



Chapter 1 – Full Test

1–10: Chaucer's Life and Historical Context

1. In which century was Geoffrey Chaucer primarily active? A. 11th century
B. 12th century
C. 14th century
D. 16th century
2. Which event significantly impacted the social fabric of England during Chaucer's lifetime? A. The Norman Conquest
B. The Black Death
C. The Restoration
D. The Battle of Agincourt
3. What was Chaucer's social background? A. Born into the high nobility
B. A peasant farmer with little education
C. From a middle-class family of wine merchants
D. A foreign diplomat from Italy
4. Chaucer served which English kings at various points? A. Henry V and Henry VI
B. Edward III and Richard II
C. John and Henry III
D. William I and Stephen
5. The Peasants' Revolt of 1381 under Richard II highlighted: A. Rising wages for farmworkers
B. Peaceful cooperation between peasants and lords
C. Deep social tensions and challenges to feudal norms
D. A widespread ban on pilgrimage
6. Chaucer's diplomatic missions to Italy exposed him to which influential writers? A. Marie de France and Chrétien de Troyes
B. Giovanni Boccaccio, Dante Alighieri, Francesco Petrarch
C. Thomas Malory and John Skelton
D. John Donne and Ben Jonson
7. Which best describes Chaucer's occupation(s) apart from his writing? A. He was solely a professor of theology at Oxford
B. He worked as a customs official, a courtier, and sometimes a diplomat
C. He owned a vineyard and never entered royal service
D. He was a full-time actor in London's playhouses
8. Which war formed a backdrop to part of Chaucer's lifetime? A. War of the Roses
B. Hundred Years' War
C. English Civil War
D. Napoleonic Wars
9. Where is Chaucer buried, marking his prominence in English literature? A. Canterbury Cathedral
B. The Tower of London
C. Westminster Abbey's Poets' Corner
D. St. Paul's Cathedral



10. Which major social change was happening as English supplanted French in many official contexts? A. Complete rejection of Latin in churches
B. Emergence of English as a respectable literary language
C. Prohibition of all works written in Middle English
D. Abandonment of printing in favor of manuscript culture

11–20: Introduction to *The Canterbury Tales* & Frame Narrative

11. *The Canterbury Tales* is primarily written in: A. Old Norse
B. Latin
C. Middle English
D. Modern English

12. What overarching structure frames *The Canterbury Tales*? A. A royal tournament in London
B. A group of pilgrims traveling to Canterbury
C. A debate at Oxford University
D. A single dramatic monologue by Chaucer

13. Which saint's shrine are the pilgrims journeying to visit? A. St. Augustine
B. St. Thomas Aquinas
C. St. Thomas Becket
D. St. George

14. How does the Host, Harry Bailly, propose to enliven the pilgrimage? A. By banning all forms of storytelling
B. By organizing a series of jousts
C. By suggesting each pilgrim tell tales
D. By making everyone walk in silence

15. Approximately how many complete tales appear in *The Canterbury Tales*? A. 5
B. 24
C. 60
D. 120

16. Which location serves as the pilgrims' starting point? A. Canterbury Cathedral
B. The Globe Theatre
C. The Tabard Inn in Southwark
D. The Tower of London's courtyard

17. What reward does the Host promise to the pilgrim whose tale is judged best? A. A new horse
B. A free supper upon returning
C. A bag of gold coins
D. A personal Bible signed by Chaucer

18. Chaucer's decision to leave some tales unfinished or incomplete indicates: A. He despised the concept of the frame narrative
B. He consciously chose to omit all comedic elements
C. He may have died before fully polishing the collection
D. He published multiple completed versions in his lifetime



19. Which statement best captures the *unfinished* nature of *The Canterbury Tales*? A. All pilgrims successfully told two tales each
B. Many scholars believe Chaucer fully completed every story
C. Only fragments exist for some tales, leaving the collection incomplete
D. Every pilgrim's story is lost except one

20. In the General Prologue, Chaucer introduces the pilgrims primarily through: A. A strict alphabetical listing of names
B. Long passages of theological debate
C. Descriptive sketches highlighting their appearance and manners
D. A tournament bracket to determine speaking order

21–30: Major Themes & Social Commentary

21. Which is a central theme running across many of the tales? A. Total rejection of religious faith
B. The dangers of performing on stage
C. Love, marriage, power dynamics, and morality
D. Endorsement of monarchy above all else

22. Chaucer's "estate satire" approach means he often: A. Ignores social classes to focus solely on individuals
B. Portrays aristocrats and clergy as perfect, beyond critique
C. Criticizes how people fail to live up to their estate's ideals
D. Praises each class for maintaining strict social rules

23. In depicting various marriages, Chaucer often: A. Presents only harmonious unions
B. Shows a single correct model of wedlock
C. Highlights conflict, power struggles, and different ideals
D. Refuses to let female characters speak about marriage

24. How does Chaucer handle clergy and religious figures in the Tales? A. He only portrays saints and no corrupt officials
B. Some are devout (the Parson), while others are hypocritical (the Pardoner)
C. They all exit the pilgrimage early, leaving no religious commentary
D. He completely omits references to Church corruption

25. Comedy in *The Canterbury Tales* often: A. Undermines any social or moral messages
B. Serves as both entertainment and subtle critique
C. Is forbidden by the Host to maintain seriousness
D. Appears only in the Knight's Tale

26. "Quyte" or "quiting" in the context of the Tales refers to: A. Pilgrims physically fighting each other
B. Telling a story that responds or retaliates against a previous tale
C. Officially removing a pilgrim from the journey
D. Selling indulgences at the Tabard Inn

27. Chaucer's perspective on morality and the Church can be described as: A. Outright condemnation of religion entirely
B. A balanced view showing both sincere piety and blatant corruption



- C. Complete avoidance of ecclesiastical topics
- D. An insistence that all pilgrims become monks or nuns

28. Which historical event's underlying tension is reflected in the Tales' class conflicts?

- A. Signing of the Magna Carta
- B. Peasants' Revolt of 1381
- C. Dissolution of the monasteries under Henry VIII
- D. The Reformation under Elizabeth I

29. Unfinished tales like the Cook's: A. Suggest Chaucer intended a sequel with the Cook as the main character

- B. Highlight the open-ended, fragmentary nature of medieval manuscript culture
- C. Were entirely completed but lost in a fire
- D. Were strictly excluded from all manuscripts until the 20th century

30. Which describes Chaucer's method of critique? A. He preaches loudly against social norms

- B. He leaves the Host to condemn everyone thoroughly
- C. He uses gentle satire and irony, letting readers draw conclusions
- D. He writes scathing essays appended to each pilgrim's portrait

31–40: The Knight's Tale and Its Chivalric Context

31. The Knight's Tale draws heavily on: A. Arthurian legend from Sir Thomas Malory

- B. Boccaccio's *Teseida*
- C. Norse sagas of the Vikings
- D. Strict dream-vision conventions of *Piers Plowman*

32. Palamon and Arcite in The Knight's Tale are: A. Two warring kings vying for a kingdom

- B. Two knights imprisoned by Theseus who both love Emelye
- C. Brothers seeking vengeance against the Miller
- D. Courtiers in the court of King Edward III

33. Emelye prays to remain chaste, but is ultimately: A. Torn between multiple pilgrimages

- B. Married to the victorious knight, though circumstances shift
- C. Banished by Duke Theseus
- D. Elected the next abbess in Canterbury

34. The Knight's Tale presents the gods Venus, Mars, and Diana, reflecting: A. Chaucer's devotion to Greek polytheism

- B. A medieval blend of classical references in a chivalric story
- C. Strong condemnation of all mythological deities
- D. The direct copying of *The Divine Comedy*

35. The tournament in The Knight's Tale is best described as: A. A law court proceeding, not an actual battle

- B. A formal chivalric contest organized by Theseus
- C. A comedic gathering with no fighting
- D. A secret event that no one witnesses



36. How does Arcite die? A. He is never harmed; he lives happily ever after
B. In a dream vision caused by Emelye's rejection
C. By a freak accident after winning the tournament
D. Sacrificed by Palamon for the gods' favor

37. A key moral takeaway from The Knight's Tale could be: A. Fortune's unpredictability and the fragility of mortal pride
B. The absolute uselessness of chivalry
C. That love is meaningless without comedic pranks
D. The necessity of worshiping only Roman gods

38. Chaucer positions The Knight's Tale: A. As the final comedic piece
B. As the first tale following the General Prologue
C. Entirely missing from the manuscript
D. In direct rivalry with the Wife of Bath

39. Which literary device is most prominent in The Knight's Tale? A. Mock-heroic style ridiculing chivalry
B. Fabliau focusing on sexual farce
C. Elevated romance featuring classical allusions
D. Sermon-like structure condemning every sin

40. The Knight's character in the Prologue suggests he is: A. Brash, foul-mouthed, and disrespectful to others
B. Vain about his appearance and bored by war stories
C. A polite, honorable figure with extensive military campaigns
D. Hostile toward all forms of courtly love

41–50: The Miller's Tale & Fabliau Humor

41. The Miller's Tale is best categorized as: A. A tragic exemplum
B. A fabliau, known for bawdy and comedic elements
C. An Arthurian romance
D. A saint's legend

42. The Miller insists on telling his story right after the Knight, resulting in: A. A smooth and elegant transition
B. A comedic clash that breaks polite order
C. The entire pilgrimage stopping abruptly
D. No effect, since the Host refuses him

43. John the Carpenter in The Miller's Tale is: A. A cunning merchant who deceives everyone
B. The Host's brother
C. An older husband foolishly jealous of his young wife
D. A devout friar on the pilgrimage

44. Alison's behavior toward Nicholas suggests: A. She resists all forms of flirtation
B. She readily enters into an adulterous scheme
C. She turns him over to local authorities
D. She writes him a moral sermon



45. Nicholas convinces John that a second Noah's Flood is coming so that: A. They can all flee to the Knight's castle
B. Alison can seduce the Summoner instead
C. John leaves Alison alone in a hanging tub, freeing her for Nicholas
D. He can collect money from local villagers for a false prophecy

46. Absolon's role in the tale involves: A. Leading a crusade against the Pilgrims
B. Serenading Alison with courtly devotion
C. Arresting John for heresy
D. Converting the Miller to piety

47. Which comedic moment is most famous in The Miller's Tale? A. The Wife of Bath's lecture on sovereignty
B. Absolon kissing Alison's "nether eye" at the window
C. The Summoner's formal duel with the Friar
D. A pitched battle with swords and shields in John's barn

48. The Miller's Tale parodies: A. Christian allegory from the Parson
B. Noble chivalric ideals previously upheld by the Knight
C. The format of an Italian sonnet
D. Chaucer's Retractions directly

49. Which theme is central to The Miller's Tale? A. The unshakable loyalty of spouses
B. The destructive nature of greed
C. Lust, trickery, and the humiliation of foolish husbands
D. The virtue of ascetic living

50. What ultimately happens to John the Carpenter? A. He wins the Host's prize for best tale
B. He proves the flood is real, saving everyone
C. He breaks his arm, is ridiculed, and labeled insane
D. He becomes mayor of the town

51–60: The Reeve's Tale, The Cook's Fragment, and Inter-Pilgrim Rivalries

51. The Reeve takes offense at the Miller's Tale because: A. The Miller mocks carpenters, and the Reeve was once a carpenter
B. He thinks the Miller plagiarized his own tale
C. He disapproves of fabliau style
D. He wants to be the second teller after the Knight

52. The Reeve's Tale features: A. A moral sermon about child-rearing
B. Clerks from a college outwitting a dishonest miller
C. A tragic love story set in Italy
D. A direct condemnation of the Host's judgments

53. Which best describes the Reeve's intent in his tale? A. He tries to praise the Miller's craftsmanship
B. He retells the Knight's story with fewer details
C. He retaliates by portraying a miller as the fool
D. He begs Chaucer to end the pilgrimage early



54. The Reeve's Tale involves: A. No comedic elements at all
B. Sexual pranks akin to The Miller's Tale
C. A tale set in ancient Greece with mythical gods
D. Pure historical record of the Peasants' Revolt

55. Why is The Cook's Tale famously incomplete? A. Chaucer forgot to write a conclusion
B. The pilgrims vote to skip the Cook's story
C. The Cook refuses to reveal the final outcome
D. It breaks off after introducing an apprentice named Perkyn

56. The Cook, often described as having questionable hygiene, plans to: A. Recite only Biblical passages
B. Tell a bawdy London-based tale before it abruptly stops
C. Present a heroic epic praising the Knight
D. Steal the Summoner's horse to end the pilgrimage

57. In The Canterbury Tales, rivalries among pilgrims often lead to: A. A strict code of silence to avoid conflict
B. Friendly debates with no storytelling
C. Tales used as weapons of satire and revenge
D. Immediate disqualification from the journey

58. The Reeve's Tale is classified as: A. Another fabliau with trickery and bed-swaps
B. A romance praising courtly love
C. An anti-Semitic narrative
D. A tragic exemplum about war

59. The Cook's portrayal in the Prologue includes: A. Perfect hygiene and saintly manners
B. Sores and a questionable pot of stew
C. A vow of silence for the entire journey
D. Noble lineage and chivalric achievements

60. What do the Reeve and the Miller have in common regarding their tales? A. Both represent devout religious stories free of humor
B. Both offer comedic fabliaux featuring deception
C. Neither character finishes telling a single narrative
D. They only recite dream-vision allegories

61–70: The Wife of Bath's Prologue & Tale

61. The Wife of Bath's Prologue is notable for being: A. The shortest prologue in the collection
B. Longer than many entire tales
C. Completely omitted in most manuscripts
D. A direct copy of the Parson's sermon

62. Alisoun (the Wife of Bath) asserts that her authority to speak on marriage comes from: A. Advanced study at Oxford
B. Being an abbess in a convent



- C. Her personal experience with multiple husbands
- D. A special papal decree granting her rights to preach

63. Which biblical figure does the Wife of Bath cite to justify multiple marriages? A.
Adam
B. Solomon
C. Pontius Pilate
D. Moses

64. The Wife of Bath's Prologue includes: A. Her condemnation of all sexual relations
B. Her refusal to interpret any Bible passages
C. Strategies she used to control her husbands
D. A plea for absolute obedience to priests

65. The Wife of Bath's outspoken views on female "sovereignty" highlight: A. Her strict vow of chastity and poverty
B. A medieval example of proto-feminist arguments
C. Her complete rejection of all men
D. Her punishment by the Host for speaking out

66. In The Wife of Bath's Tale, the main character is: A. A devout monk traveling to Canterbury
B. A knight who commits a terrible crime against a maiden
C. A businesswoman seeking profit in marriage
D. A talking fox with cunning plans

67. The knight in The Wife of Bath's Tale must discover: A. The secret to forging gold from alchemy
B. The perfect recipe for the Cook's stew
C. What women most desire
D. The location of a magical orchard

68. The "loathly lady" eventually transforms into: A. A powerful fairy queen who punishes the knight
B. A treasure chest full of gold
C. A beautiful, faithful wife once the knight grants her sovereignty
D. A nun who sends the knight away

69. The moral of The Wife of Bath's Tale stresses: A. Wifely obedience above all else
B. Women's desire for mastery or equality in marriage
C. A condemnation of all forms of romance
D. Complete separation of men and women

70. Many critics label the Wife of Bath's perspective as: A. Entirely orthodox, with no challenges to patriarchy
B. Representative of Lollard heresy
C. Proto-feminist, emphasizing female agency in relationships
D. Utterly silent on issues of gender power

71–80: The Friar, The Summoner, and Their Rivalry

71. The Friar is described as: A. Deeply ascetic and living in poverty
B. Jovial, well-connected, and lenient in granting absolution for donations



C. A wealthy knight disguised as a churchman
D. A rebellious lawyer defying the Church

72. The Summoner's role in medieval society involves: A. Summoning alleged sinners to ecclesiastical courts
B. Officially granting all knighthoods
C. Running an inn for pilgrims on the road
D. Teaching grammar at a local college

73. Why do the Friar and Summoner clash during the pilgrimage? A. Each tries to write better poetry than the other
B. They belong to rival families with a blood feud
C. They represent two corrupt Church roles, each accusing the other
D. The Wife of Bath told them to fight

74. In The Friar's Tale, the summoner depicted: A. Lives a saintly life of devotion
B. Forms a pact with a devil and is dragged to hell
C. Earns universal admiration from local villagers
D. Survives by performing comedic acts for children

75. The Summoner's Tale retaliates by portraying a friar who: A. Receives a "gift" of a fart from a sick man
B. Heroically defends orphans in the city
C. Establishes an honest trade business
D. Joins the Knight's quest to rescue princesses

76. Both The Friar's Tale and The Summoner's Tale reflect: A. A complete endorsement of Church practices
B. A comedic exchange that reveals mutual corruption
C. A peaceful resolution with no insults
D. No mention of hypocrisy or greed

77. The Summoner's final comedic touch revolves around: A. Dividing the moral of the story among pilgrims
B. Casting the friar as a wise mentor
C. A debate on distributing the "fart" among fellow friars
D. The conversion of the friar to honest living

78. These two tales exemplify what structural element in *The Canterbury Tales*? A. Polite acceptance of all clerical authority
B. Rival pilgrims using stories to insult each other
C. A ban on comedic stories after the Knight
D. The absence of moral themes in the collection

79. How does the Host typically respond to the Friar-Summoner conflict? A. He encourages them to duel with swords in front of the Tabard Inn
B. He remains silent, supporting their quarrel
C. He tries to keep the peace and move the storytelling along
D. He forces them both to abandon the pilgrimage

80. A major theme in both the Friar's and Summoner's stories is: A. The unwavering virtue of all clergymen
B. Penitence achieved through fasting



- C. The exposure of greedy or fraudulent practices within the Church
- D. The absolute reliability of spiritual relics

81–90: The Clerk’s Tale & The Merchant’s Tale

81. The Clerk’s Tale is primarily based on: A. An original plot Chaucer invented with no sources
B. Petrarch’s version of the Griselda story
C. A comedic fabliau borrowed from the Miller
D. Arthurian legends focusing on Camelot
82. Griselda’s defining trait in The Clerk’s Tale is: A. Fierce rebellion against her husband’s tests
B. Joyful acceptance of multiple suitors
C. Unwavering patience and submission
D. Ruthless ambition to seize power
83. Walter’s tests of Griselda include: A. Publicly praising her talents in a court festival
B. Falsely removing her children, implying their death
C. Sending her on a diplomatic mission to Italy
D. Asking her to murder the Summoner
84. Critics debate whether The Clerk’s Tale: A. Endorses extreme wifely obedience or subtly critiques it
B. Rejects all forms of moral allegory
C. Advocates for comedic pranks in marriage
D. Exists only as a fragment with no resolution
85. How does the story of Griselda end? A. She overthrows Walter and rules alone
B. The children remain lost at sea
C. Walter reveals his tests, reunites Griselda with her children
D. Griselda abandons the marriage for a convent
86. The Merchant’s Tale highlights: A. A utopian portrayal of a perfect marriage
B. An older knight named January marrying a young wife, May
C. Detailed instructions on opening a profitable market stall
D. A saintly romance with no hints of deception
87. In The Merchant’s Tale, the final comedic twist occurs when: A. January goes bankrupt due to May’s spending
B. May seduces Damyan in a garden, and then claims January’s failing eyesight misled him
C. A plague devastates January’s estate
D. The Merchant refuses to disclose the ending
88. Pluto and Proserpina appear in The Merchant’s Tale: A. To enforce knightly vows of chastity
B. To mock the biblical references in the Wife of Bath’s Prologue
C. Injecting mythological magic into the orchard scene
D. Banning all illusions or illusions of love
89. January’s blindness in The Merchant’s Tale symbolizes: A. His inability to read court documents



- B. His naïveté and lack of awareness about his wife's deception
- C. A miracle cure for May's problems
- D. The direct consequence of the Knight's wish

90. The Merchant's cynical view of marriage: A. Perfectly aligns with the Franklin's optimism

- B. Stands in stark contrast to more harmonious portrayals like the Franklin's Tale
- C. Is hidden behind a devout sermon on sin
- D. Is never questioned by other pilgrims

91–100: The Franklin's Tale & Other Secular Tales

91. The Franklin is characterized as: A. A devout monk with no interest in food

- B. A wealthy landowner who loves hospitality
- C. A traveling minstrel performing songs
- D. A knight's squire always looking for battles

92. In The Franklin's Tale, Dorigen's predicament arises when she: A. Vows to harm the Wife of Bath

- B. Promises Aurelius he can have her if he removes the coastal rocks
- C. Decides to transform into a magical creature
- D. Refuses to speak to anyone on pilgrimage

93. Arveragus, Dorigen's husband, is notable for: A. Demanding total obedience in public, but valuing true equality in private

- B. Imprisoning Dorigen for her flirtations
- C. Leading a revolt against the King
- D. Secretly forging alchemical gold

94. The Franklin's Tale emphasizes "gentillesse," meaning: A. Royal birth above all else

- B. Proficiency in archery
- C. Moral nobility and gracious behavior
- D. Strict vow of silence for all spouses

95. Which best describes the resolution in The Franklin's Tale? A. Everyone is punished for breaking their vows

- B. Arveragus kills Aurelius in a duel
- C. Characters show honor by releasing each other from harsh promises
- D. The tale abruptly ends with no conclusion

96. The Squire's Tale, though incomplete, features: A. A flying brass horse and other magical gifts

- B. A purely historical account of the Black Death
- C. A comedic retelling of the Summoner's feud
- D. No mention of romance or chivalry

97. The Merchant's cynicism about marriage contrasts with: A. The Miller's condemnation of all tradesmen

- B. The Franklin's more hopeful view of a mutual, respectful union
- C. The Clerk's open rejection of moral stories
- D. The Knight's complete lack of romantic ideals



98. The Shipman's Tale involves: A. A group of knights searching for a holy relic
B. A merchant, his wife, and a sly monk in a comedic setup
C. An extended sermon on maritime law
D. The story of a saintly nun traveling to Rome

99. Which pilgrim's tale remains famously incomplete, featuring an apprentice named Perkyn Revelour? A. The Franklin's Tale
B. The Man of Law's Tale
C. The Cook's Tale
D. The Shipman's Tale

100. The Man of Law's Tale focuses on: A. Constance, a virtuous woman enduring trials at sea and abroad
B. A comedic wedding fiasco in a small English village
C. A complex murder mystery among the pilgrims
D. The proud fox who outsmarts Chanticleer

101–110: The Pardoner, The Summoner, The Physician, & Devotional Tales

101. The Pardoner's main vice is: A. Laziness in copying manuscripts
B. Excessive piety without question
C. Greed, selling fake relics and indulgences
D. Military conquest across Europe

102. In The Pardoner's Prologue, he openly admits: A. His true relics come directly from Rome
B. He preaches against greed but practices it himself
C. He can never tell a coherent tale
D. He once fought bravely with the Knight

103. The Pardoner's Tale features three rioters who: A. Search for Death but find gold, then betray each other
B. Become clergymen to escape sin
C. Rescue a princess locked in a tower
D. Compose sonnets praising the Host

104. Which deadly sin does The Pardoner's Tale primarily illustrate? A. Pride
B. Avarice (Greed)
C. Lust
D. Wrath

105. The Physician's Tale centers on: A. Alchemy and trickery to make gold
B. A corrupt judge named Appius and a virtuous maiden, Virginia
C. A comedic love triangle in a barnyard
D. The spiritual journey of a devout hermit

106. How does Virginia's father respond to the judge's lustful plot in The Physician's Tale? A. He arranges a peaceful negotiation
B. He kills Virginia to protect her honor
C. He bribes the judge to avoid trouble
D. He flees England with her



107. The Prioress's Tale is a devout narrative featuring: A. A brilliant satire of romance
B. An anti-Semitic story of a boy who miraculously sings after death
C. A comedic barnyard drama with a rooster
D. A dispute between two friars over farmland

108. Which pair of pilgrims are considered devout or sincerely pious? A. Pardoner and Summoner
B. Friar and Miller
C. Parson and Clerk
D. Merchant and Wife of Bath

109. The Canon's Yeoman's Tale reveals: A. The success of honest alchemists
B. Fraudulent alchemical schemes used to deceive gullible people
C. A strict code of aristocratic romance
D. Detailed geography of pilgrim routes

110. The Second Nun's Tale focuses on: A. Saint Cecilia's martyrdom and unwavering faith
B. A comedic retort to the Miller
C. The best way to cook fresh fish
D. A practical guide for local merchants

111–120: The Monk, The Nun's Priest, & The Manciple

111. The Monk's Tale consists of: A. A single epic about a hero's triumph
B. A series of short tragic exempla about Fortune's cruelty
C. A comedic treatise on marriage
D. A dream vision describing the Peasants' Revolt

112. The Host complains about the Monk's Tale because: A. It is too depressing with endless tragedies
B. The Monk stole lines from the Pardoner
C. The Monk refuses to discuss religion
D. No pilgrims can hear him speak

113. The Nun's Priest's Tale features: A. A donkey who recites the entire Book of Genesis
B. A rooster, Chanticleer, and a fox in a mock-heroic fable
C. The daily life of nuns in Canterbury
D. A direct condemnation of The Knight's Tale

114. Chanticleer's major flaw is: A. Gluttony for leftover wine
B. Blind obedience to the Summoner
C. Foolish pride, allowing the fox to flatter him
D. Refusal to ever crow at dawn

115. Which literary device is prominent in The Nun's Priest's Tale? A. Unrhymed blank verse
B. Mock-heroic style, applying grand diction to a barnyard scenario
C. Strict iambic pentameter with no comedic tone
D. No mention of illusions or satirical elements

116. The Manciple's Tale revolves around: A. The creation of an elaborate meal for pilgrims



B. A talking white crow that reveals a wife's infidelity
C. A romance set in King Arthur's court
D. The rivalry between cooks in London

117. In The Manciple's Tale, Phoebus punishes the crow by: A. Naming it king of the birds
B. Rewarding it with more melodic songs
C. Turning it black and taking away its sweet voice
D. Banning it from all forests

118. The moral of The Manciple's Tale highlights: A. The necessity of always speaking every truth
B. The danger of speaking truth at the wrong moment
C. The complete irrelevance of honesty
D. The unimportance of passions in marriage

119. The Manciple's professional skill involves: A. Purchasing supplies shrewdly for a law court or college
B. Leading spiritual retreats for nobility
C. Performing as a jester in the royal court
D. Building elaborate cathedrals

120. What comedic moment precedes The Manciple's Tale? A. The Friar finally compliments the Summoner
B. The Host humiliates the Knight in a jousting match
C. The Manciple mocks the Cook's drunkenness
D. The Parson tells a bawdy fabliau

121–130: The Parson's Tale, Chaucer's Retractions, and Final Reflections

121. The Parson's Tale is unique because it is: A. The only tale set in ancient Rome
B. The only fully prose sermon in the collection
C. Entirely omitted from the final manuscripts
D. A comedic dialogue involving the Host

122. The Parson's moral focus centers on: A. A new form of romance with a comedic twist
B. Detailed instructions for forging official documents
C. The Seven Deadly Sins and the path to penitence
D. A condemnation of all secular poems

123. Chaucer's Retractions appear at the end of some manuscripts, where he: A. Denies ever writing *The Canterbury Tales*
B. Apologizes for any sinful or "vain" writings, seeking forgiveness
C. Names the Summoner as the true author of the Tales
D. Doubles down on mocking every pilgrim

124. Which best describes the Parson compared to other church figures in the Tales? A. He is cunning like the Pardoner, selling fake relics
B. He openly ridicules the Summoner for comedic effect
C. He is devout and humble, a model clergyman
D. He never appears in the General Prologue

125. Many modern students find The Parson's Tale: A. Amusingly riddled with bawdy pranks



B. An abrupt, lengthy sermon after so many vibrant stories
C. Entirely identical to the Knight's Tale in style
D. The perfect comedic counterpoint to the Nun's Priest

126. The Retractions could be interpreted as Chaucer: A. Genuinely repenting for possibly sinful content
B. Replacing all comedic tales with new tragedies
C. Launching an official complaint against the Host
D. Instructing scribes to add more romance stories

127. Some scholars see Chaucer's apology as: A. An example of forced humility typical of medieval authors
B. A modern invention by 18th-century editors
C. Evidence he never intended the Tales to be humorous
D. Proof that he destroyed half the pilgrimage tales

128. Ending *The Canterbury Tales* with a sermon and retraction: A. Undermines any moral dimension in earlier tales
B. Aligns with a medieval tradition of concluding works with moral reflection
C. Erases all comedic elements from the manuscript
D. Is unprecedented in all medieval literature

129. The Parson's emphasis on contrition, confession, and satisfaction underscores: A. The Church's teaching on penance
B. His refusal to accept any form of spiritual remedy
C. A purely secular worldview
D. The widespread medieval hatred of confession

130. Structurally, finishing with The Parson's Tale and Retractions implies: A. Chaucer intended to replace the entire pilgrimage concept with a single homily
B. A comedic flourish is the only true ending
C. A moral or spiritual final note after the carnival of varied stories
D. Absolute disinterest in the pilgrims' journeys

131–140: Middle English Language & Manuscript Culture

131. Chaucer's Middle English is often associated with which dialect region? A. Northern Scots
B. London dialect
C. Kentish dialect only
D. French Provincial

132. A common Middle English word Chaucer uses for "sweet" is: A. Soote
B. Methinks
C. Eek
D. Wight

133. The typical form of verse Chaucer uses in many tales is: A. Blank verse (no rhyme)
B. Rhyming couplets, often in iambic pentameter
C. Strict alliterative meter only
D. Free verse with no consistent pattern



134. Silent final -e in words like “Aprillë” often: A. Serves no purpose in Chaucer’s meter
B. Must be ignored in recitation
C. Helps maintain the poetic rhythm
D. Is always replaced by the letter ‘a’

135. “Whan that Aprill with his shoures soote...” is: A. The famous opening line of the General Prologue
B. The final line of The Parson’s Retraction
C. A phrase used by the Monk to mock the Knight
D. A leftover note from Boccaccio’s draft

136. Medieval manuscript culture meant that: A. Scribes produced uniform, standardized texts without variation
B. Printed books were widespread, replacing scribes entirely
C. Multiple manuscripts of *The Canterbury Tales* show different orders and omissions
D. No interest in copying Chaucer’s works until the 20th century

137. The Ellesmere Manuscript is famous because: A. It is Chaucer’s personal diary
B. It burned in a library fire, leaving no record of *The Canterbury Tales*
C. It is richly illuminated and often used as a reference for modern editors
D. It contains only The Miller’s Tale

138. Marginal glosses in medieval manuscripts indicate: A. Readers and scribes actively interacted with the text
B. A secret code that Chaucer embedded for the King
C. No commentary, just ornamental pictures
D. Modern editorial interference in all ancient documents

139. William Caxton’s role in Chaucer’s reception involved: A. Printing early editions of *The Canterbury Tales*, helping stabilize the text
B. Translating the Tales into Italian for Boccaccio’s court
C. Banning Chaucer’s work across England
D. Refusing to publish anything written in Middle English

140. Scribal variations might include: A. Consistent uniform spelling in every line
B. Omissions or rearrangements of tales, plus minor textual differences
C. No effect on how modern readers see the text
D. A single official version approved by Chaucer

141–150: Critiques Over Time & Literary Influences

141. Which Italian writer most influenced Chaucer’s idea of a framed collection of tales?
A. Dante Alighieri
B. Niccolò Machiavelli
C. Giovanni Boccaccio
D. Baldassare Castiglione

142. *Troilus and Criseyde* by Chaucer draws heavily from: A. Boccaccio’s *Filostrato*
B. Dante’s *Inferno*
C. Petrarch’s sonnets on Laura
D. The Decameron’s prologue



143. Medieval audiences first reacted to Chaucer's comedic episodes by: A. Completely rejecting them as offensive
B. Embracing them but focusing more on moral lessons
C. Transcribing them into Latin for official church use
D. Only reading the bawdy tales aloud in secret gatherings

144. Early modern editors like William Thynne: A. Dismissed Chaucer as irrelevant to their era
B. Collected Chaucer's works, sometimes misattributing additional texts
C. Banned The Canterbury Tales from all printing
D. Were wholly unaware of Chaucer's existence

145. Neoclassical writers like Dryden and Pope often: A. Preserved Chaucer's exact Middle English lines without change
B. "Modernized" or paraphrased Chaucer's verse, smoothing archaic language
C. Rejected Chaucer for writing in French
D. Claimed The Canterbury Tales to be a Renaissance forgery

146. Romantic-era poets such as Wordsworth viewed Chaucer as: A. A naive "poet of nature" capturing an idealized medieval world
B. The inventor of the dramatic monologue
C. A philosopher overshadowing Shakespeare
D. A covert political rebel with revolutionary writings

147. In the 20th century, New Criticism focused on: A. The exact historical context only
B. Chaucer's "unity" of structure, analyzing how tales interlink
C. Rejecting any formal analysis of the Tales
D. The condemnation of all comedic elements

148. Feminist critics often discuss the Wife of Bath as: A. A marginal character with no real voice
B. A reflection of typical medieval modesty
C. A proto-feminist figure challenging patriarchal norms
D. Entirely uninterested in issues of power in marriage

149. Modern historicist and cultural critics emphasize: A. The irrelevance of historical events to Chaucer's writing
B. How real medieval conditions (Plague, social unrest) inform the Tales' class tensions
C. That Chaucer wrote for a utopian future audience
D. That Chaucer's language is unreadable for advanced scholarship

150. Today, *The Canterbury Tales* is regarded as: A. A minor footnote in English literary history
B. A text overshadowed by French epic traditions
C. A cornerstone of Middle English literature, studied for its thematic depth and linguistic innovation
D. Officially banned from academic curricula due to archaic style



Below are concise answers for the 150 MCQs, each followed by a brief explanation and a short note on why the other options are incorrect. As requested, the questions themselves are omitted.

1. **Answer: C**

Explanation: Chaucer was active during the late 14th century (1300s).

Why not other options:

- **A:** 11th century is too early (before Norman Conquest's immediate aftermath).
- **B:** 12th century predates Chaucer by over a hundred years.
- **D:** 16th century is Elizabethan/Tudor era, after Chaucer's death.

2. **Answer: B**

Explanation: The Black Death (mid-14th century) devastated Europe, including England, influencing social and economic structures.

Why not other options:

- **A:** The Norman Conquest was in the 11th century, earlier than Chaucer's time.
- **C:** The Restoration refers to 1660, long after Chaucer.
- **D:** The Battle of Agincourt (1415) was after Chaucer's death.

3. **Answer: C**

Explanation: Chaucer was born into a middle-class wine merchant family in London.

Why not other options:

- **A:** He was not high nobility but did move in court circles.
- **B:** He was educated and served nobility, not a peasant.
- **D:** He was English, not an Italian diplomat.

4. **Answer: B**

Explanation: Chaucer served under Edward III and Richard II at court and in diplomatic roles.

Why not other options:

- **A, C, D:** These pairings do not align with Chaucer's documented royal patrons.

5. **Answer: C**

Explanation: The Peasants' Revolt of 1381 exemplified widespread discontent and challenged feudal norms.

Why not other options:

- **A:** Rising wages is too narrow and not the main event.
- **B, D:** They do not capture the core significance of the revolt.

6. **Answer: B**

Explanation: While on missions, Chaucer encountered Dante, Petrarch, and Boccaccio, crucial Italian influences.

Why not other options:



- **A:** Marie de France and Chrétien de Troyes wrote earlier and in French contexts.
- **C, D:** Malory and Donne belong to different eras/topics.

7. **Answer: B**

Explanation: Chaucer was indeed a customs official, courtier, and diplomat, as historical records show.

Why not other options:

- **A:** He was not solely a theology professor.
- **C:** He did not just own a vineyard.
- **D:** Acting in playhouses was not his profession.

8. **Answer: B**

Explanation: The Hundred Years' War (1337–1453) overlapped much of Chaucer's lifetime.

Why not other options:

- **A, C, D:** These came from different periods (later or earlier).

9. **Answer: C**

Explanation: Chaucer is interred in Westminster Abbey's Poets' Corner, honoring his literary stature.

Why not other options:

- **A, B, D:** Not Chaucer's burial place.

10. **Answer: B**

Explanation: During Chaucer's life, English began supplanting French in official and literary contexts.

Why not other options:

- **A, C, D:** Latin wasn't fully abandoned, and printing press arrived later; English wasn't banned.

11. **Answer: C**

Explanation: *The Canterbury Tales* is a hallmark of Middle English literature.

Why not other options:

- **A, B, D:** Not the correct languages Chaucer wrote in.

12. **Answer: B**

Explanation: Chaucer's pilgrims journey together, each telling tales in a frame-narrative structure.

Why not other options:

- **A, C, D:** Do not match the recognized frame for *The Canterbury Tales*.

13. **Answer: C**

Explanation: The shrine of Saint Thomas Becket at Canterbury Cathedral is their destination.

Why not other options:

- **A, B, D:** Not correct references to the Canterbury pilgrimage.



14. **Answer: C**

Explanation: Harry Bailly, the Host, proposes a storytelling contest to keep everyone entertained.

Why not other options:

- **A, B, D:** These do not describe what the Host suggests.

15. **Answer: B**

Explanation: There are about 24 completed tales in the extant version.

Why not other options:

- **A, C, D:** 5, 60, or 120 are not accurate final counts.

16. **Answer: C**

Explanation: The Tabard Inn in Southwark, London, is the famous starting point.

Why not other options:

- **A, B, D:** They do not serve as the correct starting location.

17. **Answer: B**

Explanation: The Host promises a free supper at the Tabard Inn to whoever tells the best tale.

Why not other options:

- **A, C, D:** These specific prizes are never mentioned.

18. **Answer: C**

Explanation: Chaucer appears to have died before completing all planned tales, leaving some unfinished.

Why not other options:

- **A, B, D:** He didn't despise the frame or release multiple completed versions.

19. **Answer: C**

Explanation: Some stories remain fragments, so the collection is incomplete.

Why not other options:

- **A, B, D:** Not correct regarding the final outcome of Chaucer's project.

20. **Answer: C**

Explanation: The General Prologue provides vivid character sketches—dress, behavior, background.

Why not other options:

- **A, B, D:** Chaucer uses lively, individualized descriptions, not alphabetical listing or a single bracketed system.

21. **Answer: C**

Explanation: Love, marriage, power, and morality recur in many tales (Knight's, Miller's, Wife of Bath's, etc.).

Why not other options:

- **A, B, D:** They don't capture the primary thematic threads.

22. **Answer: C**

Explanation: "Estate satire" critiques how real behavior deviates from ideal roles



(clergy, nobility, laborers).

Why not other options:

- **A, B, D:** Chaucer doesn't ignore classes nor blindly praise them.

23. Answer: C

Explanation: The Tales feature conflicting attitudes toward marriage: comedic fabliaux, ideal romances, etc.

Why not other options:

- **A, B, D:** Chaucer rarely presents one static ideal or silences female voices.

24. Answer: B

Explanation: Characters like the Parson are good; the Pardoner and Summoner represent corruption.

Why not other options:

- **A, C, D:** The Tales do contain devout figures alongside hypocrites.

25. Answer: B

Explanation: Chaucer's comedic moments often carry a critical edge, revealing human failings.

Why not other options:

- **A, C, D:** Comedy is pervasive, not forbidden or overshadowed.

26. Answer: B

Explanation: "Quyte" or "quiting" means responding to or "repaying" a previous tale, often satirically.

Why not other options:

- **A, C, D:** It's not physical fighting or removing pilgrims.

27. Answer: B

Explanation: Chaucer shows both sincere devotion (Parson, Clerk) and blatant corruption (Pardoner, Summoner).

Why not other options:

- **A, C, D:** He doesn't condemn religion itself, nor ignore it.

28. Answer: B

Explanation: The Peasants' Revolt influenced class tensions, resonating in Chaucer's estates-based satire.

Why not other options:

- **A, C, D:** Wrong historical events for these specific class issues in Chaucer's time.

29. Answer: B

Explanation: The Cook's Tale abruptly ends, reflecting Chaucer's incomplete approach or scribal acceptance of fragments.

Why not other options:

- **A, C, D:** No direct evidence Chaucer planned a sequel or that it was fully lost.

30. Answer: C

Explanation: Chaucer typically hints at flaws through subtle irony rather than direct



condemnation.

Why not other options:

- **A, B, D:** The Host doesn't scold them all; Chaucer rarely preaches openly.

31. Answer: B

Explanation: The Knight's Tale is adapted largely from Boccaccio's *Teseida*.

Why not other options:

- **A, C, D:** The Knight's Tale is classical-chivalric, not purely Arthurian, Norse saga, or dream-vision.

32. Answer: B

Explanation: Palamon and Arcite are captured knights who both fall for Emelye.

Why not other options:

- **A, C, D:** Not correct narratives for those characters.

33. Answer: B

Explanation: She eventually becomes the wife of the tournament winner, though fate changes who that is.

Why not other options:

- **A, C, D:** She does not remain chaste or get banished or made abbess.

34. Answer: B

Explanation: Medieval authors often wove classical gods into chivalric settings, blending traditions.

Why not other options:

- **A, C, D:** Chaucer was Christian, not rejecting monotheism or copying Dante exactly.

35. Answer: B

Explanation: Theseus arranges a formal, chivalric tournament for Palamon and Arcite.

Why not other options:

- **A, C, D:** It's not a comedic or secret event.

36. Answer: C

Explanation: Arcite wins but is mortally wounded by a bizarre accident (horse's recoil).

Why not other options:

- **A, B, D:** He does not survive, die in a dream, or get sacrificed by Palamon.

37. Answer: A

Explanation: The ending underscores how fortunes change swiftly; Arcite's triumph soon leads to death.

Why not other options:

- **B, C, D:** The tale reaffirms chivalry but also shows fortune's unpredictability.

38. Answer: B

Explanation: The Knight's Tale immediately follows the General Prologue as the first narrative.

Why not other options:



- **A, C, D:** Not final or missing; it's not in rivalry with Wife of Bath.

39. Answer: C

Explanation: It's a high romantic narrative with classical allusions.

Why not other options:

- **A, B, D:** It's neither mock-heroic nor fabliau nor structured like a sermon.

40. Answer: C

Explanation: The Knight is presented as honorable, widely traveled in crusades, and courteous.

Why not other options:

- **A, B, D:** He is not brash, vain, or hostile to courtly love.

41. Answer: B

Explanation: The Miller's Tale is a classic example of a fabliau (bawdy, risqué humor).

Why not other options:

- **A, C, D:** It is not a tragic exemplum, Arthurian romance, or saint's legend.

42. Answer: B

Explanation: The Knight just finished a lofty tale; the Miller, drunk, disrupts the sequence with a crude story.

Why not other options:

- **A, C, D:** Not a smooth transition or a refusal by the Host.

43. Answer: C

Explanation: John is an older, jealous carpenter with a young wife.

Why not other options:

- **A, B, D:** He is not cunning or host's brother or a friar.

44. Answer: B

Explanation: Alison quickly agrees to an affair with Nicholas.

Why not other options:

- **A, C, D:** She is not resistant, turning him in, or moralizing.

45. Answer: C

Explanation: He tells John to sleep in hanging tubs so he and Alison can be alone.

Why not other options:

- **A, B, D:** Not the correct reason or scenario.

46. Answer: B

Explanation: Absolon is a parish clerk who woos Alison with serenades but is humiliated.

Why not other options:

- **A, C, D:** He does not lead crusades or arrest John or convert the Miller.

47. Answer: B

Explanation: Absolon's accidental kiss of Alison's backside is the infamous comedic



scene.

Why not other options:

- **A, C, D:** Different, unrelated events or tales.

48. Answer: B

Explanation: It intentionally inverts the chivalric ideals from the Knight's Tale, mocking courtly love.

Why not other options:

- **A, C, D:** Not referencing Christian allegory or Chaucer's retractions directly.

49. Answer: C

Explanation: Lust, trickery, and cuckoldry are central, with John as the foolish husband.

Why not other options:

- **A, B, D:** The tale is about deception, not unshakable loyalty or greed.

50. Answer: C

Explanation: After the fall from the rafters, he's mocked as insane for believing Nicholas's flood story.

Why not other options:

- **A, B, D:** He doesn't win, prove a real flood, or become mayor.

51. Answer: A

Explanation: The Reeve was once a carpenter, so he takes the Miller's mockery personally.

Why not other options:

- **B, C, D:** He's offended by the portrayal of foolish carpenters, not plagiarism or style alone.

52. Answer: B

Explanation: Two students trick a dishonest miller who steals grain.

Why not other options:

- **A, C, D:** Not moral sermon, Greek myth, or condemnation of the Host.

53. Answer: C

Explanation: He crafts a tale depicting a miller as the fool to "repay" the Miller's insult.

Why not other options:

- **A, B, D:** He is retaliating, not praising or skipping the story.

54. Answer: B

Explanation: Like The Miller's Tale, The Reeve's Tale is another fabliau with sexual pranks.

Why not other options:

- **A, C, D:** It's comedic, not about ancient gods or purely historical events.

55. Answer: D

Explanation: The Cook's Tale stops after mentioning Perkyn Revelour, leaving it



unfinished.

Why not other options:

- **A, B, C:** The text simply breaks off; the pilgrims don't skip or see a conclusion.

56. **Answer: B**

Explanation: He begins a bawdy London-based narrative, but it remains incomplete.

Why not other options:

- **A, C, D:** The Cook is not reading biblical passages or praising the Knight or stealing horses.

57. **Answer: C**

Explanation: Pilgrims often use tales as comedic retaliation or personal digs.

Why not other options:

- **A, B, D:** They definitely do share stories, sometimes harsh ones.

58. **Answer: A**

Explanation: The Reeve's Tale is also a fabliau (trickery, bed-swaps, comedic comeuppance).

Why not other options:

- **B, C, D:** Not a romance, anti-Semitic tale, or tragic exemplum.

59. **Answer: B**

Explanation: The Cook is mentioned to have a sore on his shin and questionable hygiene.

Why not other options:

- **A, C, D:** He's no saint, doesn't vow silence, nor is he of noble lineage.

60. **Answer: B**

Explanation: Both the Miller's and Reeve's tales are fabliaux featuring schemes and sexual humor.

Why not other options:

- **A, C, D:** They aren't devout or incomplete in the same sense or dream-vision-based.

61. **Answer: B**

Explanation: The Wife of Bath's Prologue is unusually long, even longer than many stand-alone tales.

Why not other options:

- **A, C, D:** It's neither short nor omitted nor copied from the Parson.

62. **Answer: C**

Explanation: She argues her personal experience of multiple marriages gives her authority to speak on matrimony.

Why not other options:

- **A, B, D:** She's not an Oxford scholar, a convent abbess, or given special papal decree.

63. **Answer: B**

Explanation: She cites King Solomon, who had many wives.

Why not other options:



- **A, C, D:** She specifically references biblical polygamy in Solomon's story.

64. Answer: C

Explanation: She manipulates her older husbands through withholding affection or feigning jealousy.

Why not other options:

- **A, B, D:** She does not condemn sex, avoid Scripture, or demand total clerical obedience.

65. Answer: B

Explanation: She critiques double standards, advocating wives having power, viewed by many as proto-feminist.

Why not other options:

- **A, C, D:** She is not chaste, rejecting men, or punished for speaking.

66. Answer: B

Explanation: A knight commits rape and must redeem himself by discovering what women most desire.

Why not other options:

- **A, C, D:** He is not a monk, or a businesswoman, or a fox.

67. Answer: C

Explanation: The question is "What do women desire most?" forming the quest's core.

Why not other options:

- **A, B, D:** Irrelevant to the knight's quest in her tale.

68. Answer: C

Explanation: Once he yields sovereignty to her, she transforms into a beautiful, loyal wife.

Why not other options:

- **A, B, D:** The loathly lady is not a punishing fairy queen, treasure, or nun.

69. Answer: B

Explanation: The moral is that women wish for sovereignty or mastery in marriage.

Why not other options:

- **A, C, D:** It doesn't emphasize wifely obedience, condemnation, or separation.

70. Answer: C

Explanation: She's often hailed as an early voice challenging patriarchal authority.

Why not other options:

- **A, B, D:** She is not marginal, typical, or uninterested in gender power.

71. Answer: B

Explanation: The Friar is known for lenient penances in exchange for money, living comfortably.

Why not other options:

- **A, C, D:** Not ascetic or disguised knight or rebellious lawyer.



72. **Answer: A**

Explanation: Summoners officially brought people to church courts for spiritual or moral offenses.

Why not other options:

- **B, C, D:** He doesn't grant knighthoods, run an inn, or teach grammar.

73. **Answer: C**

Explanation: The Friar and Summoner belong to corrupt church roles, each mocking the other's greed.

Why not other options:

- **A, B, D:** They are not rival families or obeying the Wife's command.

74. **Answer: B**

Explanation: The Friar's Tale shows a summoner who teams up with a devil and is ultimately damned.

Why not other options:

- **A, C, D:** He's not saintly, widely admired, or comedic performer.

75. **Answer: A**

Explanation: The Summoner's Tale depicts a friar receiving a fart instead of alms from a fed-up donor.

Why not other options:

- **B, C, D:** He's not heroic, honest merchant, or allied with the Knight.

76. **Answer: B**

Explanation: Both tales function as comedic attacks revealing mutual corruption in friars vs. summoners.

Why not other options:

- **A, C, D:** There's no endorsement or peaceful resolution or total sincerity.

77. **Answer: C**

Explanation: The Summoner imagines dividing a fart among friars as a final absurd joke.

Why not other options:

- **A, B, D:** Not about dividing moral lessons or praising the friar's honesty.

78. **Answer: B**

Explanation: Their feud exemplifies how pilgrims use tales to ridicule each other personally.

Why not other options:

- **A, C, D:** They are not polite, nor banned from comedic stories.

79. **Answer: C**

Explanation: The Host tries to keep them from escalating their quarrel and messing up the journey.

Why not other options:

- **A, B, D:** He doesn't push them to duel, remain silent, or expel them.



80. **Answer: C**

Explanation: Both tales revolve around greed and deception by corrupt churchmen.

Why not other options:

- **A, B, D:** They don't show unwavering virtue or condemnation of relics alone.

81. **Answer: B**

Explanation: Chaucer credits Petrarch's version of the Griselda story for The Clerk's Tale.

Why not other options:

- **A, C, D:** It's not Chaucer's invention, nor from the Miller, nor Arthurian.

82. **Answer: C**

Explanation: Griselda is renowned for extreme patience and submission to her husband's tests.

Why not other options:

- **A, B, D:** She never rebels, joyfully marries many suitors, or seeks power.

83. **Answer: B**

Explanation: Walter pretends to have the children taken away as part of testing Griselda's loyalty.

Why not other options:

- **A, C, D:** Those do not match Walter's specific trials.

84. **Answer: A**

Explanation: Critics debate if Chaucer endorses or subtly critiques unwavering wifely obedience.

Why not other options:

- **B, C, D:** It's definitely a moral allegory about obedience, not comedic or incomplete.

85. **Answer: C**

Explanation: Eventually, Walter confesses the deception, restoring Griselda to her children and status.

Why not other options:

- **A, B, D:** She doesn't overthrow Walter, nor do the children vanish.

86. **Answer: B**

Explanation: January (elderly knight) marries May, leading to a cynical look at love.

Why not other options:

- **A, C, D:** It's not a utopia, economic treatise, or saintly romance.

87. **Answer: B**

Explanation: In a garden scene, May cheats with Damyan, then convinces blind January he's mistaken.

Why not other options:

- **A, C, D:** The comedic twist is about the orchard infidelity.

88. **Answer: C**

Explanation: Pluto and Proserpina appear, weaving mythic elements into the orchard



farce.

Why not other options:

- **A, B, D:** Not about vow enforcement or biblical references only or banning illusions.

89. **Answer: B**

Explanation: January's blindness symbolizes his willful ignorance of May's deceit.

Why not other options:

- **A, C, D:** He can still read documents; it's not a cure or a Knight's wish.

90. **Answer: B**

Explanation: The Merchant's bleak portrayal contrasts with the Franklin's more positive notion of marriage.

Why not other options:

- **A, C, D:** The Merchant's cynicism is distinct and definitely questioned by other perspectives.

91. **Answer: B**

Explanation: The Franklin is a well-to-do landowner known for lavish hospitality.

Why not other options:

- **A, C, D:** He isn't a monk, minstrel, or battle-hungry.

92. **Answer: B**

Explanation: She rashly tells Aurelius he can have her if he removes the coastal rocks.

Why not other options:

- **A, C, D:** Not relevant to Dorigen's specific vow.

93. **Answer: A**

Explanation: Arveragus insists on a public show of wifely submission but privately upholds equality.

Why not other options:

- **B, C, D:** He doesn't imprison her or lead a revolt or do alchemy.

94. **Answer: C**

Explanation: Gentillesse refers to moral nobility rather than noble birth.

Why not other options:

- **A, B, D:** Not about purely royal lineage, archery, or enforced silence.

95. **Answer: C**

Explanation: Each party acts honorably, releasing others from harsh promises, leading to a harmonious end.

Why not other options:

- **A, B, D:** No one is punished or left in a cliffhanger.

96. **Answer: A**

Explanation: The Squire's Tale includes a brass horse that can fly and other magical items.

Why not other options:



- **B, C, D:** It's not about the Black Death or Summoner's feud or ignoring romance.

97. Answer: B

Explanation: The Franklin's positive spin on marriage counters the Merchant's cynical outlook.

Why not other options:

- **A, C, D:** Not referencing the Miller's condemnation or the Clerk's moral or the Knight's ideals here.

98. Answer: B

Explanation: The Shipman's Tale involves a clever monk, a merchant, and the merchant's wife in a comedic setup.

Why not other options:

- **A, C, D:** Not knights searching relics, maritime law sermons, or a saint's journey.

99. Answer: C

Explanation: The Cook's Tale is famously incomplete, mentioning the apprentice Perkyn.

Why not other options:

- **A, B, D:** Not the correct pilgrim's unfinished piece.

100. Answer: A

Explanation: The Man of Law's Tale narrates Constance's trials, traveling across seas, highlighting her faith.

Why not other options:

- **B, C, D:** Not comedic local wedding, murder mystery, or barnyard fable.

101. Answer: C

Explanation: The Pardoner is notorious for avarice, selling indulgences and fake relics.

Why not other options:

- **A, B, D:** Not laziness, piety, or conquest.

102. Answer: B

Explanation: He blatantly confesses his hypocrisy: preaching against greed while indulging in it.

Why not other options:

- **A, C, D:** He boasts the relics are fake; he doesn't disclaim coherence or mention the Knight.

103. Answer: A

Explanation: Three rioters seek Death, find gold, and kill each other out of greed.

Why not other options:

- **B, C, D:** They do not become clergymen, rescue princesses, or write sonnets.

104. Answer: B

Explanation: "Radix malorum est cupiditas" (Greed is the root of evils).

Why not other options:

- **A, C, D:** Pride, lust, and wrath appear in the Tales, but greed is central here.



105. **Answer: B**

Explanation: A corrupt judge named Appius wrongly covets Virginia; the father kills her to protect her chastity.

Why not other options:

- **A, C, D:** Not about gold-making, comedic barnyards, or a hermit's journey.

106. **Answer: B**

Explanation: Her father tragically kills her rather than let Appius harm her.

Why not other options:

- **A, C, D:** He does not peacefully negotiate or bribe or flee.

107. **Answer: B**

Explanation: The Prioress's Tale involves a boy miraculously singing after Jewish perpetrators kill him.

Why not other options:

- **A, C, D:** Not a satire, barnyard drama, or farmland dispute.

108. **Answer: C**

Explanation: The Parson and Clerk are depicted as genuinely devout or virtuous.

Why not other options:

- **A, B, D:** Pardon, Summoner, Friar, Merchant, Wife of Bath each have flaws or controversies.

109. **Answer: B**

Explanation: The Canon's Yeoman confesses that their alchemical "transformations" are fraudulent.

Why not other options:

- **A, C, D:** It's about scams, not honest success, romance, or pilgrim routes.

110. **Answer: A**

Explanation: The Second Nun recounts Saint Cecilia's legend, a typical saint's life.

Why not other options:

- **B, C, D:** Not a comedic retort, cooking guide, or merchant tips.

111. **Answer: B**

Explanation: The Monk's Tale is a set of mini-tragedies on the fickleness of Fortune.

Why not other options:

- **A, C, D:** Not a single epic, comedic treatise, or dream vision.

112. **Answer: A**

Explanation: The Host complains that the Monk's repeated tragic exempla are too dreary.

Why not other options:

- **B, C, D:** The Monk's content is entirely tragedies, not stolen lines or ignoring religion.

113. **Answer: B**

Explanation: The Nun's Priest's Tale stars Chanticleer the rooster, Pertelote the hen,



and a cunning fox, all in mock-heroic style.

Why not other options:

- **A, C, D:** No donkey reciting scripture, no daily life of nuns, no direct condemnation of Knight's Tale.

114. **Answer: C**

Explanation: Chanticleer's vanity and gullibility let the fox flatter him into capture.

Why not other options:

- **A, B, D:** Not about gluttony or Summoner's control or refusing to crow.

115. **Answer: B**

Explanation: It parodies epic conventions, using lofty language for a barnyard chase.

Why not other options:

- **A, C, D:** It's comedic, not blank verse or purely serious.

116. **Answer: B**

Explanation: The Manciple's Tale focuses on a talkative white crow revealing Phoebus's wife's adultery.

Why not other options:

- **A, C, D:** Not about cooking alone, King Arthur, or a rivalry among chefs.

117. **Answer: C**

Explanation: Enraged, Phoebus curses the crow, turning it black and removing its sweet singing.

Why not other options:

- **A, B, D:** He punishes, not rewards or banishes it from forests specifically.

118. **Answer: B**

Explanation: The Manciple warns against speaking truth rashly, causing disastrous consequences.

Why not other options:

- **A, C, D:** It's about caution, not ignoring honesty or passions.

119. **Answer: A**

Explanation: A manciple is a steward who buys provisions (often outsmarting his masters).

Why not other options:

- **B, C, D:** Not a spiritual leader, jester, or cathedral builder.

120. **Answer: C**

Explanation: The Manciple mocks the Cook's drunken state, triggering a small quarrel.

Why not other options:

- **A, B, D:** Friar vs. Summoner is separate; the Knight's jousting or Parson's story is different.

121. **Answer: B**

Explanation: The Parson's Tale is entirely in prose form, an extended sermon.

Why not other options:



- **A, C, D:** It's not verse, nor missing, nor comedic dialogue.

122. Answer: C

Explanation: The Parson preaches on the Seven Deadly Sins and the method of penance.

Why not other options:

- **A, B, D:** Not a romance or forging instructions or condemnation of all poems.

123. Answer: B

Explanation: Chaucer asks forgiveness for any “worldly vanities,” including comedic parts.

Why not other options:

- **A, C, D:** He doesn't deny authorship or blame the Summoner or double down.

124. Answer: C

Explanation: The Parson is highlighted as a virtuous pastor, unlike corrupt churchmen.

Why not other options:

- **A, B, D:** He is no relic-seller, comedic mocker, or absent from Prologue.

125. Answer: B

Explanation: After so many vibrant stories, a final sermon can feel abrupt and lengthy.

Why not other options:

- **A, C, D:** It's not bawdy or identical to the Knight or comedic.

126. Answer: A

Explanation: It might be genuine or partly formulaic, but he asks pardon for possible sins in his writings.

Why not other options:

- **B, C, D:** No rewriting with tragedies or complaint against the Host or new romance stories.

127. Answer: A

Explanation: Medieval writers often included a devout closing apology to protect orthodoxy.

Why not other options:

- **B, C, D:** It's not modern invention or proof he disliked humor or burned tales.

128. Answer: B

Explanation: Medieval works often ended with a moral or pious note.

Why not other options:

- **A, C, D:** It doesn't remove moral dimension or comedic elements entirely or stand unique in all medieval literature.

129. Answer: A

Explanation: He outlines the Church's teaching on contrition, confession, and satisfaction.

Why not other options:



- **B, C, D:** He does accept spiritual remedy, it's not secular, or based on hatred of confession.

130. **Answer: C**

Explanation: Ending with a sermon underscores a moral/spiritual closure after varied tales.

Why not other options:

- **A, B, D:** Chaucer doesn't replace the pilgrimage concept or end with comedic flourish or show disinterest.

131. **Answer: B**

Explanation: Chaucer's dialect is associated with London, which became a standard.

Why not other options:

- **A, C, D:** Not Northern Scots, purely Kentish, or French provincial.

132. **Answer: A**

Explanation: "Soote" means "sweet," famously in "shoures soote."

Why not other options:

- **B:** "Methinks" means "it seems to me."
- **C:** "Eek" means "also."
- **D:** "Wight" means "person/creature."

133. **Answer: B**

Explanation: Chaucer often wrote in rhyming couplets in iambic pentameter.

Why not other options:

- **A, C, D:** He wasn't known for blank verse, strict alliteration, or free verse.

134. **Answer: C**

Explanation: That final -e can maintain meter in Middle English lines.

Why not other options:

- **A, B, D:** It's not pointless or always silent or replaced by 'a.'

135. **Answer: A**

Explanation: It's the iconic opening line of the General Prologue.

Why not other options:

- **B, C, D:** Not from the Retraction, Monk's mockery, or Boccaccio's notes.

136. **Answer: C**

Explanation: Hand-copied manuscripts differ in arrangement and wording.

Why not other options:

- **A, B, D:** Printing was introduced later; Chaucer's text was widely copied, not ignored.

137. **Answer: C**

Explanation: The Ellesmere Manuscript is richly illuminated and often used as a key reference.

Why not other options:

- **A, B, D:** Not Chaucer's diary, not burned, not exclusively The Miller's Tale.



138. **Answer: A**

Explanation: Marginal notes often reflect scribes/readers engaging with or explaining the text.

Why not other options:

- **B, C, D:** Not hidden codes, purely ornamental, or modern interference.

139. **Answer: A**

Explanation: Caxton printed one of the earliest *Canterbury Tales* editions, boosting its stability and circulation.

Why not other options:

- **B, C, D:** He never translated it into Italian or banned it or refused to publish Middle English.

140. **Answer: B**

Explanation: Differences in scribal copying caused omissions, reordering, and textual variants.

Why not other options:

- **A, C, D:** There was no uniform spelling or single official version.

141. **Answer: C**

Explanation: Boccaccio's *Decameron* strongly influenced Chaucer's frame-narrative concept.

Why not other options:

- **A, B, D:** Dante wrote *The Divine Comedy*; Machiavelli and Castiglione are later, different.

142. **Answer: A**

Explanation: *Filostrato* by Boccaccio is the basis for *Troilus and Criseyde*.

Why not other options:

- **B, C, D:** Dante's *Inferno*, Petrarch's sonnets, *Decameron*'s main text differ from that source.

143. **Answer: B**

Explanation: Medieval audiences liked Chaucer's humor but often highlighted moral or devotional readings.

Why not other options:

- **A, C, D:** No total rejection or just secret readings.

144. **Answer: B**

Explanation: Thynne and others compiled Chaucer's works, sometimes attributing spurious pieces to him.

Why not other options:

- **A, C, D:** They didn't dismiss or ban him or remain unaware.

145. **Answer: B**

Explanation: Neoclassicists paraphrased Chaucer's archaic lines into more contemporary couplets.

Why not other options:



- **A, C, D:** They did not preserve the original exactly, reject him for writing in French, or call it a forgery.

146. Answer: A

Explanation: Romantics like Wordsworth idealized Chaucer as a simple, natural medieval voice.

Why not other options:

- **B, C, D:** They didn't see him as overshadowing Shakespeare or being a covert rebel.

147. Answer: B

Explanation: New Critics examined structural "unity," how the tales' links connect them.

Why not other options:

- **A, C, D:** They did formal analysis, not purely historical or rejecting analysis or comedic condemnation.

148. Answer: C

Explanation: Feminist readings highlight the Wife of Bath's challenge to patriarchal norms.

Why not other options:

- **A, B, D:** She is not marginal, modest in medieval sense, or uninterested in power.

149. Answer: B

Explanation: Historicist scholars connect Chaucer's text to real medieval events like plague and social unrest.

Why not other options:

- **A, C, D:** They do see how historical contexts shape the Tales; Chaucer wrote for his era.

150. Answer: C

Explanation: *The Canterbury Tales* is a key masterpiece of Middle English literature, thematically rich and linguistically innovative.

Why not other options:

- **A, B, D:** It is not minor, overshadowed, or banned academically.