath served yow (i.e. the god of Love) of his kunnynge,  
And furthred wel youre lawe in his makynge.  
Al be hit that he kan nat wel endite,  
Yet hath he maked lewed folk delyte  
To serve yow, in preysinge of your name.
\end{quote}

This bears a close parallel to the promise made by Gower that abandoning the task of setting the world to right, he hereafter writes on Love: "Fro this day forth I.../

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speke of thing is noght so strange, / Which every kinde hath upon honde, / And
wherupon the world mot stonde (depend), / And hath don sithe (since) it began, / 
And schal whil ther is any man; / And that is love, of which I mene / To trete
(Confessio Amantis, I, 9–16)." The god of Love is represented as having the at-
tributes consistent with the Christian deity. The Medieval Church that obtained civil
domination by her wealth and power established herself in every class of secular
society. So the courtly poet sings to the praise of God. Chaucer, again, bears in
mind that all his writings should answer the purpose of Christian religion. In his
Tale Chaucer’s Parson says:

As occasion arises, therefore, Chaucer makes an apology to his audience and readers
for his introducing a “churl’s tale” or a “rude speech” into his poetry.

Adapting himself to courtly conventions he apologizes for telling the coarse stories
of his rude men. However, his apology is, it may be so interpreted, indicative of his sympathetic interest in them. He is in favour of courtly conventions. Pilgrims of the middle classes, together with their unconventional stories, are made the object of the courtly readers' laughter. It seems likely, however, that the reverse is the case. He converts the satire against the unconventional into a satire against the conventional. Following the accepted pattern of courtly love, the Merchant, for instance, in his Tale relates young squire Damian's love for May, a wife to January. But the Merchant betrays a conformity to the conventions of courtly love by his satirical view of woman and his praise of marriage. He satirizes courtly love concerning the wiles and plausible excuse of woman. He puts the words of high praise for marriage into the mouth of January, who, like the narrator, seems to have risen from the merchant class to knighthood. The Merchant praises:

IV (E) 1267
certainly, as sooth as God is kyng,
To take a wyf it is a glorious thyng,
And namely whan a man is oold and hoor (hoary);
Thanne is a wyf the fruyt of his tresor.
Thanne sholde he take a yong wyf and a feir,
On which he myghte engendren hym an heir,
And lede his lyf in joye and in solas,
Where as thise bacherelis synge "allas,"
Whan that they fynden any adversitee
In love, which nys but childyssh vanytee.

His Tale is of the mixture sort.

Of course, not a few of the newly-risen men are thought to have been comprised in Chaucer's audience and readers as the result of their assuming greater prominence (as is seen in the portraits of the Canterbury pilgrims of the new class). The Franklin, for instance, who came to be admitted into knighthood, having twenty pounds' worth of land,⁶ seems to try to adapt himself to aristocratic virtues; he is awfully angry with his son for his having no knightly accomplishments of young squires in the Link between the Squire's Tale and the Prologue to the Franklin's Tale (V(F) 688–694). The Franklin's Tale told of Arveragus and Dorigen is of the

courtly-love type and of the bourgeois practical type as well. In his Tale the ideal of courtly love is compatible with that of the bourgeois marriage. The lady Arveragus served and the wife he took are united in one person.

V (F) 791

Heere may men seen an humble, wys accord (agreement);
Thus hath she take hir servant and hir lord,—
Servant in love, and lord in mariage.
Thanne was he bothe in lordship and servage (bondage).
Servage? nay, but in lordship above,
Sith he hath bothe his lady and his love;
His lady, certes, and his wyf also,
The which that (Who) lawe of love acordeth to.

The courteous Franklin himself apologizes for his managing to adapt himself to aristocratic virtues.

V (F) 709

This olde gentil Britouns in hir dayes
Of diverse aventures maden layes,
Rymeyed in hir firste Briton tonge;
Whiche layes with hir instrumentz they songe,
Or elles redden hem for hir plesaunce,
And oon of hem have I in remembraunce,
Which I shal seyn with good wyl as I kan.
But, sires, by cause I am a burel man,
At my bigynnyng first I yow biseche,
Have me excused of my rude speche.

So, the realistic, frivolous (judged by the courtly standards of love) fabliaux reflecting the bourgeois sentiments undoubtedly presented an appeal to Chaucer. It seems almost certain that he shares in the practicality and sordidness of the middle-class men.

Several years earlier before Chaucer got started on his Canterbury Tales he seems to have begun to show an interest in low life and human love, which can be traced in the Parliament of Fowls, Troilus and Criseyde and Palamon and Arcite. Conspicuous became his sympathies with human love as the years rolled on. Apart from
the dubious question as to what kind of love tidings was to be found by him in the
House of Fame, it seems likely that he was to tell of "love's folk," faithful to Love
and faithless to Him as well. 7

673 When we be come there I (i.e. the Eagle) seye,
Mo wonder thynges, dar I leye (bet),
And of Loves folk moo tydynges,
Both sothe sawes (words) and lesinges (deceits);
And moo loves newe begonne (started),
And longe yserved loves wonne,
And moo loves casuelly
That ben betyd (betide).

It seems likely that he in the Parliament comes back to the subject matter and
directs a criticism against the conventionalized courtly love,8 which he does by
allowing the goose, it is commented, representing the middle class to speak on
questions of love. The goose deliberately speaks, presumably against the courtly
code of love.

564 And herkeneth which a resoun (argument) I shal forth brynge!
My wit is sharp, I love no taryinge;
I seye I rede (counsel) hym (i.e. the lover), though he were my brother,
But she (the lady) wol love hym, lat hym love another!

The duck is also of the same vein of sarcasm. He comments:

590 That men shulde loven alwey causeles,
Who can a resoun fynde or wit in that?
Daunseth he murye that is myrtheles?

7/ Cf. P. G. Ruggiers, The Unity of Chaucer's House of Fame. Printed in Chaucer: Modern Essays
in Criticism, ed. E. Wagenknecht. New York, 1959, p. 302. See also W. Clemen, Chaucer's Early
Who shulde recche (care) of that is recheles?

The waterfowl's way of thinking came, as the noble falcon puts it, straight from "the dunghill." Chaucer for the first time speaks, though under the disguise of fowls, for the middle-class men who fail to understand that the love which is dictated by the passions is by no means a queen passion in the meaning of the courtly code. But he never bring the love debate to a conclusion.

In the *Troilus and Criseyde* next to the Parliament the infidelity of sordid Criseyde to her courteous lover was, it is interpreted, to settle the dispute on love among the fowls of the Parliament, although the goddess Nature of the Parliament may be interpreted as holding a position as Christian deity or love deity who is to adjust the love dispute. It may be possible to imagine that Chaucer chose the Troilus story of the medieval Trojan saga instead of a love dispute. Chaucer's infidelity to the god of Love is indicative, by a paradox, of his approval toward the bourgeois conception of human love. Lovely Criseyde is worthy of courtly love, but she is at the same time an ordinary woman of calculating disposition who thinks much of herself. Her happiness is sought in a regard for her interests. As she realizes that circumstances were favorable to the Greeks, she resolves that "To Diomede" who can be expected to protect her she "wol be trewe,"

V. 1023  Retornyng (Revolving) in hire soule ay up and down
The wordes of this sodeyn (implutuous) Diomede,
His grete estat, and perel of the town,
And that she was allone and hadde nede
Of frendes help.

On the other hand, courteous Troilus, though having something human, values chivalry and honour above everything else. He holds his love for Criseyde in a high regard. It may be possible to conceive that Troilus, seeking everlasting happiness, holds things unstable in the world in light esteem, but the fact is probably that his sorrow of love is caused by his lady's faithfulness to her own well-being. Notwith-
standing repentance for his sin against the god of Love Chaucer pokes fun at him in the Prologue to the Legend. The satire lies in a pretense of his innocence.

G 344 he wrot the Rose and ek Crisseyde
Of innocence, and nyste (knew not) what he seyde.

As with the Franklin's Tale the Knight's Tale deals with courtly love, yet it is also of the bourgeois type. Whether or not Chaucer, when later using his story of "Palamon and Arcite" for the Knight's Tale, made a revision of the story is not known, but this traditional romance is all that can be desired as is seen in lines 2789-2791: "trouthe, honour, knyghthede, Wysdom, humblesse, estaat, and heigh kynrede, Fredom, and al that longeth to that art." Nevertheless, his sympathy is with the bourgeois. Theseus's satirical speech on love seems to be an expression of Chaucer's sympathy. Generous Theseus, a noble man of dignity and love experience, who is of opinion that he who loves, young or old, is nothing but a fool, thinks the love of Palamon and Arcite for Emily who never knew of their love for her to be absurd, and offers the terms at which a winner in combat, Palamon or Arcite, takes Emily to wife.

I (A) 1855 Upon my trouthe, and as I (i.e. Theseus) am a knyght, That whethere of yow bothe that hath myght, —
This is to seyn, that whethe re he or thow May with his hundred, as I spak of now, Sleen his contrarie, or out of lystes dryve, Thanne shal I yeve Emelya to wyve To whom that Fortune yeveth so fair a grace.

According to the courtly code, however, marriage is to be sought outside love. With relation to the problem of love and marriage the Knight's Tale has a resemblance to the Franklin's Tale; in both Tales Chaucer presents the courtly conception of love in relation to the bourgeois ideal of marriage. Theseus's promise

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13/ See W. G. Dodd, Courtly Love in Chaucer and Gower, Massachusetts, 1956, pp. 5-6.
of marriage is borrowed directly from Boccaccio's *Teseida*, known as an original of the *Knight's Tale*, although a marked change in the description of vivid and charming Emily is made for a mere conventionalized conception.\(^{14}\) As for the marriage for love in the English court it is well-known that, after having served Joan, Edward, the Black Prince, took her in marriage,\(^{15}\) but the *Knight's Tale* shows a mixture of the criticism of courtly love with the bourgeois ideal of marriage.
