

- ⇒ **'bothe fair and good'**- modern reader- highly problematic- K has committed awful transgression yet being rewarded.
- ⇒ Despite forceful figures e.g. W/old woman/queen- a male figure is prevailing.
- Old women- exaggeration- K has moved in split second from misery to unbelievable happiness- **'good and trewe/as evere was wyf, syn that the world was newe'**.
 - ⇒ Fact his wife is going to be good could be taken as face value but there is great deal of antifeminism in Prologue- Eve's **'wikkednesse'** occurred when **'the world was newe'**- so to what extent can we take beautiful bride's words at face value?
 - ⇒ Perhaps C suggests when K stops being stereotypical man (dominating/cruel) then lady abandons stereotypical choice (beautiful women must be faithless).
 - ⇒ Perhaps hopeful ending for medieval audience but unsatisfying for modern reader.
- **'for joye he hente hir in his armes two,/his herte bathed in a bath of blisse'**- physical exuberance of K is a dramatic contrast to his original reaction to his bride- perhaps reflects W's own lusty nature.
 - ⇒ C draws on tradition of alliterative poetry- repeating 'h' and 'b' sounds for emphasis.
- W ends tale with vigorous prayer for Jesus to send women meek, young and sexually vigorous husbands who die before their wives and whose lives Jesus will shorten if they don't submit to being governed by their wives.
 - ⇒ **'Housbondes meeke, Yonge and fresh abedde'**.
 - ⇒ Humorous (bordering on blasphemous) application of prayer is in keeping with opening assertion of W's prologue- wishes women have practical authority and maistrie.
 - ⇒ W reconfigures the lady of the tale's promise to be true and changes focus to women's desire for a young and obedient husband.
- **'god send them soon the very pestilence!'**- prays God will send plague (Black death 40ys earlier) on husbands who are **'olde and angry nygardes of dispence'**.
 - ⇒ C invites audience to explore W's potential blasphemy but equally challenges patriarchal stance of medieval Church.
 - ⇒ Audience left considering who suffers most from **'wo that is in marriage'**.
 - ⇒ Clever use of rhyme as very first word **'experience'** rhymes with **'pestilence'**- highlights narrative arc- suggesting that her own experience shows the need for female maistrie and that the contravention of this control can only end in disaster.
 - ⇒ C leaves audience with ongoing sense of ambiguity as to whether W is proto-feminist in her dextrous mastery of male rhetoric and **'authorise'** to her own message.
 - ⇒ Or in both prologue and tale merely underline female vices epitomised in figure of irrepressible W.
- Tale and prologue are unified construction- single theme explored through series of variations.
 - ⇒ Structurally- close parallels between endings act to signify unity of the work- audience intended to see both as continuous piece.
 - ⇒ Thematically tale ending serves to reinforce W's arguments from prologue- concludes women should have **'maistrie'**.
 - ⇒ Paralleling of phraseology and colloquial terms **'God help me so'** line 823 and **'I prey to God'** line 1242- deliberate and forceful.