Lydgate's

Reson and Sensuallyte.

Early English Text Society.
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1901.
Lydgate's

Reson and Sensuallyte

EDITED FROM THE

FAIRFAX MS. 16 (BODLEIAN)

AND THE ADDITIONAL MS. 29,729 (BRIT. MUS.)

BY

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VOL. I.

THE MANUSCRIPTS, TEXT (WITH SIDE-NOTES BY DR. FURNIVALL), GLOSSARY.

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TO

Professor J. Schick

this work

is gratefully dedicated.
PREFACE.

The task of preparing an edition of the present work of Lydgate was committed to me in the beginning of the year 1896. It had originally been undertaken by Professor Schick, who came to an understanding with the Director of the Early English Text Society, the result of which was that the task was handed over to me. Shortly afterwards I went to England, and there I spent almost two years busying myself in the preparation of this edition and in the study of other works of the school of Chaucer. On my return to Germany I published first that part of my researches which concerned the original of Lydgate's poem, namely, *Les Écheecs Amoureux*. I had hoped that the text of the English poem, and the studies connected with it, would have followed closely afterwards. But the fulfilment of this purpose was unexpectedly delayed by other tasks, and by the pressure of university lectures until last summer, when, by the permission of the authorities of the University of Munich, I was granted time and opportunity to return to England and bring my work to a close.

With the consent of Dr. Furnivall, the materials of this work have been divided into two volumes. The present is the first volume, containing the text and, what naturally belongs to it, an account of the MSS. and a glossary. The second volume will contain chapters on the metre, grammar, authorship and date of the poem, Lydgate's style, the French original, and notes. In the last chapter but one I hope to supplement to some extent what I have already said in my book on *Les Écheecs Amoureux*, especially as regards the second half of the Old French poem, and the Paris commentaries of the same. I had proposed to myself an enquiry

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into the relation of Les Échecs Amoureux to the encyclopedic works of the Middle Ages, but I have handed it on to my pupil, Mr. E. Hoefler. The result will appear shortly, and will, I hope, be found to give a worthy treatment of the subject.

It is hoped that the principles here followed in the presentation of the text will not need explanation. I trust the reader will agree with me in having decided to discuss the variations of spelling in Stowe all together in a separate paragraph of the introduction rather than to note each variant in the text. One word may be added on the punctuation of the poem. It is quite impossible to apply any principle of punctuation to Lydgate's text with rigorous consistency. For instance, such expressions as "of entente," "in especial," "withoute strif," are often thrown in as mere stopgaps, without any particular meaning. In such cases they are, as a rule, placed between commas. But in other places they are so closely connected with preceding or following words that they cannot be separated from them by a comma. As a general rule, I have preferred to err on the side of over-rather than of under-punctuation. This should ensure, at any rate, that the meaning is made clear.

The English side-notes are Dr. Furnivall's work: but as I was authorized to alter them if I pleased, and have ventured to make use of that permission in one or two instances, I must be held responsible to some extent for them also. The Glossary is designed, in the first instance, for practical purposes. Cross-references from one word to another are as far as possible avoided. Rare word-forms and difficulties in the text are sufficiently treated in the Notes.

There remains for me the duty of expressing my thanks to many helpers and friends. In the first place, to the Early English Text Society and its Director, Dr. Furnivall. The E. E. T. S. had a copy of the Fairfax MS. of Reason and Sensuality taken, which made it possible for me to begin work on the book before I started for England. Further, the Society was good enough to undertake the cost of copying several other MSS. in English libraries, at Paris and at Dresden, which seemed to me necessary for this edition. To Dr. Furnivall personally also I am indebted for the constant encouragement and kindness which he shewed me during my visits to England. My friend, the Rev. S. C. Gayford, has given me, throughout the whole course of my work, advice and help of all kinds, and I owe to him my sincere thanks. I must thankfully acknowledge also the help of other English friends, Mr. C. Brough,
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Mr. Arthur Thomas and Miss N. Lacy. To the officials of the British Museum, of the Bodleian Library, and of the National Library in Paris, I am much obliged for their unfailing assistance. To Professor K. Weyman of Munich I owe several excellent suggestions for the correct reading of the Latin marginal notes. And, above all, it is a deep pleasure for me to express my heartfelt gratitude to my honoured master, Professor Schick, to whom this work is dedicated.

E. Sieper.

Oxford, August 1901.
ERRATA.

l. 2197 : put the comma after fairest.
p. 96, marginal note : read tibia for the tubea of the MSS.
l. 3686 : no comma after pereles.
p. 145, ll. 5546 f., not 5545 f., are added in the margin.
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THE MANUSCRIPTS.

Our poem has come down to us in two MS.-copies: Fairfax 16 and Additional 29,729.

1. FAIRFAX 16. F.

Bodleiana, Oxford. A vellum MS. of about the middle of the fifteenth century, containing a number of poems by Chaucer and other poets. Skeat, in the introduction to his edition of Chaucer's Minor Poems (p. xl), points out the orthographical peculiarities of this valuable MS. See also Warton-Hazlitt, iii, 61 Note; Schick, Temple of Glas, p. xviii f.; Krausser, Complaint of the Black Knight, Heidelberger Dissertation, 1896, p. 1 f. Our poem extends from fol. 202-300 a. From fol. 300 b to 305 a are blank pages, probably for the remainder of this unfinished work.

It is written in single columns, thirty-eight lines to a full column. The text is not illuminated, but the first letter of each line is ornamented with a flourish or two in red. Frequently the initials of proper names as well as the letter I are coloured in the same manner: proper names are also underlined in red. The lines begin with capital letters. There is only one initial which is elaborately decorated, and that is the T on the first page: the letter itself is blue, and the ornamentation is red. The heading of the several chapters and paragraphs are also in red; so are the explanatory notes, which are written in Latin on the margin: in fact, all the writing except the text itself is in red.

One line (1180) is wanting. Other missing lines have been added in the margin: 88, 334, 420, 574, 613, 954, 2504, 3254, 3470, 3664, 4450, 4749, 5546-47, 5912, 6457. From whom do these lines originate? Stowe, who has supplied corrections in other places of this MS., has nothing to do with them; for firstly, the

1 At the beginning of the MS. we find the date 1450.
handwriting differs entirely from that of Stowe, and secondly, the orthography of these additional lines does not have all the characteristics of his MSS. To judge from the handwriting, I am inclined to believe that they are written by Shirley himself. It is true there are slight variations in the handwriting, but these are easily explained by the altered position of the hand when writing on the margin. It is more difficult to make the orthography of these additional lines agree with that of the proper text.

However it be, it is certain that the marginal additions are not mere commentaries, but taken from a complete manuscript. The subjoined list will serve to illustrate this: The lines on the margin—all printed in italics—contain each a certain word (sometimes at the beginning of the verse, sometimes in the first half of it), which appears also in the preceding or following line.

1. l. 88. *In a morwe so as I lay*  
   In my bed within a cloos

2. l. 334. *Thogh she sempt flouryng in youthe*  
   Th[r]ogh freshnesse of hir visage

3. l. 420. *Cloystred rounde with bright[e] sterves*  
   Hir hed was cercled environ

4. l. 574. *Wheche god a-bore hayth yov to the*  
   Which thou shuldest neuer cesse

5. l. 2503. For elles thou ne mayst nat chese  
   But thou shalt thy tyme lese

6. l. 4749. [As hor]ryble and foude also  
   As ys the paleys of Pluto

7. l. 5546. *Ten without[e] dowse regarde*  
   Yonge fresh and lusty of visag[es]  
   As with-out war ten ymage

8. l. 5912. *And for hit was gretly to drede*  
   Lyst for disuse throug ydelsnesse

9. l. 6456. As the vertu most Royal  
   And this vertu specialy

We see here at once, how it is that the verses have dropped out of the text: the scribe has been led astray by the presence of the same, or a similar word in the corresponding part of the preceding or following line, and so one verse has been left out, an error which is not infrequent in manuscripts. In some cases the copyist, after having begun a line, carelessly allowed his eyes to wander into the next one, the latter part of which thus completed the verse.

This accounts for the erroneous "Thogh" in l. 335, which is, in fact, the "Thogh" of the foregoing line.

1. 2503 originally ran "For elles thou shalt thy tyme lese."
Here the latter half of l. 2504 had been added to the first part of l. 2503; but later on "shall thy tyme lese" has been crossed out and the correct words substituted.

In brief, there is no doubt that the writer of F was sometimes led by the delusive likeness of two words from one line into the following one; and as almost all the marginal lines strengthen, if they do not prove, this hypothesis, I think we are not wrong in holding that they are original.

Concerning the title, we find it given in the table of fol. 2b as: "The booke of þe Autoure how he plaid at þe Chesse and was mated of a Feerse." But the poem itself bears the heading "Resow and sensuallyte compylyid by John Lydgat."

These words appear in a later hand, which is undoubtedly that of Stowe, the writer of the Additional MS. Whether the latter title is original, and therefore supplied from another MS., or an invention of Stowe, will be discussed later on.

2. ADDITIONAL 297,29. A.

Purchased by the British Museum at Messrs. Puttick's, July 15, 1874.

The original owner was John Stowe, who wrote it in 1558, as is distinctly stated in the following entry on the last page: "This boke perteynythe to John stowe, and was by hym wryten in þe yere of owr Lord 1558." In another entry, written upside down at the foot of this page, Stowe tells us, when he commenced writing: "This 20th day of Jun wasse thy bowcke begonn." 

The MS. consists of poems which are either by Lydgate, or have some relation to him. Therefore Stowe gave his book the following title (fol. 2): "Danne Lidigate monke of Burye his Woorke."

Alongside of this appear the words "written by Stowe." The handwriting is small, neat, and of a more recent date. A little further down follows the additional note: "And A translation of Virgils Aueyd / dedicated to prince Arthur sonne to kinge Henrye the seventh."

Another note on this page refers to Lydgate's life. It was evidently penned by the same hand. We shall consider it in a later chapter.

This MS. is of the highest importance for the study of Lydgate. Bale probably gained much of his knowledge from it. Especially
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are some of the minor occasional poems of great interest. It offers
a field as yet unexplored for the student of Lydgate. A synopsis
of its contents would therefore seem to be acceptable.

Fol. 2 a: short poem, "out of Master blomfelds boke a pece of
p^e battayll of p^e psalms."

Fol. 3 a–4 b: poem in seventeen stanzas. Title and the refrain
of every stanza: "Quid eligam ignoro."

Fol. 4 b–5 a: "how the plagse was sesyd in rome." The name of
John Lydgate is added to this title and the "Explicit."

Fol. 6 a and b: poem dedicated to Lydgate. The first line of the
title has been partly cut off, so that it is unreadable; the second
shows the words: "booke dwelyng at wyndor." Colophon:
"explicit per Magistrum bwrgh ad Joannem lidgate."\(^1\)

Fol. 6 b and 7 a: "A lesun to kepe well p^e tonge out of Magister
Hanlay's booke." The author, as it is apparent by the colophon, is
again Magister Benedictus Burgh.

Fol. 7 a–8 a: poem on the seven deadly sins. The title:
"Remembar man thow art but wormes mette" recurs as the refrain
of every stanza.

Fol. 8 a–9 a: "Epitaphy of kynge Edward p^e fowrthe." The
name of John Lydgate, in title and colophon originally given as the
name of the author, has been corrected to that of Skelton. The
poem shows some more rather careless corrections, which are partly
cancelled.

Fol. 9 b and 10 a: "A balad made by John lydgat of p^e ymage of
owr lady."

Fol. 10 a and b: satirical poem with the refrain: "conveye the
lyne ryght as a rammes horne." Colophon: "quod John ludgate /
written out of Magister philyppe boke."

Oes compilid by John lydgat monke of bury / and were here wryten
out of mastar stantons boke / by John stowe."

The rest of the page is filled out with a small poem of Lydgate
on "the 9 properties of wyne."

Fol. 16 b: blank.

Fol. 17–83 a: "the sege of worthy thebes." The first part of the
title is cut off, only the words "Monke of bwrye" are readable,
\(^1\) "Magister bowrgh" as well as "John Lidgate" were, there is no doubt,
also contained in the first line. Perhaps this line began as follows: "Magister
bowrgh his poemys of John Lidgate." It is impossible to make out what the
rest was.
but both title as given above and name of author (John lydgate) appear in the colophon. With many marginal notes in red and black ink.

Fol. 84 a–86 a: “a tretis of the kynges coronacion Henry the VI. made by the monke of bury John lidgatt anno 1430 þ þ 6. of november.¹

Fol. 87–121 b: “The court of sapyence compylyd by John lydgate.”

Fol. 122 a–123 a: thanksgiving song of Mary. Each stanza is preceded by a sentence of the Magnificat. After the “Amen” at the end follows the name of Lydgate.

Fol. 123 a–124 a: “Amor vincit omnia mentiras quod pecunia.” Below the title and in the colophon appears the name of Lydgate.

Fol. 124 a–126 a: “Amor vincit omnia mentiras quod pecunia.” This title only in the colophon. At the beginning and end Lydgate’s name.

Fol. 126 a and 126 b: a poetical paraphrase of the following sentences: “terram terra tegat; demon peccata resumat; Mundus res habeat; spiritus alta petat.” At the end: “Amen / quod Robartus poet” (!).

Fol. 126 b–127 b: “verses of þ sawter, whiche pat kyngë herry the v. whom god assoyle by grete devocion vsyd in his chapell etc., translatid by þ Monke Lydegat dan John.”

Fol. 127 b–129 b: “a balade whych John Lydgate the monke of bery wrott & made at þe commaundement of þe quene Kateryn,² as in here sportes she walkyd by the medowes that were late mown in the monthe of July.” The colophon is followed by an envoy.


Fol. 130 a and b: “see myche say lytell & lerne to soffar in tyme.” The poem begins and concludes with these maxims, of which it is a paraphrase. No title. After the “Explicit” Lydgate’s name.

Fol. 130 b and 131 a: song of praise to Mary. Each stanza commencing with “Heyl.”

Fol. 131 a and b: exhortation of the crucified Saviour, which, in the last stanza, is followed by a prayer.

Fol. 131 b and 132 a: poem of three stanzas, with the refrain: “Is this fortune: not I or infortune / thoughg I go lowse I tyed am

¹ This ceremony was performed at Paris, December 17, 1430.
² Married 1420, and two years afterwards became a widow.
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with a leyne.” Between stanza one and two we read: “Le dis de lidgate.”

Fol. 132 a commences a collection of poems introduced by the following entry: “Here be-ginneth sersten thinges of John lydgat / copied out of þe boke of John Sherley.” This series is continued as far as fol. 179, where we read in a colophon: “Here endeth þe worke of John lidgate which John Stow hath caused to be copyed out of an owld booke sometyme wrytten by John sherleye as is aboue made mencyvn / John sherley writ in y tyme of John lydgate in his lyffe / tyme.” On the first pages the handwriting is that of Stowe, but from fol. 134 his work has been carried on by some one else, who also wrote the above-mentioned note of introduction, which, it is clear, was put in afterwards. The words “caused to be copied” in the final note also seem to indicate that Stowe was not the only writer of these poems out of Sherley’s book.

There are three more small entries on fol. 132 a:

1. “a seyng of dan John Lydgat.” Two stanzas. The first speaks of “fowr thyngs that makyth man A fooll,” and the second of “fowr thyngs cawsyng gret folye.”

2. proverbe.

3. dictum de senioribus.

Fol. 132 b: “balade de bone counseyle,” only one stanza.

Fol. 132 b–134 a: “A lettar made in wyse of balad by daun John Lydgat / brought by A pursyvaunt in wyse of momers dys-guysyd to fore þe mayre of london estfeld vpon the twelfthe nyght of crístmasse,” etc. The poem contains numerous historical and geographical names as well as classical references which are partly explained in marginal notes.

Fol. 134 a–135 b: “A lettar made by John lidgat for a mom-nynge whiche þe gold smythes of london shewyd before Eestfyld þe mayr on candylmas day at nyght this letar was presentyd by an Harold callyd fortune.”

Fol. 135 b–136 b: “a balade made by daun John Lidgate at elltham in crístmasse ffor anomying to fore the kynge and the Quene.”

Fol. 136 b–140 a: poem in five-beat iambics with the following heading: “Nowe foloweth here the maner of a bill by weye of supplycation put to the kynge holdinge his noble fest of crístmasse

By the side of this heading the following note: “william estfeld moresar mayre anno domini 1430, also þe second tyme mayre anno 1438.”
in the castell of hartford as in dysguysinge of pe rude vpplandishe people complayninge on ther wyues with the boystrus answere of ther wyues / deuyse by lidgate / at p\textsuperscript{e} requeste of the countrowlore / Brys slayn at louiers.\textsuperscript{11}

Fol. 140 a–144 a: “... the deuyse of a desguysinge to fore the grete estates of this land than beinge at london made by lidgate daun John the munke of bury” etc. A poem of the same metre as Reason and Sensuality, and also in other respects very much resembling it.

Fol. 144 a–145 b: “the deuyse of amomynge to for the kynge Henry the sixte beinge in his castell of wyndsore the fest of hys crismasse holdinge ther made by lidgate dame John the munke of bury how pampul\textsuperscript{2} (!) and the floure delys came first to the kynges of fraunce by myracles at reynes.”

Fol. 145 6–161 a: a series of ballads by Lydgate:—

1. A ballad “gyuen vnto kyng Henry and to his moder the quene Kateryne sittyng at p\textsuperscript{e} mete vpon the yeares day in the castell of Hertford.”

2. A translation of “gloriosa dicta sunt de te,” etc.

As we read in the heading, the author made this poem at “thynstaunce of the bushope of excestre.”

3. Two ballads entitled “of good counsayle;” the first is characterized by its heading as a translation out of the latin.

4. A ballad “translated out of frenche.”

5. “a balade made at the reuereence of our lady.”

6. “a balade which lydegate wrote at p\textsuperscript{e} request of a squyer pat serued in loues courte.”

7. A ballad “at p\textsuperscript{e} reuereence of my lady of Holand, and of my lord of gloucestre to fore p\textsuperscript{e} daye of there maryage in p\textsuperscript{e} desyrous tyme of ther true louynge.”

8. “a balade sayde by agentillwoman which loued aman of gret estate.”

Fol. 161 a–166 a: “a sayenge of p\textsuperscript{e} nightingalle” by Lydgate.

Fol. 166 a–168 b: “an ordanaunce of a presesyon of p\textsuperscript{e} feste of corpus cristie made in london by dame John lydgate.”

Fol. 169 a and b: “seuen balades mad by dame John lydgate of p\textsuperscript{e} sodeine fall of certayne princes of ffraunce and engelond, now late in our dayes.”

\textsuperscript{1} Louviers, town of France, dep. Eure, near Rouen. It was taken and sacked by Edward III. and again by Henry V.

\textsuperscript{2} Stands for p\textsuperscript{e} ampull (ampulla).
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Fol. 169 b–170 b: "a balade ryall now late made by dame John lydgate p° munke of bury ymagyned by him within pe tyme of his translation of bocas by p° commaundement of my lord of gloucester."

Fol. 170 b–177 b: "pe lyffe of saynt margret." Lydgate translated the poem, as the heading shows: "at p° request of my lady of Huntingeton some tyme p° countes of p° marche."

Fol. 177 b–179 a: "kalundare of John shirley, which," as is added in the heading, "he sett in p° begininge of his booke."

Fol. 179 b–183 a: "p° prologe of John lydgate's testament whiche I fownd in Magister stantons boke." This poem appears again in the handwriting of Stowe.

Fol. 183 b: blank.

Fol. 184 a–286 b: our poem.

Fol. 287 a–288 a: "p° fyften) ooes drawen," as we learn from the colophon, "oute of latyn unto engelishe by lidgate."

On the last page we find, beside the statements above mentioned, two small poetical entries: the first with the heading "boccius de consolatio(!) philosophie;" the second, warning the false pity of ever-weeping women.

Now coming to our own poem it extends as already mentioned from fol. 184 a–286 b. Like F it is written in single columns. Only one line (88) is in the margin. There is no attempt at illumination or other ornament. The Latin comments on the margin are also written in black ink. On the last pages some of these marginal lines are cut off at the end. The handwriting shows that Stowe and his assistants in the preceding pages took turns in the work of copying.

3. RELATION OF THE TWO MSS.

There is no doubt that our poem found its way into the Addit. MS. from F. Some of the corrections supplied in various places of F, as has already been hinted, by Stowe, show conclusively that he used this MS., but even in our poem there are traces of Stowe's pen. The title has been filled in by him, and further below we find the two nouns of this title, where they occur in the body of the text, added in the margin also in his handwriting. But the texts themselves prove, when compared, that A is a mere copy from F. In all essentials they agree perfectly. Only where F contains manifest errors, Stowe has substituted conjectures which we have partly adopted. Occasionally also, obsolete forms which the copyist did
not understand, were replaced by more current expressions. Thus "the same" is sometimes found instead of "thilke." Six verses are left out: 1930, 4409, 4450, 4715, 6440-41. In the last two of these omitted verses, we find a fresh proof that A was copied from F. These lines (6440 and 6441) happen to be at the end of fol. 291 b of F. Stowe having written up to this point had just completed a page. So turning over and beginning a fresh column, he could easily fall into the mistake of forgetting the few verses left and beginning a fresh page of F.

Thus, though Stowe's copy, on the whole, proves fairly exact, as far as the text itself is concerned, his orthography is far from being what we might call conservative.

We need hardly mention the fact that he often wrongly adds or omits an "e" at the end of a word. This misuse of the final "e" is not astonishing in a MS. written at a time when the true use of it had been lost for about two centuries. Neither should we be surprised by the confusion of "s" and "e" in words of Romance origin, which is, of course, due to the fact that there was no phonetic difference between these letters. But a most remarkable characteristic is the scribe's excessive fondness for the letter "y" instead of "i." In this respect he goes much farther than the writer of F; an "i" of the letter is usually replaced by "y." Examples: him—hym, his—hyr, scripture—scrypture, Appetite—Appetyt, wille—wyll, fille—fyll, etc. Frequently we find "y" also in verbal inflexions substituted for "e": disposed—disposyn, feleth—felyth, serveth—servyth, couched—couchyd. These alterations seem to be more or less arbitrary. A similar arbitrary method is employed with regard to the joining or separating of words. Thus the indefinite article often appears connected with its noun, while, on the other hand, compound verbs are resolved into their constituent parts: a wounde—awounde, a cedere—aseder; be kam—bekam, overtake—over take, perserved—per served.

All other differences are in the direction of the modern system of spelling.

1. Obsolete forms of prepositions, conjunctions, pronouns disappear: ageyn[e]s—ageynst, swich—such, yif—if, hit—it.

2. With a few exceptions the "ea" of modern orthography has taken the place of the "e" in F: seson—season, bemes—beames, mene—meane, appered—appeared, rehearse—rehearse, bed—head.

3. "u" has been altered either into "w" or "v": ausuere—
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answer, thou—thow, duellen—dwellen; dyuerse—dyvers, gouverne—
governe, every—every, haue—have.

4. "er" has been replaced by "ar," even where this alteration
does not agree with the present pronunciation. This is the case both
in unaccented and accented syllables: after—aftar, tother—tothar,
water—watar, serve—sarve, hert—hart, marvelous—marveylous,
sterres—starres.

5. The consonant following a short vowel is mostly doubled: al
—all, shal—shall, wil—will, ful—full, wel—well, hil—hyll, bak-
ward—backward, egal—egall. The practice is by no means confined
to final consonants: shalt—shallt.

6. The expedient of doubling a letter to express the long vowel
sound is not adopted: thus Stowe writes "non" where in F we find
"noon." Other instances: also—also, treen—tren, oonly—only,
stoan—ston, shoon—shon, seeth—seth.

7. Endings in Romance words like "dre," "tre," "ble," "bre"
appear in Stowe's MS. generally as "der," "ter" ("tar"), "bell,
"ber." Instances: metre—mytar, considre—consider, remembre—
remember, agreeable—agreabell, perdurable—perdurabell.

8. The "r" in such words as "thrust," "briddes" is shifted:
thurst, byrdes.

If we add, in conclusion, that the O.E. forms of the possessive
pronouns are supplantel by those of O.N. origin, I think we have
touched on the salient points of Stowe's alterations.
Reason and Sensuality.

[MS. Fairfax 16 (Bodleian Library), leaf 202.]

Reson) and sensuallyte compylid by
John Lydgat.

To alle folkys vertuouse, That gentil ben) and amerouse, Which love the faire pley notable Of the chesse, most deyltable, Whithl alle her hoole ful entente: To hem thys boke y wil presente; Where they shal fynde and sen Anoon, How that I, nat yore agoon, Was of a Fers so Fortunat In-to a corner dryve and maat, Of hir[ef that, withoute lye, Koude ful many iupartye, And hir draughtes in swich wise So disposen and devise That vlixes, to reknen alle, To hir ne was nat peregalle.

But first or I do specifye Myn) entent, for to vnwrie, Or ferther in this boke procede, I prey hem all that shal hyt rede, Wherso hyt plese hem outhere greve, Nat be to hasty to repreve Thys werke, in hyndring of my name, Ther-vpon) to sette a blame.

For many oow), in metre and prose, That nouther kan) the text nor glose,

REASON
Pray correct my mistakes. Fortune's 2 Tuns & Drinks.

The Author.

Wil full\(^1\) ofte at prime face

Sam\(\text{t}\) thing\(\text{h}\) hindrew\(\text{d}\) and difface,

Or they can\(\text{t}\) any lake espyle,

Oonly of malyce and envye

Or collateral negligence;

But who that of good dilligence

Lyst bysye him to don\(\text{h}\) his cure

to sen and rede thys scripture,

And feleth fully the sentence,

Yif hee therin kan fynde offence,

My wille is this, that he observe

Me to repreve, as y deservere,

Besechinge him for to directe

Al that ys mys, and to correcte:

This pray I him of her entere.

Now wille ye than this mater\(\text{e}\)

Considre wel, and han a sight,

And ye shal fynde anoone ryght;

By and by in this scripture

Of my matynge the Aventure.

\(^1\) ful om. A.

Fortune has

After this Fortune sone,

Which ofter changeth as the mone,

Hald throg\(\text{h}\) hir subtil gyn be-goane

To yive me drynke of her toune,

Of which she hath, with-oute wer\(^2\),

Couched tweyn\(\text{d}\) in hir celler:

That oon\(\text{w}\) ful of prosperite,

The tother of aduersyte,

Myd hir wonderful taverne,

Wyth\(\text{h}\) the which she dooth gouerne

Enery maner creature,

With-oute[n] ordre or mesure,

By a maner ful dynerse.

The tow\(\text{d}\) of hem she kan\(\text{w}\) reverse

With a drynke ful preciouse,

Ryght sote and ryght\(\text{t}\) delyciouse,

Of which no man\(\text{w}\) kan\(\text{w}\) drynk hys fille,

Thogh he haue plente at his wille,

\(^2\) wer wher F. A.
Fortune's bitter and sweet. Delightful Spring.

So ful hyt is of fals delyte, Throgh this gredy Appetite, So ydropye is hys lust That plenty non may stavnche his thrust. 

The tother drynke, in sothfastnesse, Ys so ful of bitternesse To hem that taste it, this no fable, Lothsome and alle habomynable. And of this ilke drynkes twayne Serveth fortune, in certeyne, To alle foolkys eve and morowe, Some with Joye and some with sorowe, After fortune lyst ordleyne.

And thus, when I had do my peyne To knowe sothely, in sentence, The verray trewe difference Of this drynkys ful notable: First of the swetnesse delytable And of the tothris bitternesse, Which broghte men in gret distresse, Causynghe hem her lyve to lothe; And whan y knyw the kynde of bothe: The same tyme, this\(^1\) no nay, In a morowe so as I lay [This line is inserted in the margin; also in A.] In my bed wythin) a cloos, Whan) the clere sonne Aroos In grene ver ful of delyt, Which prikketh) with his appetyt This lusty hertys amerouse, The seson) is so gracious, For this seson) with-outen) fayle, Clotheth) with newe apparyale Alle the erthe, this verray trewe, With many sondry dyuers hewe; The same tyme, in special, The day and nyght) be lych egal.

\(^1\) Cy parle Lauctour de prime temps.

This is the Lusty seson) newe Which every thing causethi renewe
The Beauty of Spring in Herb, Tree, and Grass.

The Author.

Spring's white and red flowers
And reioyssheth in his kynde,
Commonly as men may fynde
In these herbes white and rede,
Which spryngen in the grene mede,
Norysshed wyth the sonne shene,
So that all the soyl ys grene,
Al ouerspad with sondry floures,
With bayme dewed and soote shoures,
Both hill and wale on every syde,
So that the erthe, of verray pride,
Semeth of beaute to be evene
Vnto the bryghte sterred hevene.
Hys mantel ys so lusty hewed,
Wyth sondry floures al renewed
And wyth mottes fressh and fyne,
Which as any sterres shyne;
And euery bough, braucni, and tre,
Clad newe in grene, men may se,
By kyndely disposicion
Ech to here fryut in ther seson.
And the wellys thanne appere
As cristal or quyk syluer clere,
Out of her veynes as they sprynge,
And in ther lusty stremes bringe:
Al plente and habondaunce
And fulsonnesse of al plesaunce,
Makyng the soyl so fressh and fair;
And so attempre was the air
That ther ne was, in sothfastnesse,
Of colde nor hoot[e] no duresse;
The bryghte sonne, y yow ensure,
Hys bemes spred by swhich mesure.
And Zepherus, the wynde moost soote,
Enspired bothe croope and roote
Of herbes and of floures newe,
That they wern alway fressh of hewe
And with her blosmes ful habounde,
And the siluer dropes rounde
Lych perles fret vpon the grene;
And euery greyn, with-oute wene.
Earth is like a Bride. Birds sing. Creatures rejoice.

Out of the erthe gan tappere,
Enerech be kynde in ther manere.
And thus the erthe, southe to seyne,
Enforced him to gete aseyne
Hys beaute olde and his fairenesse,
That wynter slough with his duresse
And with his ornements newe
He made him faire and freshe of hewe,
As a mayde in hir beaute
That shal of newe wedded be,
To seme pleyly to hir spouse
More agreable and gracionse,
For which she taketh, with-oute fayle;
Hyr beest and rychest apprayle.
And thus in semblable wise
The erthe did him selfe disgise,
To shew him fair, lusty, and clere,
After the seson of the yer;
Whan broddes in ther Armonye
Synge and maken melodye
In the seson most benygne,
As nature lyst assigne;
Whan eeche be kynde cheseth his make
And besy ben her nest to make,
Lych as techeth hem nature
To make, lounge for tendure,
And her lignes to sustene,
And to Recure, thus I mene,
Ageyn the harmys and gret damage,
That wynter wroughte with his rage,
And ever maner creature,
Of verray kynde, did his cure
To be glad and eke joyouse
For the seson gracionsse;
And dyd also her besy peyne,
With hool herte and nat f[e]yne,
To serve love and to be trewe
In that lusty seson newe.
As I listened to the Birds, lovely Lady Nature came to me.

In the glad spring-time,

The same tyme, in sothfastenesse, For verray ioye and gladnesse, Yt fil in-to my remembraunce
To thynke vpon the atemperaunce
Of the noble, freshe tyme,

In Aprile, whan the firthe prime
Hath broght in ver ful fair of syght,
Whan evry hert ys glad and lyght
And him reioysseth with plesaunce,
For the grete suffysaunce
That they ha fouzade by dispord:
The same tyme y toke comfort
Myn observances for to kepe,

I lay half awake,

Nouther in slombre nor a-slepe,
But for Ioye al wakyng,
To here the briddes chaunte and synge
On freshe braunches in certeyn,
That to slepe me thought veyn.
I was so ententyf for to here
Her wherbles and her notys clere
That myn ymagynacion
So strong was in conclusyon,
I was ravysshed, as thoughte me,
Bothe to here hem and to se:
That sodenly, in myn avys,
I saugh a lady of gret prys,
Most excellent of beaute,
Appere sodeynly to me:
Whos fairenesse whan I gan be-holde,
For fere myn hert[e] gan to colde
And drough bakward of sodeyn drede,
Whan I behedle hir woman-hede
And the beaute of hir face,
The whiche abouten at the place
Caste so merelous a lyght; 
So clere, so percynge and so bryght;
That the goddesse Proserpyne
With al hir bryghte stonyse fyne
And hir ryche perles clere
To hir beaute ne myghti appere.
They were so percyng and so chene,
That I ne myghte nat sustene
In hir presence to abyde,
But went bak and stood asyle,
Til at the last[e], in certeyn,
I Forced me [onward] ageynw,
Hert and body, in sothnesse.

And tho y felt so gret swetnesse
Through my chambre, out of Doute,
Both withinne and with-oute,
Lychi as hyt had[de] ben at al
Ful of avmber oriental,
Of Aloe, and of muske newe,
And ful of Rosis fresh of hewe ;
And of al[le] thinges soote,
Of herbe, greyni, or any roote,
That man w kan wisshen w or devise,
Vern there in her best[e] wise,
To shewen w and exemplyfye,
And also for to magnifye
The presence and the noblesse
Of thyse hevenly emperesse,
Most digne, in sothe, to vere corovne,
Whos worthinesse y wil expovne
And descriye hir excellence,
Yif 3e wil yive me audience.

How the Lady nature gouerneth the Worlde.

This emperesse, y yow ensure,
I-called was Dame Nature,
The whiche in euery Region
Is most worthy of Renoun,
Nat oonly touchinge hir beaute,
But moost eke of Auctorite ;
For this is she that is stallyd
And the quene of kynde called,
For she ys lady and maistresse

The Author.
At first, the Lady's beauty
made me draw back.
Then I came forward.
Her scent was like amber, musk and roses.

This Heavenly Empress

was Lady Nature,
[leaf 205, bk.]
Queen of all Creation.
And under God the chefe goddesse,
The whiche of erthe, this no dout,
Hath gouernaunce rounde about,
To whom al thing must enclyne.
For, through purveance dyvyne,
No man may contrarie nor with-seye
Nor hir lawes disobeye,
Which ben so just and agreable,
And passyngly so resonable,
And therwith al so yuly faire,
That this lady debonayre
Hath sothly syttynge in hir stalle
Power of planetes alle
And of the brighte sterrys clere,
Everych mevyng in his spere,
And tournyng of the firmament
From Est in-to the Occydent,
Gouernance eke of the hevene,
Of Plyades and sterres sevene,
That so lustely do\(^1\) shyne,
And mevyng of the speres\(^2\) nyne,
Which in ther heuenly armony,
Make so soote a melodye,
By acorde celestiaH,
In ther concourse eternaH,
That they be both[e] crop and roote
Of musyk and of songis soote.
And she, thro\(\text{g}\) her excellence,
Be the heuenly influence,
And hir pover which ys eterne,
The elementez dothe gourene
In ther werkyng ful contrayre.
And this lady debonayre
Dot\(h\) hem somewhole a-corde in oon,
And after severeth hem anoon,
And devydeth hem a-sonder:
The ton here and the tother yonder,
In ther naturel mouciouns
Thorog\(h\) dyuers transmutaciou<s,
As men may see, y yow ensure.
And this lady, Dame nature,
Throgh hir myght, this verray trewe,
Alle erthely thing repaireth newe
By naturel revolucion
And new[e] generation,
To contynuywe and han\^ in mynde
Eche thinge in his ovne kynde,
Which she setli faylle and transmywe,
As yt is of kynde dywe,
By naturel disposicion,
To tourne to corrupcion.
For which this lady in hir forge
Newe and newe ay doth forge
Thyngys so mervelous and queynte,
And in her labour kan\^ not feynte,
But bysy ys euer in oon,
That to discrive hem everychow
No man\^ alyve hath wytte therto:
Aristotiles nor Plato.

*Here speketh the author of the beaute of Nature.*

Touching the beaute and fayrenesse
Of [t]his honourabill goddessse,
Ther was no man\^ her alyve
That konnyug hadde to discryve
The excellence of hir beaute,
Nor comprehende in no degre
Hyr semelynesse, hyr womanhede,
For al beaute hyt dyd exceede.
For she was, shortly for to telle,
Verray exaumple and eke the welle
Of al beaute in this worlde here,
For douteles, withoute were,
Yf she shal shortly be commended,
There was no thing to be amended.
For she sempte, by hir vysage
To be but yonge and tendir of age.
For in the face of this queene
Ther was no spoote nor frovunce sene.
Nature, tho' young, is very old. Her wondrous Garb.

For this no nay, as yt is kouthe, Though she seempt flouryng in youthe
Th[r]ogh\(^1\) freshnesse of hir visage, 
She was ful fer y-ronne in aæ,
That no man\(^{w}\) koude nor myght\(^{w}\) anow
Noombre hir yeres euerychow,
Nor covnte hem alle in hys devys,
Nat Aristotle that was so wys.
And hyt sat wel, as by reson,
\[^{v}n\]-to her condicion
For to be fal[le] fer in age.
She was so prudent and so sage,
In al hir werkys ferme and stable,
And neuer founde variable.

\[\mathbf{10}\] Now, after descripciou\(n\) of hir beaute, I shall declare the maner of hir clothynge.

She wore a
Touchyng\(^{t}\) the clothynge and vesture
Of this lady, Dame Nature,
First in hir noble apparyll
She had vpon\(^{w}\) of rychentayllle,
Above[n] alle hir garnementys,
Wroght\(^{t}\) of foure elementys,\(^{2}\)
A mantel large hir self to shroude,
Which y ne comprehendre koude,
Nor discrive in my konnyng.
The nature of every thinge
For ther was wroght\(^{t}\) in portreyture,
The resemblauzce and the fygure
Of alle that vnto god obeyes,
And exemplarie of ydeyes,
Ful longe aforn\(^{w}\) or they weren wroght,
Compassed in dyvyne thoughte\(^{t}\).
For this lady, freshest of hewe,
Werketh euer and forseth newe,
Day and nyght, in her entent,
Wevyng in hir garnement
Thynges dyuers ful habounde,
That she be nat naked founde.
For Antropos, hir self to wreke,
Nature's power of Repair. Man the Head of Creation. 11

Doth ful many thredes breke,
The whiche of malyce kan manace
The portreyturs to difface
And the wonderful figures
Of the ymages and peyntures,
Maugre lachesys and cloto,
Whereof grete joy[e] hath Pluto,
Cerberus, which devoureth al,
Y mene the porter infernal,
That al consumeth in her rage.

But to recure hir Damage
She wirketh ay, and cesseth noght,
On thinges in hir mantel wrought;
For ther was no thyng vnder hevene
That man kan thynke oute nevene,1
Wher yt of foule, wher yt of fayr,
Or briddes fleyng in the ayr,
Nor fysshes noone, out of drede,
With siluer skales whyte and rede,
That men ther myghte sen and fynde,
And portrey[e]de in her kynde
With colour[e]s to hem lyche,
And prest in her mantel ryche.

Man was set in the hyest place
Towarde heven erecte hys face,
Cleymyng hys diwe herytage
Be the syght of his visage,
To make a demonstracion:
He passeth bestys of reson,
Hys eye vp-cast ryght as lyne,
Where as bestes dow enclyne
Her hedes to the erthe enclayne,
To shewe shortely and to knowe
By these signes, in sentence,
The grete, myghty difference
Of man, whos soule ys immortaiH,
And other thinges bestiaH.

The Author.
Tho' Fate and Hell are ever destroying her work,

1 nevene] mevene

F. A.

Nature never stops repairing it.
Stars circled Nature's head; Planets her Crown.

The Author.

Nature's hair shone like the sun.

Touching thatire and the Rychesse That this wonderful goddesse Had on her hede, to tel[le] blyve, I ha no konayng to discrive; Whos here shoon as the soune bryght, That cast about[e] swych a lyght, So persyng pleynly and so shene, That I myghte nat sustene To beholde the bryghtnesse Nor the excellent fairnesse.

Her head reacht the Stars, which circled it.

In her Crown were the 7 Planets.

And in hir corovne, high as hevene, Were 2 set the planetis sevene. And as me thought, I saugh my selve In hir cercle sygnes twelve, In ther course, out of Doute, From Est to West goynge aboute, That the ryche corovne shene Of Adriane, the fresshe queene, Was nat so lusty to be-holde. And thus thys lady, as y tolde, Upon hir hede arrayd was, Bryghter than ston, cristal, or 3 glas

How the goddesse nature spake vnto the Auctour.

This Goddess Nature spoke to me.

This noble goddesse honorable, Debonayre, and amyable, Fressh of hewe as eny Rose, Gan] to me for to vnclose And to discure hir talent And the somme of hir entent.
Nature scolds me for sleeping, and bids me get up.

And tho, as I rehearse kam, 444
Her tale anoon thus she began: 448
"My childe," quod she, "thou art to blame,
And vn-to the yt is gret shame,
Thy self so longe to encombe,
Thus to slepe and to slombre
This glade morwe fresh and lyght,
Whan Phebus with his bemys bryght
Ys reysed vp so hygh alofte,
And on the herbes tendre and softe
The bawmy dropses siluer fair
Vapoured hathi vp in the ayr;
And ther leves white and rede
Doth vpoun her stalke to sprede,
And herest, how the briddles synge
For gladnesse of the morwenyng,
Preysing god, as they best may,
Syngyngh ther hourys of the day;
And thou, of slouthe and necligence,
Dost vnto kynde grete offfence.
Of verray wilful ydelnesse,
The which ys lady and maistresse
Of vicys all, this no drede.
Wherfore arys and take good hede,
Of wyt and of discrecion,
To do somme occupacion,
And draw the first to somme place,
For thyn encrese, oonly of grace,
Wer as vertu doth habounde,
Slouthe and vices to confounde."

| How the Auctour ansuerde to Nature. |

When she had shewyd hir sentence,
This lady most of excellence,
As she that was bothe fair and good,
Astonyed first ful still y stooed,
And longe a-bood, in certeyn,
Or y durst anсуere ageyn,
What for drede, what for shame,
Desirous to knowe her name. 472

The Author.
But tho in hast[e] this goddesse, 484
Only of her gentilesse,
To put me out of drede and fere,
Of al that me lyst enquire,
Or what so that me lyst devyse
Cheerd me up,
Yaf me anserwe in goodly wyse,
Benyg[n]e of chere and eke of face.
And tho supprised with hir grace,
Out of my drede y gan abrayde,
And vnto hir[e] thus I seyde:
And so 1
"Ha ye, that be chefe goddesse,
Callyd quene and eke maistresse
Of euery thyng in this worlde here,
Which so goodly lyst appere
And shewe yow to my symplesse,
I thanke vn-to your high noblesse
And eke to your magnificence,
Felynge wel by your presence
That your comyng douteles
Ys for my good and grete encre,
For her visit,
Me so goodely to vysite,
Of entent, me to excite
Alle vertues for to sywe,
And vices pleynly to eschiwe,
That wel y ought[e], of reso
To yive to yow a grete guerdon.
For whiche, in sothe, til that y deye,
I wil in euery thyng obeye,
With al my hert and al [my] myght;
To your plesaunce, as hyt ys ryght;
And ther-to do my bysy peyne,
Lych as your self list ordyne."

How nature Declareth to the Auctour
hir entent.

This lady tho, ful wel apayed,
Quod she to me: "thow hast wel sayed,
For which I wil, in sentence,
That thow yive me Audience;
I bade me For more y wil the nat\(^1\) respite
\(^1\) the nat] not the A.
Nature bids me test her perfect work. Man, 'the less World.' 15

"But that thou goo for to visyte
Rounde thy worlde in lengthe and brede,
And considre, and take good hele,
Yf ther fayle in my wyrkynge
Of fairenesse any thyngue,
Or of beaute ther wanteth ought;
And of wyssdome that may be sought;
To fyn, that thou maist comprehende
The mater, and thy self amende,
To preyse the lorde eternal,
The whiche made and causeth all,
And is him sily so iuste and stable
And of pover peurlable;
The whiche for man, in hys werkynge,
Made and wroughte every thing:
Beste and foule, as thou maist see,
And sondry fysshes in the see,
And trees with her blosmys newe,
Herbes and floures fresshet of hewe:
To fryn, he shulde him not excuse,
Duely hem for to vse,
And nat distroyen hem in veyn.
"For al this worlde, in certeyn, Was maad, as I reherse kan,
For profyt oonly of A man,
That he sholde han the souereynete
Of al thys noblesse and bewte,
Havynge in verry existence
The lordshippe and the excellence
And the chefe prerogatyfe,
As he that ys superlatyfe
Of thing commytted to his cure,
As most souereyn creature.
For whiche these olde clerkes aH
The lesse worlde lyst to call,
For hys noblesse and reson
And also for hys high renoun.
For, by recorde of olde scripture,
Hyt founden ys in hys nature,
So many propurte notable,
Man is like God, as well as like the World.

Nature. Man is like the World, for all it holds is seen in him.

He is like God too.

And since he is so, he ought to keep from vice, and grow in virtue.

The Author. [leaf 210] I say it is a great dignity for man to be like God; but it is hard

"That man ys sothely resemblable Vn-to the worlde, this no doute, Whiche ys so grete and ronde aboute."

"Now man, sithe thou art semblable To goddys that ben perdurable, Thow owest wel to do thy peyne Thy self fro vices to restreyne, Knowyng the grete dignyte Whechie god a-bove hayth yove to the, Which thou shuldest neuer cesse to om."

"Lady," quod I, "and maistresse And vnder god cheffe godesse Of al this worlde, as semeth me, Hyt is a ful grete dignyte The whiche is yoven vn-to man, Yf he by vertu siwe kan To be lyke in condicioun, As god hath yove to him reson."

"That be a-bove celestiall, To whom a man, for hys noblesse, Ys half lyke throggh hys worthynesse." Ye F.A. 568

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Nature bids me go the right way to Perfection.

"A man) him self so to governe,
And for to do hys bysy peyne
For to acheve and atteyne
Vnto so high perfeccion,
And yit haue y affeccion)
Wyth al my hool[e] wyt and mynde
Therto a way[e] for to fynde."

Nature.

"Certys and thou wilt nat feyne,
Thow shalt mowe wel the wey atteyne,
And fynally the pathe acheve,
Of whiche no man) the shal repreve;
Yf thou lyst wyrken) as the sage,
Begynne anoone thy viage,
As I ha seyde the ther to forne,
Lyst thy travayle be nat lorne.
For in thy bed thus to soiourne
To grete harme hyt wil the tourne.
And fyrst considre weH in thy syght
Too goo the wey[e] that is ryght;
And haue in mynde ever amonge
In thy passage thou goo nat wronge,
Nor erre nat in thin entent.
For in thy worlde here present
Be so many dyuers thynges,
Wonderful in ther werkynges,
And weyes, somme freysh and feyre,
And somme also that be contreyre,
The whiche, in soothe, who taketh hede,
Ful dyuersely a man) kan) lede;
For which I wil that thou be wyse,
And that thou goo be good avyse,
That in the fyn) thou erre nought.
But cast profoundly in thy thought;
As thou gost in thy worlde here,
To erre nat in no manere."

The Auctour anssuerde vn-to nature.

"Ha, lady myn)," tho quod I,

Reason
The two Roads to Right: one Eastward; one Westward.

"For goddys sake hath mercy
To teche me, and sey nat nay,
Which ys the verray ryghte way,
Vnto me most profitable!
This prey y yow, of hert[e] stable."

Nature

And she ne lyst no lenger duelle,
But in al hast[e] gan me telle
And seyde: "thou shalt fynde trewe,
Ther be ful many weyes newe,
Wonderful and ryght[e] dyuers,
Bothe good and eke pervers,
Of which, yf I shal nat feyne,
In especial1 ther be tweyne,
And thou mayst chese[n], in substauence,
Whiche ys most to thy plesaunce:
The toon gyneth in thorient
And gooth towards thoccident,
And lenger1 ther lyst nat soiourne
But ageynwarde doth retourne,
Takyng hys gynnyng of entent
By example of the firmament.
The tother from) the west certyn)
Towarde the est tourneth ageyn),
The ryghte wey, but then) anoon),
Whan) that he hath hys cours [y]-goon),
By a maner ful contraire
Ageyn) westwarde he doth reipare.
But understond and take good hede,
Which thou shalt sywe[n] in dede
And mayntene withi al thy myght,
As the way that ys most ryght.
For fynally, in sentence,
Of hem thys ys the difference:
Thorient, which ys so bryght
And casteth forth so clere a lyght1,
Betokeneth in especiall
Things that be celestiall
And things, as I kan) diffyne,
"That be\(^1\) verrely dyvyne.
For which, in conclusyon,
This is the wey[\(\varepsilon\)] of Reason
Which causeth man, thys no nay,
For to goo the ryghte way
Which hath his gynazyng in the Est.
But the tother of the west
Ys, who that kan beholde and se,
The wey of sensuality,
Which set his entente in al
To things that be temporal,
Passynge and transytorie,
And fulfylled of veyn\(\upsilon\) glorie.

Now speketh the auctour of the two vertues
that nature hath yive to man.

"God the which of hys goodnesse,
As to forne y dyd expresse,
As he that bothe may and kaw,
Hath yove and graunted vnto man
Many vertu in substaunce,
Throgh hys myghty purveyaunce,
Twoo maners of knowlychynge,
As he that is most souereyn\(\upsilon\) kynge,
And thys myghty lorde also
Hath graunted hym vertues two,
That ben in pris of gret noblesse,
Which conveye hym and eke dresse
And conduyte him, out of drede,
In euery thing, whan\(\upsilon\) he hatJI nede.
The first, without[\(\varepsilon\)] were or stryf,
Called the vertu sensytif,
By which he feleth and dot\(\upsilon\) knowe
Things, bothen\(\upsilon\) high and lowe,
Which to form\(\upsilon\) him be present,
Conceyvyng in hys entent
Foreyn thinges accidental:
I mene thus, in special,
As is recorded in scriptures,
As ben\(\upsilon\) colours and figures
God's gifts to man, of Feeling and Understanding.

Nature.
feels heat and cold,
and what pleases or offends him;

and Reason,

[leaf 212]
by which he differs from beasts,
and is like Gods,

seeking to know divine and spiritual things.

"And many sondry eke sauours,
Hoot and colde in storme and shours,
And, shortly also to compyle,
Other formes that be sotyle,
Naturally, as hyt ys dywe,
Of hys kynde to pursywe
Things that be to his plesaunce,
And eschewe hem that do greuaunce,
And flev fro hem that ben odible;
Whiche vertu namyd ys sensible,
And is, as y reherse kaw, Yove to beste and eke to man,
But vn-to man him to governe
More perfytly, who kaw discerne.

And many sondry eke sauours, Hoot and colde in storme and shours,
And, shortly also to compyle,
Other formes that be sotyle,
Naturally, as hyt ys dywe,
Of hys kynde to pursywe
Things that be to his plesaunce,
And eschewe hem that do greuaunce,
And flev fro hem that ben odible;
Whiche vertu namyd ys sensible,
And is, as y reherse kaw, Yove to beste and eke to man,
But vn-to man him to governe
More perfytly, who kaw discerne.

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Other formes that be sotyle,
Naturally, as hyt ys dywe,
Of hys kynde to pursywe
Things that be to his plesaunce,
And eschewe hem that do greuaunce,
And flev fro hem that ben odible;
Whiche vertu namyd ys sensible,
And is, as y reherse kaw, Yove to beste and eke to man,
But vn-to man him to governe
More perfytly, who kaw discerne.

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And, shortly also to compyle,
Other formes that be sotyle,
Naturally, as hyt ys dywe,
Of hys kynde to pursywe
Things that be to his plesaunce,
And eschewe hem that do greuaunce,
And flev fro hem that ben odible;
Whiche vertu namyd ys sensible,
And is, as y reherse kaw, Yove to beste and eke to man,
But vn-to man him to governe
More perfytly, who kaw discerne.

And many sondry eke sauours, Hoot and colde in storme and shours,
And, shortly also to compyle,
Other formes that be sotyle,
Naturally, as hyt ys dywe,
Of hys kynde to pursywe
Things that be to his plesaunce,
And eschewe hem that do greuaunce,
And flev fro hem that ben odible;
Whiche vertu namyd ys sensible,
And is, as y reherse kaw, Yove to beste and eke to man,
But vn-to man him to governe
More perfytly, who kaw discerne.

And many sondry eke sauours, Hoot and colde in storme and shours,
And, shortly also to compyle,
Other formes that be sotyle,
Naturally, as hyt ys dywe,
Of hys kynde to pursywe
Things that be to his plesaunce,
And eschewe hem that do greuaunce,
And flev fro hem that ben odible;
Whiche vertu namyd ys sensible,
And is, as y reherse kaw, Yove to beste and eke to man,
But vn-to man him to governe
More perfytly, who kaw discerne.
Man should be governed by Reason, not by Feeling.

"Of hevene and of the firmament,
And of euery element,
Whos wyt ys so clere y-founde,
So perfyt pleynly and profounde,
That he perceth erthe and hevene
And fer above the sterris sevene,
So that he hath of euery thing
Verray perfyt knowlechyng
In his secret ynwarde syght;
So that this vertu to no wyght,
Of reso[n] and entendement,
I mene as in this lyve present,
Is yiven oonly but to man).
And as me semeth trewly than),
He sholde, who so kan discerne,
Oonly by reso[n] him governe,
Lyst that he, whiche wer grete shame,
Be depryved of hys name.

\[ How nature procedeth ferther to speke of these twoo vertues. \]

"Yet ferthermore, as hyt is skylle,
To tel[le] the y haue grete wille,
How this vertu sensityf
Hath oft[e] sythe ful grete striyf
With reso[n], the myghty quene,
And hir quarel doth sustene
Ageyns hir ful Rigorously,
And many sythe ful folyly
Ys to that lady debonaire
In her werkyng ful contraire,
No thing of hir opinion;
For, fynaly, lyche as reso[n]
Vnto vertu ay accordeth,
So sensualyte discordeth,
And hath noon other appetit
But in bodely deylt,
Al set to worldly vanyte.
And this a grete (yuersynte
Atwene her condicion);
The good East and the evil West contrasted.

Nature.
"For euer at contradiccion
Ben\thiste twyne douteles,
Ay at discorde, and selde in pes,
To our purpos in special.

Reason
But Reyson,\ that gouerneth al,
I dar afferme hyt nat in veyn,
Holdeth the wey[e], most certe\n, Tournyng towards thorient,
Most holsom and convenient
To om\ entent who haveth grace
Therin\ to walkyn and to trace.  1 Therin] Wherin F. A.

while Sensuality
Al be that sensualyte
Causeth men, who that kan\ se,
Of wilfulnes euer amonge,
To go the wey[e] that is wronge,
Which westward euer doth enclynye,

Fer\ out of the ryght[e] lyne;
Ful of plesaunce and fals delyte,
And of flesshly appetye.
But my coussayl and myn avys
Ys: that thou be war and wys

This, men should leave,
and go Eastward,
as the West road
pleases only bestial folk.
Start then with Virtue and Reason.
"Begynne the wey[e], ech seson,
First at vertu and reso\n, And fle ech thing that they dispreyse,
And vp to god thy hert[e] reyse,
"And love him ouer al[le] thinge, Nat declynyn for his biddynge! And her with al take good hede Both to love him and to drede As thy lorde most souereyne; And to forw thy eyn twayne Most enterly lat him be set! For thou, in soth, mayst do no bet, And, lych to hys commaundement, Set thy desire and thynt entent To thinges that be celestiaH, And dispise ther with aH Ertely things transitorye, And remembre in thy memorye1 Al swich worlde lykely vanye! Love ryghtwisnesse and pite, And as ferforth as thou kan, Do to eny maner man, Bothe of high and lowe degre, As thou woldest he did to the! And do no man no maner wronge, But make thy self myghty and stronge With al thy hooł entencion) To holde the weye[e] of reson), The which, in soth, yif thou take hede, Doti a man) to heven) lede, The verry trewe, ryghte way, Fro when) thou came, this is no nay, And fynaly, yif thou take hede, Thider ageyn) thou must proceed. Be ryghtful eke at al[le] dawes Especial unto my lawes, As reson) wil of verry ryghte, And kepe the wel with al thy myghte Fro thilke weye that ledeth wrong! And eke eschiwe and make the strong Pleyly ageyn) alle tho That the wronge weye[e] go! I mene swich, as thou shalt fynde, That falsly wirke ageyn) kynde; Nature.

Love God;

fear Him as a Sovereign.

Set your mind on Heavenly things; despise earthly.

Hold to Reason's road, which leads to Heaven.

Keep from the wrong road, and oppose all who go it.
"The whiche for her gret offence
Off[e] falle in the sentence
Of my prest called Genivs.
For, truly, thou shalt fynde hyt thus:
That his power is Auctorised
And throg the world eke solemnysed,
To a-coursen alle tho
That ageyn\'d my lawes do.
For whiche, by the rede of me,
Do, as reason\'techeth the,
And thy wittis hool enelyne
To rewle the by hir doctrine,
Whom\' that y love of hert entere
As myv\' ovne suster dere!
And she, in sooth, lyst nat discorde
For nought\' to which I me accorde.
We be so ful of oon\' acorde
That atwene vs ys no discorde,
And fully eke of oon\' assent,
As he that hath entendement
May vnderstande of newe and olde.
And shortly thus I hau the tolde
The wey[e] which thou shalt eschewe,
And whiche of ryght\' thou shalt pursewe,
Lychi as to form\' I haue discryved,
Til tyme that thou be arived
Vp at the port of al solace.
And god the sende myght\' and grace,
That thou erre nat nor faylle,
But that my wordes may avaylle
To al that may profyte the!
In soth, thou gest no more of me,
The surplus hauie in remembraunce,
And fynaly, as in substaunce,
Do as the lyst, lo, this the ende!
For now fro the y must wende."
I rise, and go into a fair field, where I stray from my road. 25

And sondenly, y yow ensure,
Whan this lady, dame Nature,
Departed was, y lefte allone
Solitary in grete mone,
Ful angwysshous in wo and peyne,
And hir absence gan compleyne.
And in al hast, whanne she was goon,
Out of my bed I roose anon,
And myd of my dool and sorwe
I clad[de] me that glade morwe,
Which, in soth, gaf me corage
For to gynne my passage.
And sothly, lych as she me bad,
In al hast whan I was clad
And redy eke in myn array,
I went[e] forth the same day,
Vpon my wey[e], in certeyn,
In-to a feld ful large and pleyn)
To sen the seson délytable,
Which was to me ful profitable
And ryghty holson déouteles ;
The whiche wey, in soth, y ches,
Covered with flower[e]s fresch and grene
By vertu of the lusty queue,
Callyd Flora, the goddesse,
That myn hert[e] for gladnesse
Supprised was oonly to se
Of thilke place the beaute,
To my plesaunce most covenable
And of syght most délytable.
But in a while, this no nay,
I was disloggyd of my way,
That I left anooone ryghty
Therof bothe mynde and syghty:
For thilke seson of the yere
The ayre so atempere was and clere,
And also, as myn Auctour tellys,
The freshes of the clere wellys,
That fro the movntes were descended,
Which ne myghte be amended,
In my walk I see the beauty of Water, Earth and Sky.

The Author.

Sunshine is on the streams. Made the cold[e] siluer stremes To shyne ageyn[ə] the somne bemes. The Ryvers with a soot[e] soynge That be the wallys ronne downe...

[leaf 215] And some also men[ə] myghte see Flowyng fro the salt[e] see, Somme so myghty and so large To bere a gret ship or a barge, The which, in many sondry wyse, Serveden for marchandyse, And wern also ful profitable And vn-to manne ryght[ə] vayllable.

Rivers bear large ships. I saugh also ful high mountaynes, The holtis hore and large playnes, The medwes that wer inly fair, And also eke in my repair.

Mountains are high. The wodes grene and the forestis, Rennyng fulH oft[¹] wylde bestis,² The whiche dide her besy cure For to gete ther pasture, The see sommwhile ful hidouse Of wawes eke tempest[u]ouse, Ful of fisshes gret and smale, And also eke, this is no tale, The hevene, who so taket[i] hede, Ful of bryghte sterris rede, And in my walke I saugh also Many other merveyles mo That truely, as thoughte me, For the grete dyuersyte, And for the thinges so vnkouthe, Est and West, north[ə] and southe, Which I behelde in many cas, That al my lyf which passed was Was clene out of my remembraunce, For the fals[e], veyw[ə] plesaunce Of thy[ə] worldly vanyte, Whiche sumpte pleyuly vn-to me Of his facow[ə] so gracious, So lusty and delecious, [¹ oft] of A. [² This line is added in the margin.]

Wild beasts range forests. The sea is tempestuous; I forget all past events, so delightful are these worldly sights.

The sea is tempestuous; The see sommwhile ful hidouse Of wawes eke tempest[u]ouse, Ful of fisshes gret and smale, And also eke, this is no tale, The hevene, who so taket[i] hede, Ful of bryghte sterris rede, And in my walke I saugh also Many other merveyles mo That truely, as thoughte me, For the grete dyuersyte, And for the thinges so vnkouthe, Est and West, north[ə] and southe, Which I behelde in many cas, That al my lyf which passed was Was clene out of my remembraunce, For the fals[e], veyw[ə] plesaunce Of thy[ə] worldly vanyte, Whiche sumpte pleyuly vn-to me Of his facow[ə] so gracious, So lusty and delecious,
That I was feble in my devis
Of wysdom for to yive a pris
To euery thing, and dul of mynde,  
To preyse hit lyke his ovne kynde:
My kuanynge was to feble and feynt,
And so with ignoraunce y-meynt.  
And yet felt y, in sothfastnesse,
Lyche a maner of suetnesse
Entren in-to my corage,
Ay as y went in my passage,
Which was to me, y yow ensure,
Ryght profytable to my Norture;
And of the surplus of my thought,
Of thinges that I knyw ryght
I abood no lenger space,
But wonder lyghtly let hem pace.
984

How the auctour mette sodeynly iiij goddesse[s]
and I, god which conveyde hem.
As I walk on,

And, shortly, ferther to procede
In my way, or I toke hede,
Al allone with-oute guyde,
Myne eye so as I caste a-syde,
Ther was a pathe, with-out[e] lye,
In whiche I saugh a companye,
Ful excellent of ther beaute,
And foure ther wern, as thoghte me,
That ther ne was no man[a-lyve
The whiche koude in soth discryve
Her gret[e] fairenesse half a ryght:
For they yaf as gret a lyght
As sterris in the frosty nyght,
Whanne walkne is most bryght,
With-oute cloude or any skye,
That who that sey hem with his eye,
He myght afferreyn in certyn,
And recorde hyt wel, and seyn,
By apperance of her figures,
They wern nooD erthely creatures,
But rather, who considered al,
Of these three Goddesses, Minerva is the first.

Of these four folk, three are Ladies, famous Goddesses.

The Author.

Of these three Goddesses, Minerva is the first.

Dyvine and eke celestial,
Who that wer wys and tooke good hede.
And or that I ferther proceede,
Thys ys mynd entencion:
To make a bref descripcion
Of hem, sothly, as ye shal se.

And in novmbre ther wer thre,
Ladyses of gret apparaile,
Among whiche, this no faylle,
Ther was oon hem to conveye,
Vnto whom they did obeye.

And or that I ferther proceede,
Thys ys myii) entencion
To make a descripcioun of Pallas.

The first is Lady Pallas, daughter of Jupiter, sister of Apollo, chief Goddess of Wisdom.

The first of hem y-named was,
As seyth my boke, Dame Pallas,
A goddes of ful gret renown,
And by lyne descended down
Fro the goddys high kymrede,
Doughter, pleynly, as I rede,
Of Iubiter, the booke seyth thus,
And Suster also to Phebus.

And Iubiter, as clerkes write
And in her bookes lyst endyte,
Is taken, so as they discerneth,
For the lord that al governeth,
To whom Pallas, lyk as they lere,
Ys his ovne doghtre dere,
Called so for hyr prudence,
As chef goddesse of sapience,
In tokne, trewly, as yt is,
That alle wisdam descended is
Fro god a-bove and al prudence,
And therfore, for hir excellence,
She called is, and that of olde,
Doughter to god, as I haue tolde,

4 Her the auctour maketh a descripcioun of Pallas.

\[\text{Nota}\]

\[\text{Fro}\] for F. A.

\[\text{Pallas domino dea belli que interpreteratur libem quod sapiencia quod prudencia que in bello est multum necessaria.}\]
Minerva, Goddess of Battle, Dispenser of Success & Failure. 29

Rede poetis, and ye shal se,
And for hir gret[e]1 dignite,
As she that may most availe,
Named the goddess of bataile,
Of Armes, and of chyvalrye,
In tokne, who that kan espye,
Wysdam, yif I shal nat tarye,
In warre2 ys ful necessarye.
And she yiveth honour and glorie,
And vnto knyghtes eke victorye,
Wher as she is favoureable;
And this lady honourable,
Who that euer be leve or lothe,
Thilke tyme, whan she ys wrothe,
Frowardly of hir nature,
Ys cause of discomfyture
To many oon that may not chese,
And causethi hem her lyf to lese.
And somme she puteth in gret shame
To lese her honour and her name,
And many a noble Region
She hath brought to confusion,
As grounde of meschef and of sorwe.
And she also, both eve and morwe,
Thys myghty lady and goddesse,
Fro men3 avoydeth ydelnesse,
And makethi hem ful prudently
For to lyve vertuously,
Her lyfe by wisdam to amende,
And in her wyt to comprehend,
Secretys which that be dyvyne.
And she kan folkes eke enclyne,
Boti in warre and eke debat,
To bew eurons and fortunat;
And man, be kynde corumpable,
She kan make pardonable,
Yf she be vertu him gourne,
Lyk goddys for to be eterne,
To lyven in that perfyt lyfe
Wher4 Ioye ys ay with-out[e] stryfe,

1 gret[e] gretar A. 1052 The Author.
2 warre] warrous A.
3 men] man A. 1076
4 Wher] whos A.
Minerva is lovely, immortal, and ever young.

The Author.

The whyche shal haue ende neuer,
But ay contwne and perseuer
In blysse, the which, as I kan telle,
Al worldly Ioy[e] doth excelle.

† Here descryuetli the auctour the beaute and the maner of Pallas.

Lady Pallas
This lady, vn-to my devys,
That was most excellent and wys,
1096

is passing fair; and
Passyng fair for to beholde,
Lyche to form as I yow tolde. 1
For, fynaly, in hir figure
Reserved was al mesure
That, yf she shal be comprehended,
Ther was no thyng to be amended.

her hue fresh,
And hir colour and hir hiwe
Was euere y-lyche fresh and nywe,
And yet this lady, wys and sage,
Was ryght olde and of gret age,
No thing stondynge out of Ioynt
But ay abydyng in oo poynt,

the she is old,
Whos beaute fade may nor falle,
For wisdom neuer may apalle,
Nor of Nature neuer sterve,
For which she called ys Mynerve,
That ys to seyne in special
A thing that ys ay immortal.

Her beauty and wisdom do not fade:
Whos beaute fade may nor falle,
For wisdome neuer may apalle,
Nor of Nature neuer sterve,
For which she called ys Mynerve,
That ys to seyne in special
A thing that ys ay immortal.

Her beauty and wisdom do not fade:
Whos beaute fade may nor falle,
For wisdome neuer may apalle,
Nor of Nature neuer sterve,
For which she called ys Mynerve,
That ys to seyne in special
A thing that ys ay immortal.

she is cald Minerva,
That ys to seyne in special
A thing that ys ay immortal.

or immortal.

Her beauty and wisdom do not fade:
Whos beaute fade may nor falle,
For wisdome neuer may apalle,
Nor of Nature neuer sterve,
For which she called ys Mynerve,
That ys to seyne in special
A thing that ys ay immortal.

Her eyes are like torches,
Resembele vnto torchys tweyn,
Which brenten ay y-lyche bryght
With-out eclypsyng of her lyght
And forth I passe in sothnesse
Al hir beaute to expresse,

[leaf 217, bk.]

Her height varies:
That hir gretnesse was vnstable,
And founden ofte ryght chaungable:
Somwhile amonge, I dar ensure,
Comon she was of hir stature,
And sommwhile she wex so long

1 Lyche[ ]lyth F.

nota.

Sapiencia non mar-

cescit vnde appellatur
Minerva id est [im-]
mortalis.

Hoc dictur quia sa-
piens clare et perfecte
videt et sapiencia illu-
minat intellectum.

Hoc dictur proper
consideracionem ter-
renorum.

Comon] cemon F. A.
Minerva grows above the Stars, then shrinks to Earth.

That to the hevene she raught amongst; And as mynde Auctour seyth certeyn, The which ne writ no thing in veyn, Sommerwhile she persed of entent Fer a-bove the firmament And the sterris clere and bright, That men loste of hir the syght, Tyl that hir lyst ageyn retourne Lowe in erthe to soiourne, And openly, as hyt was seyn, Took hir gretnesse new ageyn, Whos mevyng[e] to devyse I-shewed was in treble wyse, As ye han herd aforii declare. And, certys, now I wil not spare For to don my besy cure To discriven hir vesture, Witouten any more delay, And the maner of hir array.

[* Of the vesture of Pallas the goddesse.*

Hir clothing was, this no fable, Ryght worthy and ryght honourable Wroght and wove, this noo tale, With sotil thredes softe and smale, Of mater nat corompable, The werk of which, in comparable, Was also, who took good hede, That, also god me save, and spede, And me defende from al damage, I kan nat tel in no langage What thing hyt was to my knowynge; For hyt was no erte thing; Nor wroght be crafte of mannes hande, Who that kan wel vnderstande; For Pallas, which that ys goddesse, And of wevyng chef maistresse, Wroght hyt, yif I shal nat feyn, With hir ovne handis tweyn, I knew yt wel, me lyst nat lye,
First whan the werke y dide espye,
More freshi of hewe than may flouris,
And wroght yt was of iij. colours,
The whiche thre do signifye
The partyes of Philosophie,
Of which, by ryght and nat of wrong,
Pallas medleth ever among,
Whos mantel, who that vnderstood,
Was long and wyde, large and brood,
As yt sat wel, of honeste,
To a lady of highte degree
To be arrayd in this cas.
Swich was the mantel of Pallas,
And lyke myn auctour in scripture
Makyth the mensyon of her armoure.\footnote{Here descryveth the Auctour the armys of Pallas.}

Of verray ryght, bothy hyght and lowe,
Yt longeth to yow for to knowe,
And to emprynte in your memorye,
That Pallas, for to han victorye,
Shal eve and morwe armed be
In novmbre with armvres thre:
First on hire hede, be gouernaunce,
A bryghte helme of a-temperaunce,
Harder than Ire[n] outhre stel,
For to endure and last[e] wel,
Which make[n] was of swych tempurre,
That pollex swerde ne noon armure
May do therto no violence.
And eke also, in hire diffence,
From al hire fow hire selfe to were,
In her ryghte honde she had a spere,
Which named was, in sothfastnesse,
The egal lance of ryghtwysnesse,
To loke that no wrong be do.
In hir lyfte hande she had also
A myghty sheldre of paciencie
Ther-with to make resistence

\textit{The Author.}

The Mantle of Pallas is of 3 colours, meaning the Parts of Philosophy.

I'll now describe her armour.

Her Arms are three:
1. On her head, a Helm of Temper-
ance;
2. in her right hand, a Lance of Righteous-
ness;
3. in her left, a Shield of Patience.

\footnote{Debet enim sapiens habere galeam temperancie.}
\footnote{Pallas diicitur armata quia sapiens debet habere multiplicem armaturam duarum victu- tum.}
\footnote{Hoc dictur propter tres partes philosophie.}
Ageyn al vices, out of drode;
In whiche siede, lyke as I rede,
An hed was wroght ful mervelous
Of a best[e] monstruous.
But thilke tyme, as I took hede,
Her helme was voyded from hir hede,
Castyng in myn oppinion,
That I myght in the self[e] place
Sen the beaute of hir face,
And ther-vpon be Iuge and deme.
And, truly, as me did seme,
About hir hede envirovne
I saugh a passyng ryche corovne,
Excellung alle, I yow ensure,
The corovne except of Dame Nature.
But of Reson I dar wel seyn,
And affermé hyt in certeyn:
The corovne of Pallas, the goddesse,
Surmountede al[le] of rychesse,
To which was noon egal nor Evene,
For of the highe god of hevene
Hyt forged was, ful yore agon,
With many a noble ryche ston,
By a manner especial.
And with thi this corovne most royal
This ilke lorde, which ys most wys,
Corowned hir in paradys,
For hir beaute and high prudence,
Pallas, goddesse of sapience,
Ther-by for to signifie,
Who that truly kan espye,
That verray wysdam hath no delyt,
Ne no maner of appetyt
In worldly thing most transitorie.
And as hyt ys put in memorie,
The same Pallas, as I toke hede,
Fleyng had about hir hede
Of Cynetys ful grete novmbre,
Makyng in maner of an ovmbr,

\[\text{Reason.}\]
34 Men should sing, like the Swan, before they die, to Live above.

The Author.

With her wynges ay flykeryng,
To dow hir sport with her pleyng,\(^1\)
Which thing to my fantasye
Of wisdum may signyfye :
So as the Swan, this is no nay,
Syngeth to form his fatal day,
With werbles ful of melodye,
To sheweth in her armonye,
Of kynde as she is enclyned,
Shulde aduerte, and han in mynde,
And vnclose his eyen blynde,
To send aforn, it ys no Iape,
How he the dethe may nat eskape,
Whan Antropos the hour hath set,
And sen, sith it may be no bet,
That al our lyf, wyth-out[e] were,
Ys but a maner exile here,
Of which he ought[e] to be sad,
And ageynward lyght and glad,
And think[e], how he ys a man,
Of vertu syng[e] with the swan,
To fyrn the tyme in special
That called is his day fatal,
And sen, how this present lyf
Ys ful of werre and [of] strif,
That to departe with al hys myght
He sholde be both glad and lyght,

\(^1\) pleynge] preyinge A.

Secundum quod ipse op- synapticus deberet habere respectum ad finem et ex prudencia diem mortis presentidere que culisber homini hic mortali est incerta.

so men (who are reason-able beasts)
should re-member that they must die,

And as the Swan sings before his death,

With her wynges ay flykeryng,
To dow hir sport with her pleyng,\(^1\)
Which thing to my fantasye
Of wisdum may signyfye :
So as the Swan, this is no nay,
Syngeth to form his fatal day,
With werbles ful of melodye,
To sheweth in her armonye,
Of kynde as she is enclyned,

Vnde sicut orlo sui funeris est preco / ita deberet quilitat virtuosus gaudere de morte temporel quae non

Hoc est filius sapiencie.
As Pallas childe, for to discerne,
How he shal go to lyf eterne
Fer a-bowe the sterrys clere.
Now no more of thys materie,
But first, so as I vnertook,
To the processe of my book

\(^1\) Hue vsatte verba t/anslatoris.

1243
1249
1252
1256
1260
1263
1272
1276
1280
I wil retourne, and that ful blywe,
Tharray of Iuno to discryve.

Here descryveth the auctour the maner and the array of the seconde goddesse Iuno.

Next Pallas, as hyt ys founde,
Foloweth Iuno, the seconde,
The myghty lady and maistresse,
And chefe goddesse of rychesse,
And in poetys, as yt is ryff,
Called Iubiteris wyff.

The which, throg[h] his gret[e] myght[1]
Both asey[1]u] resou[n] and ryght,[1]
Caste hys olde fader down
From hys myghty Region[1],
Robbyng him of his rychesse,
In-to myschefe and gret distresse,
I mene the grete god Satourne,
In pouerte for to soiourne,
Out of his myghty Royal Se ;
And eke also of cruelte
Made him lese, I yow ensure,
Hys membres of engendrure.
The which was, so as I rede,
Passyngly a cruel dede,
With-out[e] merci outher grace
So hys fader to enchace
Out of hys kyngdam forto duelle.
For this Satourne, as bookes telle,
With his lokkys hoore and gray,
Held his kyngdam many day,
That ther was noon vn-to him lyche.
He was so myghty and so ryehe,
That throg[h] his noble high estate
The worlde was called aureate,
Ther was of golde so gret plente,
Devoyded al of skarsete,
Hyt was so haboundant at al,
But lich as I reherse shal,
Iubiter hath hyt empeyred.
The world is now in very bad state. Juno, Queen of Riches.

The Author.

Now, gold is turned to silver;
That we be now of gold dispayed,
For hit ys now, with-out[e] wene,
Tourned in-to siluer shene,
Wel wors then hyt was founde anfore,
Fer exiled and y-lorne;
For in the worlde that now is founde,
Ther be but fewe that habounde
With gold, siluer, or swych metal;
For now the world, in special,
Is vnnethe, who look wel,
Nonther of Coper, nor of stel,
Nonther of led[e], Tyn[e], nor Bras.
For hyt is wel wors than it was,
Damaged by ful fals allay.
Swich falsnesse regneth now this day,
Thorh coveytise, that feyth ys gyn;
For now vnnethe ther ys noon
That loueth but for lucre of gode,
So vnkynde is blood to blode;
Who lyst assay[e], he shal fynde,
How the worlde ys wax vnkynde,
And in falsheed doth him delyte.

Herof no more I wil now\textsuperscript{1} write,
But to \textit{Juno} tourne ageyn,
The whiche, lych\textae as clerkes seyn,
Is of this world goddesse and quene,
Rede her bokes, and ye shal sene,
Wife to Jubiter, the grete,
Next Satourne, kyng of Crete,
Corbed, croked, feble, and colde,
Lych\textae to form\textae as I ha tobole,
Cibeles eke, his moder dere,
So that \textit{Juno}, as ye may lere,
Descended ys, yif ye take hede,
Passyngly of high kynrede,
Of noble generation,
And of gret domynacion.
For she is quene and eke goddesse\textsuperscript{2}
Of worldly tresour and rychesse
And hem gouerneth, sooth to sey,

\begin{footnotes}
\item[1] I wil now now wyll I A.
\item[2] Cibeles fuit mater Louis secundum opinionem poetarum.
\end{footnotes}
Of Juno's great Beauty, and her Surcoat of Cloth of Gold.  

For fortune doth hir lust obey,  
The gerdful lady with hir whel,  
That blynd is and sethe3 neuer a del ;  
For eteruely tresour, in certeyn,  
Is holy put in hir demeyn;  
For Juno is the tresourere,  
And fortune hir awmonere. 

\* Here discriveth the auctour hir beaute 
and hir array.

This goddesse of hir nature 
Was ryght faire, y yow ensure; 
She stood so in ech mawmys grace, 
It neded noght to papphe hir face,  
For she was, bothe fer and nere,  
Ryght agreeable of look and chere,  
Whos beaute wolde neyer cesse  
To make folkys faste presse  
Upon hir to stare and muse,  
And al the day her look to vse,  
With-outen any werynesse,  
For to beholden hir fairenesse,  
Of which no man wex feynt nor dul,  
Nor therof was replet nor ful,  
Nor myght nor power had[de] noon  
Out of the place for to goon),  
But enere ylyche desirous,  
Al thogyt that cruel Cerberus  
Sholde hane rent hem and y-gnawe,  
And her throte asonder drawe.  
For the nerer that they went,  
Ay the more her hert[e] brent,  
And the more gan presse and siwe,  
Without[e] power to remywe.  

\* And with hir beaute mosst notable  
She had atyre ryght honourable, 
In myn Auctour as hyt is tolde:  
A sur-cote ou of clothe of golde,  
Of solil shap ryght wonderful,  
That my kunayng ys to dul,
Thogh I studyed al my lyve,
To declare hyt and descryve,
Wright and wove with sondry flours;
And an hundred foldc colours
Men in her clothing myghte fynde,
Fret ful of ryche stonys ynde,
The whiche bekam hir wonder wele;
Wherby men myghte know and fele,
By hir abye large and longe,
That she of frenedes was ryght stronge, 1396
And myghty also of rychesse. 1400
For she of tresour was goddesse,
In al this worlde noon to hir lyche,
And of gold and stonys ryche, 1408
White, blyw[e] grene, and rede,
She had a corowne vpon hir hede,
Passyng ryche of apparaylle.
But of oo thing I gan mervaylle:
That she gan ay hir hede to wrye,
As semphe me, vnnder a skye,
And as I coude espye and knowe,
Me thought, I sawgh a Reyne-bowe 1412
Of blywe and rede and watiry grene,
The which environ of this quene
Went, so as I kan devise,
About hir hede in cercle wise. 1420
And in hir hande, as I behelde,
A ful ryche sceptre she helde
To shewe, in euery manmys syght, 1424
That she was a quene of ryght.
Ther sawgh I also, out of doute,
Siwyng after a gret route
Pokokes, that yaf a gret lyght;
Wyth her Aungelys fethers bryght,
About hir fete, for plesaunce,
In maner of an observaunce,
Did her dever hir to serve,
The bet hir grace to disserve. 1432
The Goddess Venus sprang from the salt sea foam.

Her descryveth the Auctour the maner and the array of Venus.

Myd auctour pleynly telleth thus:

The thriddle goddess was Venus, Which, with her excelent visage, Descended was of gret lynage, Doughtre, lych as ye hanO herd, To saturne with his frosty herd, As ye shal here, seriosly, Conceyved wonder strauungely, In the silve same wyse As ye afomO hanO herd deuyse, And eke in bokes ys remembred: How that Saturne was dismembred, I mene thus, by fatal ewre, Lost hys membres of engendrure: By Iubyter, hys sone and ayre, Which was nouther good nor faire; But through his myght and high renoun, He put him from his region, And onO hys fader took gret wrake; For the membres that y of spake He cast hem in the salt see, Of which the natyvite Gau first, as bookes lyst expresse, Of feyre venus, the goddesse. For writyng of poetis halt That she roos of the foomO most salt Which ryseth in the wawes felle, That fynaly, as clerkes telle, The See was moder to Venus, And hir fader Saturnus, As clerkys make mention) Touching hir generacion. She hath also, of kyndly ryghts, Gret lordshippe and ryghtt gret myght, By influence of hir werkynges, In gouernaunce of worldly things; For she doth leden and eke guye

The Author.

Venus id est car

ma\n
l
tis concepiscen
tia vol planeta que inclina\n
et conca

piscencium et sig\n
nificant vitam voluptuosa que de

betur carnalis,

The 3rd Goddess was Venus, daughter of Saturn,

[leaf 222]

whom his son Jupiter gelded,

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The Author.

Venus rules all who love.

The amorous constabulary,
Enclynynge by fleshly appetite
Folkys, for to haue delyte
To serve love and to obeye,
Wherso she do hem lyve or deye.

Her maketh thanctour a description of hir myght.

Who lyst to know hir pover pleyn,
    He shal fynden, in certeyn,
Hir lordshippe grete, in special,
For, sothely, she commaundeth al,
What so hir lyst, this no may,

No one can disobey her.

For ther is platly non that may
Dysobey[.] hir byddyng:
Nouther emperour nor kyng,
Duk nor other creature,
But mayvre hem they must endure
Vnder hir myghty obeysaunce,
So disposyd[.] ys hir chaunce.

No Goddess does such wonders as she:

For other goddesse ys ther non,
For to rekene hem euyrychon,
That so gret merveyles doth;
For hyt ys she the whiche, in sothi,
Kan, whan hir lyst, both nyghe and ferre,
Pes l-tournen in-to werre,
And she kan bringe ageynw taccord
Folke that stonden at discord.
And this lady, Dame Venus,
Kan make folkys covetous
To spend her good and lytel charge,
And the Negarde to be large;
And thorgh hir myght, which ys dyvyne,
She the proude kan enclyne
To lowness and humlyte,
And the deynouse meke to be,
The daungereous eke debonaire,
And do the soleynw speke faire,

She humbles the proud,

And makes the angry, mild.

And the envyous to be amyable,
Venus rules Gods as well as men. She is fresh and fair.

And she kan also, in certeyn, 
Hertys which that be vileyn,
Disposen hem to gentilesse,
To honour, and to worthynesse,
Leve her port vnkouth and straunge,
And the cowarde she kan chaunge
To be manful, and gete a name,
And maken fer to springe his fame,
And atteyne to gret noblesse,
Oonly throgh his high prowesse.
And she kan makeynwarde
The hardy for to be cowarde,
Throgh hir gery influence,
And throgh hir proude violence;
Hygh and low she kan eke drawe
Obey the boundes of hir lawe.
Ageyn hir myght ther is no went;
For in the highe firmament
The god dys alle, as hyt is skyl,
Must enclyne to hir wil:
Bothe Iubiter, and eke Phebus,
Mars, saturne, and mercurius,
They fynde kan non existence,
Ageyn hir power no difference,
But wolde echon, as clerkes telle,
Ay withi hir abyde and duelle.
So strongly she kan hem assaylle
That no difference may hem avaylle.

To Her maketh thanctour A descripccion of hir beaute and of hir array.

Now wil I make a smale lesson
Of hir array and hir fason:
Venus was freshi and yonge of age,
And passyng fair of hir visage,
That, touchyng sothly hir beaute,
Was noon so faire, in no contre,
Nor now that myghte countrevaylle
Of ryche atyre nor apparaylle
To hir, in soth, no maner wyse.
For, finally, to hir servise
She drough al tho by violence
Swichi as kam in hir presence,
Benigne of port, wyth chere smyling;
Hyr' eyen' glade ay laughynge,
Lyght' of corage, of wil chaungable,
Selde or neuer founde stable,
Variaunt of hir manere:
For an hour to-gedre y-fere²
She na-bood in oo degre,
Throgh hir mutabilite;
Queynte of array, who lyst take hede,
A cote y-lacyd al of Rede,
Rycher than outhere silke or golde,
But the mater is nat tolde
Wher-of yt was y-made or wroght',
Nor, pleynly, I ne coude noght'
Deme, wherof yt sholde be.
But wel I wot, men myghte se
Hir shappe through-out, so was hit maked,
Lychi as she had in sothi be naked;
A lace of golde, ful ryche at al,
Gyrt about hir medil smal,
On' her fyngres eveychon'
Rynges with many ryche stow,
And thogh she were a quene certeyn',
Yet ther was no coronve seyn'
Of gold nor' stonye on' hir hede,
But she had of roses rede
In stede therof a chapelet
As compas rounde ful freshely set.
For kerchef pleynly had she non',
Whos here as eny gold wyre shou',
And hild also in hir ryght honde,
Rede as a kole,³ A firy bronde,
Castyng sparklys fer a-broode,
Rounde al the place wher she stood,
Of whiche thing I took hede eke;
That fire which is y-callyd greke
Ys nat so perilouse nor so rage,
Venus's Brand & Golden Apple. Mercury, Jupiter's bastard. 43

Nor so dreadful of damage;
For fire ys non, to rekne al,
That may of force be egal
To venus fire in persyng,
Nor of hete lyke in breynyng,
Nor so dreadful harme to do.
Inhir lyft hond she held also
An appul rounde of gold ful ryche,
That tresour now ther-to was lyche,
Who loke aryght, I dar wel say.
Thus haue I tolde yow hir array,
Save as myl Auctour lyst to write.
Ther was gret novmbre of dowes white,
Rounde about hyr hede fleyng,
Of entent, to my semyng,
As hyt wer for attendaunce,
To Venus for to do plesaunce.

"Her descriveth thanctour, how Mercure conveyde the thre goddesses."
Juno nurses and tends Jupiter’s bastard, Mercury.

The Author.

Vpon his bak, of verray myght,
   To bere the hevene, and stond vpyght.
And thogh Mercure was thus borne,
   *Lych as I haue told to form,¹ to forn* beforne A. 1624
Juno, Iubiter[e]s Wyfe,
Made quarel non nor stryf,
Nor was wrothe for this offence,
   But took hyt al in pacience ; 1628
But bisyly dide hir cure
To yive him mylke to hys norturc :
The whiche thinges doth signifye
   That wisdam and philosophie 1632
That wisdom and philosophie
Yfostred ben with rychesse,
And also eke I dar expresse,
Marchaundyse nor eloquence
   Ne shold[e] ha noon excellence, 1636
But Juno, goddesse of rychesse,
   Ne dyde her hool[e] besynesse
To yive hem mylke to her fosterynge; ²
Ellis in veyn wer her werkyng. 1640
And thogh this Juno, as I fynde,
   Was stepmoder, as be kynde,
Of hir pappis softe as silke
   She brough[te] forth and gaf eke mylke,
Poetis pleynly write thus,
   Vnto this god Mercurius, ³
Al thogh ful selde, as men may se,
That stepmodres kynde be
   To children born out of wed-lok,
Or geten of a foreyn stok ; ¹¹
Stepmodres han hem in hatrede,
   As hyt sheweth ofte in dede,
Thogh Juno of gentilesse
Shewed[e] gret kyndenesse,
   To Mercure, as ye may se,
A god of gret Auctorite. 1656
For he is lorde most facounde,
The whiche sothly doth habounde
To be except in al langage,
   And eke to haveu convante, ¹²

¹ Hoc significat quod
² fosterynge] for-
³ this] his F. A.
¹¹ stok] stok
¹² havente] havente
Mercury is the Messenger of Heaven, & Apollo's Secretary. 45

Oonly by crafte, to do his cure,
To set in ordre and mesure
Every worde, that no thing skape,
Throgh negligence, for no rape,

And, specialy, to be reserved.

That peye2 and noombre be observed,
Throgh rethoryke, as in sentence,
And, by craft of eloquence,
First to examyne in his thought,
And for noon hast to say ryght nought
Vnavised, for nor nere.
This god is also messagere
Of the court celestial,
For to report in special
The seere thingis of the hevene,
Of sterris, and of planetis sevenc.
And eke this god Mercurius
Is [y]called with Phebus,
Be synguler aqveyntance,
And for special alliaunce,
He is to Phebus, in certeyn,
By office maked chaumberleyw,
Called eke his secretairy
And ther with al his chefe notairie.

† Her reherseth that auour of the power
of Mercurius.

This god hath also gret povste
In heuene, and ryght gret dignite,
And passing Dominacio
In al the heuenly region,
In erthe also in many wise:
Specialy in marchandyse,
Prudent Marchaundes to diffende,
And her estatis to amende,
And in welthe to contune
Maugre assauntys of fortune.
And this god of eloquence
Hath also gret experience
In crafte of calculacion)
Mercury is the Fount of Science. He is most fair.

The Author.

And eke in computacion,
And also eke he dothi habunde
In sotyltes ful profounde,

Mercury gives knowledge to philosophers
And yiveth, by his influence,
Bothe wysdam and science
To philosophres and prophethis
Of many merveyles and secretis,
Which exceeden in werching
Al[le] mannys knowleching,
And futire thingis oon and alle,
To telle¹ afoerne, how hyt shall falle. ¹ To telle] Tiil F., Tyl A.

Her descriveth thanctour Alle
hys shappe and his array.

He is very beautiful:

This ilke god of which I telle
Of shap and beaute dyd excellene,
Of whom the face was yong and whyte,
To be-holde of gret delyte,
And al his membres lower down,
Of ryght good proporsion,

his nose long,
Hys eyen gray, his nase longe,

his teeth white,
Hys mouthe ryght smal, nat set a-wronge,

his face glad.
Glad of contynauce and chere,
Lyke an heuenly messagere,
That ther was no maner lak.

His robe is
A ryche robe vpon his bak,
Whos² colour, sothly, was nat stable, ² Whos] Was F. A.
But dyuers, and variable,
And of mony sondry hewe:

ever changing colour.
Chaungyng alwey newe and newe,
Now blak, now white, now Lawne and rede,
Now grene and perse, who took hede;
For neuer in o poynct he a-bood,
So wonderly with him yt stood,
Mervelous in his lyknesse.

And as he lad[de] the goddesse,
Mercury's Rod draws souls from Hell. His wondrous Flute.

He helde a yerde in his ryght honde,
That so mervelous a wonde
Was neuer sen, to rekne al,
Nor that myght be peregall
Vnto this yerde dout[e]les,
Nat the yerde of Moyses:
For the wertu, who look a-ryght;
Was of so gret[e] force and myght
That afferme ful wel I dar,
How this god which that hit bar,
I mene this god Mercurius,
Maugre the myght of Cerberus
And the princes eke of helle,
Maugre ther myght, I dar wel telle,
By vertu oonly of this wonde,
Which that he holdeth in his honde,
Drough out the soules, oon by oon,
Maugre the princes everychoon,
And made hem quyte from her bauTzdon,
Out of that derk[e] region:
Olde poetys writen so;
And many another merveyl mo
They endyte of his povere.
And as I gan neghe nere,
Avysely as I behelde,
In his lifte honde A flowte he helde,
When so him list the longe day,
Ther with to pipe and make play,
Oonly him self for to disporte,
And his hert[e] to comforte
Wyth the sugred armoyne,
Which gaf so soote a melodye
That no man wolde make him slepe.
Of so gret vertu was the sovne,
As yt ys made mensiovne,
That hit passed of force and myght
Sirenes song, who look a-ryght,
Which ar meremaydenes of the se,
And vntweyne departed be,
Mercury's Flute, and his sharp curved Sword.

The Author.

Mermaids' singing is not to be compared with Mercury's flute.

Half fishes and women, bookes seyn,
But al her syngyn was in weyn
To be compared, in sotlinesse,
Vnto the excellent sweetnesse
Of this Floyte\(^1\) melodious,
By force of which Mercurius
Made Argus slepe, this no drede,
For al the eyen\(^1\) in his hede,
That were an hundred as be novm\(^2\)r\(^2\)
But the songe gan him encombe,
That diffence koude he noon\(^1\),
But that he slept with every-choov\(^1\),
Lost his hede for his trespace;
Ther was as tho noon\(^1\) other grace.
For Iubiter hadde of entent
Yiven\(^1\) him in comandement
To Mercurie, to do so,
For the love of Dame Yo,
That Doghtre was to ynahus,
Methamorphoseos telleth thus,
To make hir fre from al servage,
Inly fair of hir' visage.

Mercury wears a curved Sword,

And by his syde he had a swerde,
Sharpe to shaue a mannys berde,
Wonder kene the poynyt to forn,
Cromped ageyn\(^1\), as is an horn,
Of entayle and of fasson\(^1\)
Lyche the blade of a fawchon,
That I suppose, hercules,
Hector of troy, nor achilles,
Which were so noble in bataylle,
Had no sword of swich entaylle,
Wherin\(^1\) they myght\(^1\) hem self assure,
Nor so tempred for to endure;
For with this swerde, most ful of drede,
Argus was slayn\(^1\) and lost his hede.
And for to make men\(^1\) afferde,
Of entent he bereth this suerde,
For vengeaunce and for diffence,
For al[le] tho that do offence
Mercury brings Minerva, Juno and Venus to me. 49

Ageyn̄ his myght̄ hem to constreȳn.
And he hath also wynges tweyn̄,
Fresslī, and shene, and no thing pale,
To fleen̄ both on̄ hille and wale,
Lydī hys desire on mont̄ and pleyn̄;
Of whos aboond ys no[n] certeȳn;
So swift ys he in his passage.
And as I lyft vp my visage,
I gan̄ beholde, in special,
Kome in a pathe that was but smal,
Conveyed by Mercurius,
Pallas, Juno, and Venus,
Ech arrayed lych a quene,
As any Aungel broght̄ and shene.
I went ageyn̄ hem, as I koude,
Thoughtv I wohle me nat shroude;
For as hyt semed, all[le] thre
Took her way towardsys me
Of on̄ entent with chere and look ;
And thogh I slept, myn hert awook,
Thus thoughtv I tho in my dremyng ;
And at the poynt of her metyng,
I, so as me sempte dewe,
Ful humbly gav̄ hem salewe,
Whan̄ I espyed by her chere
Tyme opportune and best leyserc,
With al myn̄ hool[c] dilligence
To hem I did[c] renerence.
And they goodly, as thoughte me,
Acceptede al thing at degré
In ryghtv wonder frendly wyse,
As the procese shal devyse.

* Here maketh thauctour mension, how Mercury shewed and declared the cause why he broght the thre goddesses wyth hym.

Mercurie, in al the hast he kan),
Vn-to me his tale gan)
Prudently, and lyst nat spare,
And sayde: "frendy, I shal declare

\[ \text{The Author.} \]
\[ 1816 \quad \text{Mercury has two wings,} \]
\[ \text{to fly o'er hill and vale.} \]
\[ 1820 \]
\[ 1824 \quad \text{I see him guiding Pallas, Juno and Venus} \]
\[ \text{nota} \]
\[ 1828 \]
\[ 1832 \quad \text{towards me,} \]
\[ \text{in my dream.} \]
\[ 1836 \]
\[ 1840 \]
\[ 1844 \quad \text{in friendly wise.} \]
\[ \text{nota} \]
\[ 1848 \quad \text{Mercury speaks to me.} \]
Mercury tells me the three goddesses are sent to me by Jupiter, to get my opinion on the Judgment of Paris.

who gave Venus the Apple, and left Pallas and Juno.

Mercury states that before the Siege of Troy, when Helen was ravished, Pelleus held a feast at his wedding of Thetis, on whom he begat Achilles.

"To the the cause [of] our comyng, From Jupiter, the hevenly kyng, To the of purpose pleyuly sent For to yive a Iugement, And to shew vs thin advys Upon the doome of Dam Paris, Which ys wretyn in bokes olde, That yaf the Appul, rounde of golde, To freshe Venus, the goddesse, Speyaly for hir fairenesse, And left Pallas and Juno, The story platly telletli so, As of clerkys ys devisyd. Wher-upon be wel avysed Prudently therow to deme, Justly, as hyt doth the sene, Wher thou felyst in thy thought, His Iugement was good or noght. But shortcely first, in sentence, I shal yive the enyidence, First expovne, as hyt is good, Of alle the mater, how hit stood: Whylom to for the sege of troye, Whan they flourede in her Ioye, And wyth stronge honde dyd her peyne To ravyshe the quene heleyne, The same tyme, kyng Pelleus, Ful ryche, and wys, and ryght famous, Helde a feste, as hit is ryfe, At the weddyng of his wyf, Which Thetys highte, this the fyne; Of whiche two, be ryghtful lyne, Descended grete Achilles, Ful renomed in were and pes Amonges grekes, as of renown. And as hit ys made mensyon That Pelleus, this noble kyng, Upon the day of his weddyng, Made a feste within his halle Of the grete estatis alle
"Though out grece, that ther was none
But they wer present euerychon;
And also eke, in special,
Alle the goddys celestial,
And goddesses, this no fayle,
In ther rychest apparayle,
Al echon ther wer present;
For ther was noon that was absent,
Sytting at the kynges borde,
Except the goddesse of discorde,
Lych as booke specifye,
Which, of malis and envye,
Of rancour pale and appallyd,
Be-cause that she was nat callidy,
Cast of malys at the lest
To distroube hem at her\(^1\) fest,
Both in high and lowe estate,
For to make hem at debate;
And gan \(\text{anow}^2\) in cruel wise
A mortal Appul to devyse,
Rounde of golde, with \(\text{let}^3\)res grave,
Which sayd[e] that she shold hyt have,
Oonly by gifte and other noon,
Which fairest was of euerychon,
Of al that seten at the borde.
And thus this goddesse of discorde
With hir sleight\(^4\) and solit gy/me,
Sodeynly kam\(^2\) fleying in,
Deymons of port and eke of syght,
Threwe the appul \(\text{anow}^5\) ryght,
Among hem at the table douz.
And when they hadde in-speccion
Of the Appul and writynge,
And conceyvede the menyng;
Shortly, in conclusion,
Al was turned vpe so douz.
For al her joy[e] and gladnesse
Was turned in-to heynesse,
And the plesaunce of eche estate
\(^3\)Was platly tourned to debate;\(^3\)

---

Mercury.

1892 At Pellens’s wedding, feast all the Gods and Goddesses were present.

1896 Except the Goddess of Discord.

\(^1\) her] the A.

\(^2\) kam] kan F.

\(^3\) om. A.
Paris is to settle who's to have the Golden Apple.

“Both of high and eke of lowe,
By the fals[e] sede y-sowe
Of this lady, Dame haterede,
To-rent and owgly in her wede,
Which of entent kam so ferre
For to sette hem al at werre.
For euerych bysy was in dede
The ryche apull to possedee,
To reioysshe yt dide her myght;
And gan pretende a tytle of ryght,
By excellence of ther beautye.
And specialy atwixen thre
Roos first thys stryfe contagious:
Pallas, Iuno, and Venus,
Who fairest was, and did excelle
Of beaute for to bere the belle,
And of the Appul, by reson,
For to han possession.
And ech e gan[o] other hyt denye,
And gan to holde champa[rtye]
To resiste and to wythstonde,
Til Iubiter took al on[hon]e,
And lyst nat to be rekkeles,
To stynte noyse, and make pes,
And al rancour for to fyne,
Fynally gan[o] determyne:
That al of oon[=} opinion[o],
With-out[e] contradicieion[o],
Shold[e] stonden at devys
And Ingyment of [Dan] Paris,
Which sholdle, by gret dilligence,
By diffynityf sentence,
Yive a doom among these thre,
Which that shal, for hir beaunte,
The Appul wyane of verray ryght.
And I my self anoone ryght,
As Iubiter commanded me,
Ladde hem with me al[le] thre,
Whan[o] the somne shoon ful shone,
In-to a wood[e] fresshi and grene
Juno and Minerva try to sway Paris with promises.

"Besyde Troy, which Ida bight,
Wonde르 deytable of syght;
Wher as Paris, whoo took kepe,
Lay on the playn and kept[e] shepe;
For he an Erde was that tye,
And Oenonye by hys syde,
Hys paramour of tender age,
Iuly fair of hir visage.
And whan I kam, wher as he lay,
I ne made noo delay,
But tolde him by and by the cas
Of the goddesses, how it was,
As I ha put in remembrandee,
And Iubiteres ordynacuntce,
As I ha tolde her euer y del,
And bad him for to avise him wel,
Vpon this nyw vnkouthe striff
To yive a doomdyffynityff.
And all[le] thre, stondynge bysdeyle,
Gam ful besyly prevyde,
Eche for hyr part ful dilligent,
With many myghty Argument,
Tatteyne to ther entencion,
By many strong suasion.
And Iuno first, which is goddesse
Of golde, tresour, and rychesse,
Graunte Đức him to han plente
Of good with-out[e] skarsete,
Duryng hys lyf, for no myschefe,
Yif he gruanted hir in chefe
The appul in possession,
With-oute more delacion,
And ay in rychesse to habounde.
And Pallas tho, the seconde,
Which is lady and maistresse
Of renoun and of high prowesse,
Of konuyng also and prudence,
Of wisdam and of sapience,
Graunte Đức him to be most sage
That ever was in eny age,
And for to shyne most in glorie
Of conquest and of victorie,
And al hys enemys pute down,
Xif he, in conclusion,
Bothe of equyte and ryght,
Gaf hir the appul anow ryght
With-out[e] more in hir demeyne,
But Venus, with hir firy cheyne,
Which hath lone in gouernaunce,
And goddesse is of al plesaunce,
Of lust, and fleshly appetyte,
And of voluptuous delyte,
Wyth hir hronde to enspire,
And folkys for to set a-fire,
In every age, yong and olde,
T[h]at ther is noon so strong, nor bolde,
Nor so vpryght, nor so lame
That she kan] daunte and make tame,
Be he ryche or be he wys.
And she hath graunted to Paris,
To han in his possession)
The fairest lady of renown
Of al this worlde, to rekne echn;
As fer as men ye ride or gon,
To han hir knyt to him by bonde,
And borne also in grekys loud.
Which that called ys heleyne;
For whom she shal also ordye.
That [Dam] Paris shal in Ioye
Bringhe hir hoom in-to Troye,
And the proude grekys dawnte,
Yif he the Appul to hir graunte,
And to denye hyt be nat bolde.
And whan they had her talys tolde
To form her Iuge, Dame Paris,
He lyset no longer take avys,
Nouther by wysdam nor prudence,
But in al hast[e] yaf sentence
That Venus, lyke as I ha tolde,
Shal han thappul rounde of golde,
"As she that was the goddesse
Most excellent in fairesse.
Thus dempte Paris, this no drede,
For which look vp and take good hede,
And by counsayl and rede of me,
Sith thou hauest lyberte,
Consider wele in thy reson
Of enery the condicioun:
Rychesse and tresour of Iuno,
And how that Pallas eke also
Ys in vertu most habounde,
And how Venus also ys founde
In love passyng debonayre,
And se, how all[e] thre be faire.
Voyde faunour, and se[e] ryght;
Lyke as the semeth in thy syght,
And thy wittes hool applie,
To deme lychi thy fantasye,
Wher that Paris, to thynt entent,
Gaf a ryghtful Jugement."

\[How thauctour reherseth the answere\]
which he gaf to Mercurius.

Whan the god Mercurius
Haddde I-tolde hys tale thus,
Of every thing, how that hyt stood,
And I the matere understood,
I be-helde hem all[e] thre,
And gan consyder and eke se
Her behestys by and by,
Of noon avys, but lyght[e]ly,
And dempte in sothe, as thoughte me,
That ther was noon, as of beaute,
Half so fair as was Venus;
For which I answerde thus
To mercurie, in sentence,
Which is god of eloquence,
Declaringe myn\[opinion]\nWith-oute more dilacion,
Vaylle or wher yt vaylle nought;
I declare Paris right. Venus thanks me.

The Author.

and declared that Paris's Judgment was right;

As hyt stake ryght in my thought:
That the Ingenement of Paris
Was even lyke to my devys,
Touching thappul, ryche of golde,
Lyke to fowrd as I ha tolde,
And that more ryghtful Ingenement
Myght not be, to myn entent,
Nor more egal out of blame;
“For I wolde ha do the same
Of equty and no fauour,
Yif I hadde be arbitrour;
For she semys, shortly for to telle,
Al the tother2 dotli excelle.”
And with that word annoone ryght
Mercure gan) to take hyss flyght
To the hevene, and that a-non,
Bet his winges and is golw,
Spake no worde at his partyng,
Save he sayde concluyng:
“Al this worlde gooth the same trace
And stondeth in [the] selve case.”

and Pallas and Iuno follow him.

Venus comes to me,

And after Pallas and Iuno
Ben) departed bothe two,
With-outen any more arest,
What party that hem sempte best.

But venus, as I kan) devise,
Kan) to me in curteys wise,
Took hir leve, or she wente,
And tolde first what she mente.

Venus.

¶ How Venus, the goddesse, kam to thanke thauctour of hys goodly Ansuere.

“Myn) ovne frende,” first, quod she,
“Howl With al myn) hert I thanke the
Of the love and frendly-hede
That thou hast shewed me in deede,
This ylke day, so feythfully,
To sustene my party,
And conferne hyt, in sentence,
In the noble, high presence
Venus says, that my Judgment for her has won her love.

"Of Mercurye, my allye,
Resembling in thy fantasye
Vnto Paris of Troye [toms],\(^1\)
Which whileom\(\) in conclusions\(\),
The Appul granteade vnto me
Of last resone\(\) and equitye;
For I was fairest in his syght,
For which he gaf yt me of ryght,
Theogli Juno, Pallas of enuye
Ther ageyn\(\)s gy\(\) replye;
For I dar seyn\(\), in sothfastnesse,
Y excelle hem in fairenesse,
For they be nat resemblable
To my beaute nor\(^2\) comparable;
For I dar wel specifye
For to fynde on\(\) my partye,
Hyt to sustene and that anoon\(\),
A thousand peple ageyn\(\) ther onon\(\),
For which al folke, as y desserve,
Ben\(\) euer bysy me to serve.
For in euery maner age,
Both of love and high parage,
I ha servantis foule and faire.
Vmnethis ys ther onon contrayre,
In onoon estate, to my on entent;
For euery wight\(\) ys diligent
Me tobyeve eve and prime
And ha be, sith thilke tyme
That Parys of fre volunte
Gafe the Appul vn-to me
Which was brought\(\) in by disorde.
And sith thou art eke of Acorde,
And hast eke demed feythfully
That I ther-to am most worthy,
Be ryght\(\) sure that certenly
Thou hast women\(\) enterely
My love al hool and that for evere,
Neuer pleynly to dyssever,
And, for rewarde of thy sentence,
Conquered my benyvolence,
\(^{2}\) nor\(\) nor to F. \(\Lambda\).
Venus promises me a Wife fairer than Helen.

"Whe-re-of thou shalt ha gret prylyt
And in effect as gret deylt,
As Paris haddde, in certeyn,
What tyne that he wan El[e]yne,
Which was callyd flour and welle
That al other dyd excelle,
In hir tyne, as of beaute.
But truste pleynly vn-to me
Of al that euer y ha the tolde.
Thou shalt ha ond, a thousande folde
Fairer than she, to thy plesaunce,
To ben of thyn aqueynuntance,
Yif thou tryste, in substaunce,
To stonde[ə] at myn ordynaunce.
For I haue in my demeyne,
Lacyd in my large cheyne,
God wot many thousand payre
Of wommen, bothe freshe and faire,
Without[e] novmbre, to governe,
Of which, yf thou kanst discrene,
Thou shalt chese, and thou be wyse,
The fairest vn-to thy devysse,
Fynally, the for to plese,
Sette thyn hert[e] best at ese,
In al ioye the to assure.
And her von I the ensure
At thyn oyne comaundement [ę]:
Yif thou folowe myn entent,
I shal the holde inst covenant,
And conferme also by graunt
To yife her the for thy guerdon,
To holde in thy possession]
Hir that is fairest and mete,
To set thin hert[e] in quiete.
For thy decert thou maist trust yt,
That Pallas, for al hir wit,
Nor Iuno vn-to thy fauour,
With al hir rychesse and tresour,
Ne may to the so moche avayle,
As I shal do, with-out[e] faile,
"Yif thou thy purpose nat renewe
My traceys feythifully to sewe."  

How theactour ansuerd to Venus.

And thus dependent in A were
I gan lyften vp my chere
And sayde: "o Venus, cheffe godesse,
Of love lady and maystresse,
For lyp and deth, as yt ys dywe,
I shal folwen and pursywe
Your pathis pleyuly and doctrine
And from hem nothing declyne;
For in this worlde ther is no thing
More trewe, as to my levyng,
More credible, nor more stable,
Nor to me more agreeable
To leve vpon, as in substanence;
And ther with al your contenunence,
So ful of grace and of plesaunce,
With euer maner circumstauence
Conferme, as to my felyng,
That ther is in your menyng
Nat but trouthe, as I assure,
Good chaunce, and happy auntery.
But so that yt be non offence
Vn-to your magnificence,
I shal reherse to yow anoon,
How hit fille, nat yore agoon,
Of verray hap and sodeyn chaunces,
For [me] to falle in dalyance,
As yt cometh to my mynde,
With the cheff princesse of kynde,
Which that called ys nature,
And did also hir bysy cure
Benyng[e]ly me for to preche
And tenforme me and teche,
Chargyng me ful prudently,
That I sholde avysely
Be wel war, and enuer amoung
The wey eschewe that went wrong,
Venus says she acts with and obeys Nature.

The Author.

"In no wyse my course to dresse
Vn-to no pathe of wyfulnesse
Nor of sensuality, sensuality [in the margin, in a late hand.]
But forth ryght, as she taughte me,
The trewe way, and nat decayne,
Whiche ys ryght as any lyne,
As I hadde of hir conceyved.
And lyst that I be nat decayved,
I am ful set nat to varye
To hir wil to be contrarye,
In hope ther-by to amende.
And for that I am lothe toffende
To yowe or hir by displesaunce,
I hange as yet in ballaunce."

Her sheweth thauctour, how venus repleyed ageyn. She sayth,

Venus

"My frend," quod she, "I the ensure,
How that I and eke nature
Be so ful of oue accord
That ther may be no discoerde
Fynally atwene vs two,
In no thing, what so we do,
For I am guyed by hir reyne,
And she as lady souereyne,
And I mynstre hir to serve,
Fully her byddung to ob[serve],
Humble of port and eke of chere,
Louly as hir chamburere,
By goddys disposicion
Ordeyned, by comission,
To be next hir, in special,
In hir paleys principal.
And thus, by goddys ordynaunce,
Vnder natures obeysaunce,
I stonde hir lustes to obey,
And shal neuer dysobey
To serven hir[e] to plesaunce.
And touching eke our aequyuntaunce,
Who that kaw the trouth espye,
Venus makes ready Nature's works. I must follow her.

"We be bothe of oon aluye, Dyssendyd eke of oon kyndred, As men may in bookys rede, I take recorde of thise clerkys, That the forge of al hir werkys, Without[e] me, in certeyn, Was nat made but in veyn, For but I put[te] to my cure Hir forgyn myghte nat endure, To hir I am so knyt by bonde Necessarie to hir honde. I make redy alle thing Pertynent to hir forgyn, And pleyndy, lyke to hir desire, In hir forge I make the fire, Ordeyn for hame and for stith; For she hath noon so crafty smyth, With-out[e] me, that forgeth ought; For which, my frende, deth the nought; Euerie hour and euerie space After my weyes for to trace; For I kan preven, in sentence, By a maner consequence, That nature And also I Be conbye ned so Instly, In alle weyes accordable, That be in kynde resonable. And sith I make the this offre, Be war refuse nat my profre, Sith that I hit do the to queme, As thou maist thy selve deme; And profre made to thy delyt, Which concludeth to thy profytyt, Ne sholde nat, as semeth me, To oft[e] sythe rehearsed be; For, by doctryne of the wyse, Oones ought y-nowgh suffise."
I pledge myself to serve Venus and be her liege.

How thauctour answerd, and yalde him self holy to the servise of Venus, and be-kam hir man.

My lady," quod I, 1 "and maistresse, 1 I thanke vnto your high noblesse For of al that ye ha sayde, I am ryght\(^{1}\) wonder wel apayde, 2320

For which, in what that ever I kan, With hert and al y am youre man. 2324

Shortly, I may me nat restreyne, And what that doth me so constreyne, 2328

I kan nat tel hyt in certeyn, But wel I wote al hool and pleyn: Myn hert[e], in ful sodeyn wise, Is drawe al hool to your servyse, 2332

And myn encelynacion Is hool in your subieccion. For, in reyne and eke in shours, 2336

Douteth nat that I am yours; To contyne, for ioye or smert, Fully acorded in myn hert

Hath her the feyth of my body, Nat compelled, but frely, To be rewled by your devis. For me semeth in myn avis, Inwardely in my conceyt, 2340

That ther may be no deceyt, Engyn\(^{1}\), nor fraude, on\(^{1}\) no syde, Beseching that ye wol provyde

To teche me and to concerne, How that I shal me gouerne By the statutis of your law, 2344

And what wey[e] I shal draw;

For euere platly, to I deye, To your wille I shal obeye, 2348

As ferforth as I ha komnyng To fulfille your biddynge,

I was her liege man. Fro tyme that I first began To becomo ye lyge man)."

2352
Venus.

"In feith," quod she, "dread nenere a del,
Thy seruise shal be quyht ryght wel.
Yif thou perseuer lyke thy bonde,
I shal yive in-to thy hone
A mayden ow the gentylelest,
The fairest, and the goodlyest,
Both of shap and of visage,
And also ow the most[e] sage
That any man may se or fynde,
Thogh men soughten in-to ynde,
And but yonge and tendre of age,
Which shal appesen al thy rage
That no man koude wissi a bet,
Thogh al wer in his choys y-set.
And she shal be, as hyt ys skylle,
Fully accordyng to thy wille,
And yet, or thou thy lust atteyn,
Thou shalt fele annoy and peyn,
But I wil first to the devise
How thou shalt werke in my servise.

How Venus thault him what he shal dooun,
And of hir .ij. sonys Deduyt and Cupido.

"I ha two sonys of highi degre,
And gret of ther Auctoritye,
Bothe redy of entent
To doon at my comandement,
What so that me lyst devise
To acheve in my servise,
Gentil, fre, and debonaire,
Which shal be ryghti necessaire
Vn-to the and gret Refuit.
The toon callyd ys Deduit,
Yong, freshi, and lusty oni to se,
And ryghti gentil in his degre,
To al[le] folke benigne of port;
And of solace and dysport
He ys the god most auctorised,
And al[le] pley[e]s be denysed
"By his avys and his purchase;  
For ther kan no man, in no place,  
Of unkounth pleyes tel[le] noon  
But he kan hem everychow:

Her son Pleasure knows Harp,  
Song,  
Dance,  
Music,

"I by his avys and his purchase;  
For ther kan no man, in no place,  
Of unkounth pleyes tel[le] noon  
But he kan hem everychow:

Her son Pleasure knows Harp,  
Song,  
Dance,  
Music,

"I by his avys and his purchase;  
For ther kan no man, in no place,  
Of unkounth pleyes tel[le] noon  
But he kan hem everychow:

Her son Pleasure knows Harp,  
Song,  
Dance,  
Music,

"I by his avys and his purchase;  
For ther kan no man, in no place,  
Of unkounth pleyes tel[le] noon  
But he kan hem everychow:

Her son Pleasure knows Harp,  
Song,  
Dance,  
Music,

"I by his avys and his purchase;  
For ther kan no man, in no place,  
Of unkounth pleyes tel[le] noon  
But he kan hem everychow:

Her son Pleasure knows Harp,  
Song,  
Dance,  
Music,
Venus's second Son, Cupid, is Lord of every creature.

"And sotiltecs many oon),
That to answere vn-to echow
Is noon), to rekne al[le] thing,
Save he that hath therlo\(^1\) konwyng\(^1\);
For ther ys nought, I dar wel say,
That longeth vnto morthe and play,
To rehearse compendiously,
But that he kan wyth perfytly.

\(\text{\textcopyright} \) Her reherseth Venus to thauctour of hir
other sone callyd Cupido.

"I haue eke, on the tother syde,
A sone that callyd is Cupyde,
Nat lasse of reputacion
But passingly of gret renoun;
Which, throgh his myghty gouernance,
Hath al vnder his obeysaunce,
And in the See, wher he is stallyd,
He is the god of love callyd.
For he lordshyppeth, and hath cure
Of euer\(y\) maner creature,
For rude folkys and eke sage
He hath bounde in his servage.
No man\(\text{f}\) kan no resistence
Agey\(n\) hys myghty, by no diffence,
For poetis specifie
That goddys of her surquedye
Purposede of presumpsion
To wrestle with this Champyon,
But he, in A lytel throwe,
Cast hem to the erthe lowe,
Vnder daunger kept hem evere\(^2\),
That they myghte nat dissevere.
Phebus eke, that was so sage,
He attamede with his rage,
Made him throg\(h\) his myght alsoo
In servitute, sorwe, and woo,
Vnder hys yokke to be bounde,
And yaf to him so large a wounde,
Mortal and perilouse many folde,
"With his dreadful arwe of golde,
For love of daphne, I dar say,
That he was in poynt to dey."

For ay the more he gan to prey,
The more she dide dysobey
To his desire, on every side,
He siwethi, but she noldde abyde ;
For the more he dyd hys myght,
The more she fledde out of hys syght ;
But suche pursuyt he gan make
That he shulde haue overtake
Hyr, that was most faire to se,
Tyl Goddys gan to han pite
On hir youthe and tendernessse,
And on hir excellent fayrenesse,
To conserve hir virgynite
Tourned hir to a laurer tre,
Closed vnder bark and rynde,
For which Phebus, as I fynde,
Loste al worldly plesaunce
Throgh Cupidys high vengeaunce.

"And thus my sonys boote the twoo,
First Deduit and Cupido,
Lyke as I have declared the,
Ordeyned ben to serve me,
As I serve vnto nature
In furthering of myn Auenture.
So is ther lust and ther plesaunce,
By diligent attendaunce,
To A-wayte on me euery tyde,
Bothe Deduit and eke Cupide.

"And her-vpon I wol the telle
In what place that they duelle,
That thou mayst un-to hem drawe,
The gouernye by her lawe ;
And ther-vpon do thy payne
To gete frendshippe of thise tweyne.
For elles thou ne mayst nat chese,
But thow shalt thy tyme les ;
For they hir han in gouernaunce

1 mayst] must P.

[Venus distur servire
nature quia virtus
concupiscibilis inest.

[This line added in the margin.]
I am to take my line to the Arbour or Garden of Pleasure.

"That may to the do best plesaunce.
And alder first thou shalt lere,
Love and Deduit duelle y-fere;
And, trewly, elles yt wer wonder,
For they kan nat be assonder.
For trust[e] wel that of reson;
Her bothe conversacion;
Gladly drawe by oo lyne,
And love of ryght doth Ay enclyne,
Whe he be, in any place,
To siwe play and eke solace,
For love myghte nat endure,
But Deduit dyde hys [busy] cure
Him to support[e] with gladnesse,
For he may with noon[ ] hynynesse;
For which as brethre in eche place
Euerche other dooth embrace;
That, to conclude at oo worde,
Deduit serveth and love ys lorde,
So nyghe borne of oon[ ] allye
That, fynally, her companye
Ne seuereth nat, but y-fere
Eche ys to other so entere.
For Deduit, I warne the,
Hadde lever exilled be
Than to twynne on any syde
From presence of Cupide;
For whiche thinge, as hyt ys dywe,
Be diligent to pursiwe,
With al thin[ ] hool[e] besynesse,
Lyne ryght; thy cours to dresse
To thilke[1] path[e], thus I mene,
That ledeth to the Erber grene,
Whe that Deduit ys lorde of ryght,
To plese love withi al hys myght;
For ther they tweyn[ ], of oon[ ] assent,
Soiourne ay with her covent.

[1] thilke] the same A.
Here Venus discryveth to thauctour the gardyne of Deduit.

"This lusty Erber most notable
So plesaunt ys and agreable,
The which, yf trouthe be nat spared,
May of beaute be compared,
Of lustynesse and of delys,
Werreyly to paradys.
And, as to myn entencion,
That heuenly habitacion,
So excelleth in beaute
That hit may nat descrived be,
Nonther by worde nor by wryting;
For to remembr) every thing,
Of lustynesse and of plesanye
It hath so moche suffisaunce,
In dede and nat in apparence,
Foundydy by the diligence
Of Deduit, which day by day
Ful besy is with nyw aray
To conserve hyt, and to Raylle
With fresh and lusty apparaylle,
To kepe yt, that by violence
No man) do ther-to offence.
Euer y-lyche fressh of hewe
He yt preserveth, new and newe,
Ful of suetnesse and of grace.
For hyt ys the playing place
Vn-to the myghty god Cupide,
Wher Deduit doth ay provyde
For his solace and hys disport,
Wher love hath euer most comfort.
For he pleynly of entent
Selde doth him self absent,
But gladly euer ys ther present.
For the chefe of his entent
Ys noght) but study, nyght and day,
Vnto solace and to play,
Therin he haunteth al his lyf.
"For al debat, contek, and stryf, Pompe, pride, and surquedye, Malys, rancour, and envye, Angwysshli, sorowe, and heavynesse, Penysyfhe, nor tristesse.

May nat ther, for foul nor fair, Sojourne ther nor ha repair;

For hyt voydeth al distresse, That no thing but glad[c]nesse

Abydeth ther, yt is no doute ; For al raskayl ys put oute,

For which this place most entere Of glad[c]nesse hath noo perc.

\[The conclusione of Venus.\]

"And in this lusty, freshe place, So ful of beaute and of grace, Dulleleth Deduit, as made ys mynde,

In the whiche thou shalt fynde The mayde of most excellence, Which ys, in verray existence, Rote of beaute and womanhede,

And Merouri eke of goodlyliede. 1 Merour] Mercur F. mercure A.

Whom that Deduit, by my byddying,

Hath the charge of hir keping,

For to my lust I dar wel seyn

He is trewest and best wardeyn ;

To whom thou shalt the fast[c] hye

For to fynde companye.

"And first, thy self best to avaunce, Thou must geten aqueyntaunce

Of Deduit and of Cupyde,

But yet afor must provyde

For to [do] thy besynesse

To aqueynte the with ydelynesse,

Necessarie to thy purpose,

For of the gardyn and the close

She is the chefe porteresse,

Of the entre lady and maistresse.

Who that cometh, erly or late,
"She ys redy at the gate
To let him in, that is hir charge,
At the Gatys brood and large,
For she hir self bereth the key.
And best of alle may the convey
To expleyte thy viage,
For ther ys noon) herbergage
But at hir delyueraunce
In the gardyn) of plesaunce.
For which, by the rede of me,
Gete aequytance\(^1\) of thise thre:
Deduit, Cupide, and ydilnesse, \(^{1}\) aequytance\(^1\) aequytance F.

And I shall do my besynesse,
With help of hem, the to avaunce
With euer maner circumstaunce,
To thy desir that may avayle;
And alder first I shal nat fayle
To be present, and to spede
And further the in al thy nede."

\(^{1}\) How thauctour anssuerd to Venus.

"Madame," quod I,\(^2\) "for godlys sake, \(^2\) he F. A.
Short processe for to make,
Wyth-oute any more tarying'
Enformeth me of the duellyng
Of Deduit and of Cupide;
And that ye wolde\(^3\) be my gyde, \(^3\) wolde) wyl A.
For I stonde in grete fere,
How I shal ener home there."

\(^2\) Venus.

"Towarde the gardyn and the place
Of Deduit and of solace,
Yif thou make no delay,
Thow art wel onwarde on) thy way,
Yif thou be stable and contune.
And I shal make thy fortune
Happy to the, the thar nat charge
The wey[c] also brood and large,
Nygh at thyn) hande and nat ferre,
Pleasure's Castle is nigh. I can join the Lovers' College.

"That, but thou wylt, thou maist nat erre;
For the crestys embattylede
That stonde yonde, so high entayled,
Shal to the casteH bringe the,
Wher they duellen alle thre.
Hyt is fro henys but a myle,
Thou shalt be ther in a while,
Where that love, as I ha tolde,
Stately holdeth his housholde
With his meyne in gladnesse.

"For ther is noon hevynesse
But joy and merthe among hem al
With-outen) any intervaU,
That, whan thou comest at the gate,
So fortunat shal be thy fate,
Thou shalt fynde no diffence
To make ageyn) the resistence ;
For Idelnesse ys porter,
And she wol make no Daunger
To lete the in\(^1\) wythyn a throwe,
Yf so be thou bere the lowe.
For she ys curtys, large, and fre,
For to open) and yive entre
To al[le] folkys that be digne,
Amyable, and eke benigne,
And kan not make no daunger,
In countynauce nor in cher,
And she shall performe vp of ryght:
Al that euer I haue behight:

"For, short[e]ly, I the ensure
Thou mayst cleymen of nature,
Wel fortunat on) enery syde,
In the gardyn\(^2\) to a-bye
de, Euer mor ther to soiourne,
And ha no cause for to mourne.
For, sithe tyme thou wer borne,
Thou were neuer so glad aforne,
For thou shalt han a privycele
For to be of my college,
Amonge folkys amerouse

\(^1\) the in\(^1\) them A.
\(^2\) leaf 239

2636
2660
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2692
Venus goes. I set off for the Garden of Pleasure.

"That be professed in my\(n\) house,
After thy\(n\) in-elynacion\(s\)
To kepe the religion\(s\).
Thinke her-vpon\(w\), and varie nought\(s\);
And remembre in thy thought\(s\)
Of al that I ha sayede to the,
For now thou gettest no mor\(s\) of me."

"How venus departed, and of the Forest
wher Dyane mette wyth him.

Tho Venus, shortly, thus yt stood,
Departed ys and I abood,
Lefte al sool fro my maistresse,
And in al hast\(c\) gan me dresse
Toward the gardyn\(w\) of disport,
Ther to fynde some comfort
By the byddyng of Venus.
For, Donteles, I thoughte thus:  
I wolde, for noon\(w\) erthely thing\(s\),
Do contrary of hir byddyng\(s\)
To wy\(m\)en\(e\) euery pounde and marke
That the kyng hath of Denmarke,
Hir preceptis to dysobeye ;
Me wer in soothe lever deye,
Apparcevyng by hir teching\(s\)
That nature in euery thing
From\(h\) hir lesson\(s\) doth nat varie;
And as tho me lyst nat tarye,
For to make noon\(w\) areste
Entrede in-to a gret forest,
Large as I reherse kan\(w\),
And, sothly, ther my wey\(e\) gan,\nThe whiche, shortly to devyde,
Streched toward the ryghte syde,
For other ge\(n\) path\(s\) was ther noon\(w\)
By the which I myghte goon.
And this forest ryght\(s\) notable
Was wonder fair and delytable,
Ful of trees, the whiche of sight\(s\)
Massiffe and grete and eve\(n\) vpryght\(s\)
I enter a Forest of fadeless Trees & Flowers, & Golden Apples.

As any lyne vp to the toppys,
As compas rounde the fresshe croppis,
That yaf good air with gret suetnesse,
Whos fresshi beaute and grenesse
Ne fade neuer in hoote ne colde,
Nonther Sere, nor wexen olde,
No wynter frost may hem constreyne,
Thogh hit Snowe, haylle, or reyn.
The levis be so perdurable,
Yliche grene, nat chamegeable,
Of naturel condicion;
For ther may no corrupcion
Damage nouthor crop nor rote,
Nor the holsom fruytes sote
Corupte neuer, nor apayre,
But ylyche fresshi and faire
Throgh the vertu vegetatyve,
Passyngly restoratyve,
Holosom to norisshi and to restore.

And ther be treen eke lesse and more,
In that_vkouthe lusty holde,
That bere Appuls rounde of golde,
As whilom in the garden was
Which longed to the strong Athlas,
And also eke to hercules,
That was of streng[t]he pereles,
Rounde, and square, and of gret height,
The whiche, by his whily sleyght,
Bar away the ryche fruyt,
Quyk and fre from al pursuyt,
Fro the horrible fers Dragon.
He was so sterne a champion,
That eche man had of him doute.
And in the lanade rounde aboute
Of this forest, in certeyn,
Tapited al the large pleyne
Of herbys and of fresshe flours,
That fade with no wynter shours,
But lyche new in eche seson
Preserved fro corrupcion;

The Author.

The trees are evergreens,
and never rot.

Virtus vegetatium in herbis et arboribus.

Some of the trees bear Apples of Gold.

The open ground is carpeted with flowers that never fade.
They be so noble of thyn kynde,
Who that preveth, shal hyt kynde. 2772

This forest was eke wonder longe,
Ryght as lyne and no thing wronge;
Eke wonder streyght, and narrow also,
For which but fewe folkys go 2776
Nor passe throgli for streynsusse,
For dere oonly of werynesse.

How he sawgh ther Diane the goddesse.

Whan I had this forest seyn),
Passing of beaute, in certeyn), 2780

As ye to form youn hane herd me telle,
I caste ther no lenger duelle,
For I hadde othere thing adoo,
And I dar afferme also 2784
That my thought was elles-where,
For which I boode no lenger there,
But furth the ryghte wey I took.
And ryghte as I cast vp my look,

I sawgh vnder an) Eban tre
A lady sytte of high degre,
And y had[de] gret talent
For to knowe in myn) entent,
What she was that sat so there,
And thoghte that I wolde Enrique
The cause, without more a-doo,
Why that she sat allone soo.
And by the ryghtest wey anoonw 2796

Towards hir I gan) to gooñ),
And hir presence dyde atteyn), 2800
And certys, yf I shal nat feyn),
I dar afferme with-out[e] fage:
Of body, shappe, and of visage,
Of plesaunce, and of symplese,
And by al other lyklynesse,
Ther was no fairer borne a-lyve,
Who so ever ageyn) hyt stryve,
Ther was noon) eorthely creature
More perfyt, as by nature, 2808
More plesaunt,\(^1\) nor more gracions,\(^1\) plesaunt \(\text{A.}\)  
Hyr clothing\(^2\) rych and precious,  
That I ha no konnyng dywe  
To declare the walywe  
So rych of stony and tresour.  
But as touching the colour,  
Hyt excelled, I dar expresse,  
Al erthely thing in \(w[h]\)ittenesse,  
That outerly, and thus I mene,  
That I myghte nat sustene  
Myn\(^2\) dyen\(^2\) clerely to vnfolde,  
Ther-vpon\(^2\) for to beholde,  
That, yif trouthe be nat spared,  
Ther may no \(w[h]\)ittenesse be compared  
To that \(w[h]\)ittenesse, I dar telle,  
For al \(w[h]\)ittenesse yt dyd excelle,  
The cloth in whiche she was laeyd,  
In a kyrtel streyt enbracyd,  
That ther was no thing to blame.  
A-bowe A mantel of the same,  
Open to form, of good entaylle,  
The whiche also, this no faylle,  
Closed hir body nat in veyn\(^2\)  
That of hir shap was no thing seyn.\(^2\)  
The whiche mantel also shoon\(^2\)  
Clerer than\(^2\) any maner stoon\(^2\),  
Of which the forour was more fyn\(^1\)  
Than\(^2\) menyver outhre ermyw,  
Wympled but in symple guyse,  
Yet nener the lesse to devyse,  
Who consydrd enerlydeH,  
Hyt bekam\(^2\) hir wonder well.  
And by sygnes dyde sene,  
As ferforth as I koude deme,  
Be kylyhede and of reson\(^2\),  
She was of somme religion\(^2\).  
Vpon\(^2\) hir hed of gold a crowne,  
The whiche dyde envirovne  
Hyr wymeple whyt\(^3\) more to delyte,  
Ful of grete perles whyte:
The Author.

Diana has an ivory bow and arrows.

Rycher no man knowe knowe.
And in hir hande she had a bowe
Of white yvere, pulshed clene,
And arwes, forged sharpé and kene, 2852
Of yvere eke, for hir emprire,
Made in the most[e] crafty wyse
At wylde bestis for to shete,
Wher so that she doth hem mete, 2856
Whan she seeth hem to savage,
Hygh of gres, or to Ramage.
And, specialty, she hath solace
With hir arwes for to chace,
With alle hir hool[e] bysynesse,
For to shete at ydelenesse,
To avoyde hir oute of hyr Forest,
Therin to make noon arset; 2860
For of entent, with al hir myght;
She chaceth hir, both day and nyght;
For that ys hooly hir delyte;
She hath hir in so gret despite,
And hateth, shortly, no thing more. 2868
For by the holtys gray and hore
And by the dalys depe and lowe
To hunten hir she bereth a bowe
Most specialty, as ye shal here.
And whan I gan to negh hir nere,
I gan Saluen and enelyne
To that lady most devyne,
And seyde: "honour and renouence
Be vnto your excellence!"

Diana.

¶ How Diane anserde.

"My sone," quod she, "good aventure
Be vnto the and ryght good ewre,
Myn honour safe, and my renoun,
For I ne ought, of lust reson,
Nat the salute nor taken hede
To shew[e] the no frendelyhede; 2884
For I the telle outerly:
Thou art ther-to no thing worthy."
I ask Diana why she is displeas'd with me.

How theactus answerde.

When I herd that goodly faire,
Benigne, and ryghte debonayre,
Seyn so to me without[e] more,
I was a-basshed wonder sore,
Syth I dempte, as in my thought,
Pleyly that she knyw me nought,
Musyng, what hyt myghte be
That she so strangely spake to me,
Which neuer afor, in no place,
I hadde doon no trespace
Ageyn[e]s hir, by my wetyng,
Nor hir offended in no thing.
And thus I stood al in a rage
With look cast fix in hir visage,
Wavering as in a were,
And perceyved by hir chere
That she, so as I koude gesse,
Bare to me somme hevynesse,
Til at the last[e] out I brake,
And evene thus to hir I spake:
"Madame," quod y, "with al my myghte
I wolde your honour and your ryght
Were safe in al[le] maner wyse,
As your selfe kan best devyse,
For so wyssly god me amende,
To doon wrong or to ofende
Ys my wylle high nor lowe.
But for desire I ha to knowe,
What that ye ben, thus her syttyng,
Is the cause of my komyng,
Ful humb[e]ly, without offence,
Requering with al reverence,
As I dar without[e] blame,
To rehearse me your name;
And eke the cause, why that ye
Ben displeased so wyth me;
And finaly (cause) of your grevaunce;
For I ha no remembranunce,
Diana says I'm in the wrong, and must repent.

"Sithe tyme that I was borne,
That enere I saugh yow her to forne.
Yet enere-theles, as hyt ys skyle,
I am in purpose and ful wille
Holy to amende in hert and thought,
Yif any thing I ha myswronght;
To ouer more to my konnyng,
As I best kan, in any thing
That myghte plese your highnesse,
I wolde do my besynesse
Yow to quemen and to plese,
And your trouble to apese."

She says I'm out of joint.

"In good feyth, my childe," quod she,
"As now hyt longethi nat to the,
Thow art in party out of Ioynt,
But yif thou stood in swich poynt,
And wer as now so fortunat,
So clere and hool in thyn) estat,
And acceptable also to me
Of my counsayle for to be,
Yt wer wel bet vn-to thy prowce,
I dar wel seyn, than yt is nowe.
For, pleynly, thin entencion,
Wil, and inclynacion),
I dar afferme, and knowe hyt wel,
Ynagynacion), and echedel,
Hyt ys no drede, thou art so in,
They hangen by another pyn) ;
But for al that me lyst nat lye,
I shal shortly specefye,
What that I am, and nat faylle ;
Al be I lese my travaylle
The to enfourmen) or to preche,
Yet at) the lest I shal the teche,
That thou mayst haue yt bet in mynde,
And eke of hap that thou maist fynde
The verray trouthi, and taken) hede
For to repent, or thow be dede,
Diana is Jove's daughter, and is the Goddess of Hunting.

"The wrong and errore thou art yyne,
And ryght anoon I wol begynne.

\[\text{H}er \ Diane \ declareth \ her \ entencion\].

"Myn ovne frened, in soth," quod she,
"Folkys whiche that knowe me,
Bothe here and be-yonde se,
Throgh the world in ecli conte,
Thys no les, bothe ow and alle,
Dyane of custom they me calle,
Which, as poety speeyfye,
Am goddesse of venerye
And of Bestis\(^1\) eke savage;
Touchynge also my lynage,
Iovis doghtre by dyscent,
Most myghty in the firmanent,
Whiche throgh his pover eterne
Hevene and erthe dotli gouerne
Of hys hygh Magnificence.

And Phebus eke, god of prudence,
My brother is sothely in dede;
And as touching my kynrede,
That oughte y-nogh to the suffye,
But mynd office, and my franchise,
Fredam, and Iurisdictioun,
Which I haue by commyssion
By the goddys to me committed,
Which, in soth, may nat be flytted,
For alle the court celestial
Han made me lady princepal
And goddesse of venerye,
Wode and Forest for to guye,
Of chace also and of huntyng,
And for this skylle, in my walkyng,
As she that hath most maistry,
I bere thys bowe of yvoyry,
For my play and for solace,
Wylde bestis for to chace.
This my crafte, in soth[ec]nesse,
To eschewen ydelnesse,

\[\text{Her \ Diane \ declareth \ her \ entencion\}.\]

\[\text{She \ says \ her \ name \ is \ Diana.}\]

\[\text{She \ is \ the \ Goddess \ of \ Hunting,}\]

\[\text{daughter of Jupiter,}\]

\[\text{sister of Apollo,}\]

\[\text{ruler of woods and forests.}\]

\[\text{her craft, to avoid tilleness.}\]
The one point which now troubles Diana.

"Which is to me most noyouse, 
Loth-som, and most odyouse, 
Whom to avoyde, in special, 
I ha my duellyng principal 
And myn habitation,"

Diana roams the forest
To walke and romen vp and down, 
In the forest most notable, 
Of beaute incomparable, 
Chefe close vnto my resort, 
Therin to haue my dysport, 
Whever I may lyve in Ioye and play, 
In fraunchise from al affray, 
Perpetually in gladnesse, 
Without envyous heuynesse, 
Except, surely, that in oo poynt 
I stond in partye out of Ioynt, 
Which troubleth me with swich distresse 
I may nat lyven in gladnesse."

The auctour.

"Madame," quod I, "I yow besechi 

Goodly that ye wil me tech, 

What poynt is that, and me to lere, 
And humb[e]ly I shal yow here."

How Diane repreeued hys purpose and compleyned vpon Venus.

She says that of olde she was full of mirth, 

"Was wont whilom," quod she, 

"Yn tyme of olde antiquyte, 
In ioy and myrthe to habounde, 
Glad of hert and ful Ieounde, 
And had gret prosperity, 
Worshipped eke of ech degré 
And welkome in euery place, 
Most accepted vnto grace 
Of al goddesses high and lowe, 
Whan they were euery arowe ; goddesses A."

For tho had euery wight plesaunce 
Of me to take, aqneyntaunce, 
Frend-shippe, and benevolence,
Venus has deprived Diana of all her Followers.

"And wer wel payed of my presence;
And with high and long degrees
I was with-holden, and, of Fees,
Eche man redy me to serve,
Oonly my grace to dysserve,
Bothe at borde and eke at table;
For thise followes honourable,
Grete plente, both nyght and day,
Kam to this forest for to play,
Of entent with me to abyde,
Gret novmbrē vpon euer syde;
But now I see her purpose chaunge,
And how that folke ar wexe straunge;
For euer wyght in his degre
Fleeth and draweth now fro me,
And maketh sothly no pursuite,
For which, withouten al refuit,
I stonde alone desolat,
As she that is disconsolat
Of al ioye and al comfort,
So ful I am of discomfort,
With sodeyn newe oppression,
And of no reputacioun,
Fro day to day most ful of moone,
Solytarye, and allone,
As a woman in gret wer,
Which in thys forest that ys her
Abyde without companye.
And cause of al, as y espye,
That I am left allone thus,
Is myn enmy, Dame Venus,
That regneth with hir companye,
And pleylyn hath the regalye
Throgh the worlde on every syde,
So pompose and so ful of pride
That hir domynacioun
Ys nowe in euer region,
For in delys she so haboundeth
That many folkeys she confoundeth
With lustys that she dooth present.

Folk of honour come to the forest to stay with me;
but now they all keep away.

I am left alone,
and am of no account.

And the sole cause of this is Venus,
who rules everywhere.
The grievous Ills that followed Saturn's Golden Age.

Diana.

"For which with all ther hool entente
They folwen hir, and me forsake,
For which I may my compleynt make
That she regneth in hir estat,
And I stonde al desolat,
Mueth as hyt wer a stoon;
And this myselfe of yore agoon,"

As cause first of my mourning,
Be-gan, when Jupiter was kyng
By violent oppression,
Whan he caste hys Fader down,
Satourne fro his Royal see,
And made him also for to flee
That he durste nat abyde
In hys kyndham on no syde;
For he was coured, gray, and old.
In Saturn's golden time, was plenty.
The world was whose tymne was of golde—
Ther was swich plente, in sothnesse,
Both of tresor and of rychesse;
But al is turned vp so down,
For the dominacion
Iubiter, on se and lounde,
Hatth seised now in-to hys honde.
For siluer now, that first was golde,
Of as high pris ys bought and solde
Both 1 at market and at Feyre,
And thus echi thing doth appeyre, 2
Synth Satourne with his siluer berde
Of Iubiter was made affeerde.
And synth hys exil was purchasyd,
Al vertu hatth be dyffasid;
For with Satourne, and that is routhe,
Ryght wasthesnesse, honour, and trouthe,
Good feyth, and al honeste,
Clennesse eke, and chastite
Exiled wern, shortly to tell,
With vs no lenger for to dwell,
As hyt had be for the nonys,
With him they fledden al attones,
That now alaks, this the fyn.
Now Lust rules all: not as it was in K. Arthur's day. 83

"Al the worlde gooth to declyn',
And ys perueried with Satourne,
For no man lyst now to tourne
To Vertu nor to perstynesse,
But to deylt and ydelnesse;
Ther is no feyth, ther is no trust.
For the girdel of fals lust
With bokel and thong hath so enlacyd,
And the worlde so streyt embracyd,
That every wight, in certeyn,
Both gentil and eke vileyn,
Wher so that a man repaire,
And ladyes, both the foul and faire,
And maydenes tender of age,
Bomb of lowe and high parage,
Pore and rych, to rekne echon,
That vnneth ther is noon,
But that they be, who lyst to se,
Mortal foo to chastite,
And lust ha noon now to enelyne
To the rywe[1]e of my doctrine.
For which, alas, soo and allone
I may sigh and make moone;
For trouthe and feyth ben al agoo,
Yt was not wont for to be soo
In tyme of the kyng Arthour,
The noble, worthy conquerour,
Whom honour lyst so magnyfye,
For of fredam and curtesye,
Of bounte, and of largesse,
Of manhode, and [of] high prowesse,
To remembre all[e] things,
He passyde al other kynges.
He was so prudent and so wis,
In gonneamee of so gret pris,
Whos high renown to descryve,
Al[le] tho that weren a-lyve
He surmountede[1] of his degre;
For honour and prosperity
God and fortune lyst him graunte.
"In whos tyme, y' dar avaunte, I had of frendes gret plente, Wel willed for to serve me, And to honour my partye, And diligent, for to applie Hooly her wittes in echi place, To perseuer in my grace And to bew of myn alle; Wher-of Venus had envye, Whan she sawgh and kuyw certeyn That she was had but in2 disleyn; For love was tho so pure and fre, Grounded ow al honeste Withoute engyn of fals werkyng Or any spot of evel menyng, Which gaf to knyghtes hardynesse, And amended her noblesse, And made hem to be vertuous, And, as the story telleth vs, Which the trouthe lyst nat feyne, How the knyghtes of Breteyne, Most renomyd and most notable, With Arthur of the rounde table, The myghty famous werriours, Lovede the dayes paramours, Gentilwymmen of high degre, Nat but for trouthe and honeste, And hem self to magnyfye Put her lyf in Iupartye In many vnkouth strange place, For to stonde more in grace Of ladyes, for ther high empryse. And al they mente in honest wyse, Unleyful lust was set a-syde. 3Women thawne koude abyde,3 And loveden hem as wel ageynw Of feythful hert[e] hool and pleynw, Vnder the yok of honeste, In clennesse and chastite, So hool that Venus, the goddesse,
Now, alas, Venus rules, and folk seek Pleasure only.

"Hadde thoo noon) Interesse.
That wer so feythful and so stable
To knyghtis that wer honourable,
Chose out for her owne stoor
To love hem best for euer moor;
Wher so as her sort was set,
The knot never was vnknet.
Their choys was nat for lustynesse,
But for trouth and Worthynesse,
Nor for no transitorie chaunce
Nor, shortly, for no fals plesaunce,
How ofte that they wer requered;
Of my seole they wer so lered
To love hem that wer preved best,
And in armys worthyest,
Many sithe and nat oonys,
That wer chose out for the nonys
In high prowesse hem self to avaunce
Throgh her long contynywaunce.
That tyme was my name raysed,
And love worthy to be preysed.
Wher so Venus wer lef or lotli,
They gaf no fors, thogh she wer wroth,
Be-cause oonly she was put vnder.
But certes now it ys no wonder,
Thogh I compleyn) and sighe ofte,
Syth I am douz and she alofte
And is enhannced newe ageynw,
And my partye is but in veynw,
So sengle that I stonde in doute;
For Venus hath so stonde in rute
Ageyn[e]s me on) hir partye
That, to holde chaunpartye
Ageyn[e]s hyr, I am nat strong;
For love, alas, and that is wrong,
Hath now no lust nor appetye
But in thinges for delyte.
Thus by constreynt of hir lawe
Venus al the world doth drawe,
For eche empire and region)

Venus is up, Diana down.
Venus thought nothing of.
And then was honoured,
In Arthur's days, ladies chose their lovers for truth and worth.
Diana taught them so;
That wer so feythful and so stable
To knyghtis that wer honourable,
Chose out for her owne stoor
To love hem best for euer moor;
Wher so as her sort was set,
The knot never was vnknet.
Their choys was nat for lustynesse,
But for trouth and Worthynesse,
Nor for no transitorie chaunce
Nor, shortly, for no fals plesaunce,
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Of my seole they wer so lered
To love hem that wer preved best,
And in armys worthyest,
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And love worthy to be preysed.
Wher so Venus wer lef or lotli,
They gaf no fors, thogh she wer wroth,
Be-cause oonly she was put vnder.
But certes now it ys no wonder,
Thogh I compleyn) and sighe ofte,
Syth I am douz and she alofte
And is enhannced newe ageynw,
And my partye is but in veynw,
"Is now in hir subieccion,"
For she with strong and myghty honde
Regneth now in euer y londe,
And eche man foloweth hir in soth,
Honour and worshippe to hir dothe.

Not only do men fellow Venus, but all the Gods do too.

Nat oonly men in general but al the goddis celestial, Gret and smal, hir lust obey,
For ther is noon that dar with-sey
To serven hir with grete delyte,
As hyt wer doon in my despite
And in contempt of my renown.

Maydeng of my relygon,
Ladyes of high and low degre,
Which sholde of ryght stonden with me,
Ben tourned shortly fro my lore,
And therof ne wil no more,
But of Freel condicion

[leaf 217] And wylful dissolucion
Davnee ond hir ryng ful nygh echon;
For Jubiter ful many oon
 Ravysshed hath of force and myght
By fals outrage ageyn al ryght:
He took Europe vn-to his stoor,
The Dogther of kynge Agenor;
And in Ouide as hyt is tolde,
He ravissee in a clode of golde
Davne, as bookes lyst expresse,
For hir excellent fairenese.

And my brother eke Phebus
Stood vnder daunger of Venus
For dafhne afore, as hyt is tolde.

All the Gods And alle the godldys yonge and olde And in this worlde nygh euer y man,
As ferforth as I reken kan,
Ben euerychom of oon accorded
With me to stonden at discorde,
And my servise hool forsake,
Of assent they han hem take

serve Venus, To the servise of Venus.
Diana reproaches me with having become Venus's man. 87

"I se ryght' wel that it is thus,
The sleyghtis eke I ha conceyved,
How the world hath hem deceyved
With fals deltytys temporal.
And thou thy self, in special,
Art oon of hem become of late ;
The tyme I know and [eke] the date,
Thyn errore so I haue espied,
How thou art of new allyed,
Vnder hir yokke y-bonde the,
Which may nat lyghtly broke be ;
For by the and assurance
Thou art knet, by alygiavnce,
To hir seruise thorgh thy rage,
And ther-pon do thyn homage,
And thus become hir man at al
To holde of hir in special.
I know the maner euerydel,
And haue espyped eke ful wel,
How of slyper conscience
Thow yaf a doom and A sentence
To hastely of wronge entent,
To conferme the Ingemant'
Whilom yoven of Paris,
And took ther-on but short avys,
Touching the appul mervelous
Which he graunted to Venus,
Seydyst, with-out[e] more abood,
That his Ingemen was good,
Al be that hasty Ingemen
Was never good to myn entent:"

The Auctour.

"Madame," quod I, "it is certeyn:"
I dempt[e] pleynly as ye seyn).
And yet me semeth in my syght
That his Ingemen was ryght:"
For errore noon, to my semyng,
Was noon founde in his demyng,
And yet, in myn oppinion,


\begin{quote}
\textbf{The Author.} \textit{“I conferme yt of reson.”}

\textbf{Diana}

tells me that my verdict was thoughtless,
and that I chose the worst of the 3 Goddesses.

\textbf{For Juno}
gives her servants much gold;
and Pallas makes hers prudent;

\textbf{For Venus}
gives her nothing but fleshly lust.

\textbf{How Diane answerd blamyng Venus.}

“Our faire frende, in sothenesse,
Thou gaf thy doom of wilfulness,
Ouer lyghtly, and al in hast;
Thy sentence was soone past,
And hasty domys ever among
Ben oft[e] sithe meynt with wrong,
And who that haueth noon insight;
Demeth alday ageyn[ ]ryght:
And so destow, I dar asserme,
And notably hyt conferme;
For thou took, yt is no doute,
The worst of al the hool[e] route,
And yaf thy Jugement by graunte
To the lest[e] safisalphaute
Of al[le] thre, so she the blent,
Wherof, in sooth, thou shalt repent;
For thou shalt known in certeyn,
How that of the tother tweyn;
Kometh worshippe and noblesse:
For \textit{Iuno}, lady of rychesse,
\textit{Graunteth tresour and gold also}
Fulsomly to alle tho
That drawen vn-to hir servise,
Maketh hem rych in sondry wise
Of worldly goodys and dispence;
And Pallas, goddesse of science,
Causteth folke to be prudent
And in worshippe excellent,
Whiche ar two thinges ful notable
And in this world[r]e ryght profitable
And passyngly of gret renoun.

While Venus
But Venus, in conclusion,
By in-fluence of hir mevyng,
Yiveth to man no maner thing
Of profyt that may avaylle.
For she of custom doth assyyle
With gret plente of fleshly lust.

\textbf{Why Juno and Minerva are worthier than Venus.}

\textbf{The Author.} \textit{“I conferme yt of reson.”}

\textbf{Diana}

tells me that my verdict was thoughtless,
and that I chose the worst of the 3 Goddesses.

\textbf{For Juno}
gives her servants much gold;

\textbf{For Venus}
gives her nothing but fleshly lust.
Venus is like the beast Chimera, and poisons folk. 89

"In which ther is but lytel trust;
For al hir gyftes ar gynnynge
Of myschef, sorowe, and wepyng,
Of compleynt and mysaventure,
Importable to endure,
Whos lustys be so deceyvable,
So vnseure and variable,
Farsed ful of sorwe and dool,
That he may be cleppyd1 a fool
That trusteth on hem any tyme,
Outlier at eveiO or at prime.
For the fyii) of hir swetnesse
Concludeth ay2 with bitternesse,
And wyth myschef dooth manace,
 though she be soote att prime face,
The sugre of hir drynkes aH
At3 the ende ys meynt with gai:
Experience shal the lere.

She may be lykned to chymere,
Whiche ys a best[e] Monstruous,
Ryght wonderful and mervelous,
Hedyd as a stronge lyon,
And even lych a scorpioii);
Hyr tayl ys werray serpentynge,
And hir bely eke Capryne,
This ys to seyn, when she is hoot,
Rammysi taraged as a goot:
So stronge and vnkouthe of nature
Is hir mervelous figure
That swich a best[e] now a-lyve
Is no man) that kau) descryve.
And swich on1) pleynly is Venus,
That foolis kaw) deceyven thus,
Whos name for to specytie
Aftir ethymologye,
Venus, by exposicion),
Is seyde of venym) and poysovne;
And of venym), this the fame,
Venus pleynly took her name.
For she venemyth many wyse

1 cleppyd] called A. 3360 He is a fool who trusts them,
2 conclude] conclude that F. A. 3365
3 At] That F. A. 3368

Venus’s name means ‘venom;’
She poisons all who serve her,
The pernicious Drinks of Venus and of Circe.

"Al that doon to hir servise,
This her guerdon day and nyght:
For she skorneth every wyght;
Swiche as she dooth governe;
And whan they come to hir taverne,
She serveth hem first, of entent,
With ypocras and with pyment,
Ryght soote and ryght deliciuous
To folkys that ben aumerous;
But hir confeccioun[e]s alle
With aloes and bitter galle
Benymaked and y-tempryd,
That make a man gretyly distempryd.
They be so venymous at al,
So to be drad and so mortal,
A-bove y-cured with suetnesse
That no man the treson gesse;
Hyt is so dreadful and pervers,
So perilous sothly and dyvers,
Causyng so grety mortalyte
That non may recuryd be
Ageyn[e]s dethi, by noon obstacle,
Byherbe, stoon, nor [by] triacle;
So ferful is that maladie,
Save fyght ther is no remedye,
As seyn clerkes that be sage;
For this mortal beverage
So noyous ys and so douteable,
First soot and after deceyvable.
This the beverage of Circes,
With which the folke of Vlixes,
As Auctour[e]s lyst expresse,
Ytourned wer[e]n to lyknesse
Of bestys and, made bestial,
Lost hir resonat natural.
Thynke wel theron, this was the fyn;
Somme wer asses, somme swyn,
To foxos fals and engynovs,
And to wolves ravyouse,
And yet wel wors peraventure.
Diana warns me to flee from Venus.

"For thys the drynk, I the ensure, 3432
Most ynyly soote, cler, and fyn|,
And in tast fressher than wyn),
But in werkyng dedely felle,
Which the mynystres of babel 3436
Maden falsly of envye,
And gaf hyt to kyng Sedechye,
Wher-thorghli he had A laxatyf
That he shortly lost hys lyf,
Ageyn[e]s which ther was no bote;
But first he founde hyt wonder sote,
Tyl aftir-warde he hath parysed,
How fals[e]ly he was deceyved:
Of the Drynke he dyd attame,
Deyede anoont for verray shame.
And yet the pyment of Venus
Is wors and more malycious, 3440
With which so moche folke ar blent.
And ther-of drinketh the covent
Professid in hir Relygion
Throgfi fraude and fals decepcion.
And so shalt thow deceyved be,
Ther is noon] help[e] but to fle
With al thy myght: and al thy peyn,
And from] hir Daunger the restrayne; 3456
Noon] other helpe ys in the case
But for to fle] a ryght] gret pase."

¶ How the auctour ansuerde.

"Madame," quod I, 2 "I kan} nat se, 3460
Wher any perel sholde be.
I wold[e] knowe and apparecyve,
How she myghte me deceyve,
For I kan} no deceyt espyle,
For, pleyly, to my fantasye
She is benigne, curteys, and fre,
And shewed hir goodly vn-to me,
And with al bounte doth habounde;
For I ha preved and y-founde
Fredam} in hir and gentilesse,
Diana warns me of the Danger I'm in, from Venus.

"And is also my chief goddess, [This line added in the margin.] Whom I shall serve in cold and hete;"

As I've vowed to serve Venus,

She hath me made by-hestys grete
That, yif I may hem ful acheve,
Ther is no thing shall me greve
Nor happe amysse to my entent,

For which, with ful awysement
And without[e] doublenesse,
For sorwe, myschef, or gladnesse,

I'll not leave her.

This a-vowe to hir y make:
I wil hir servese nat for-sake."

How Diane shewed [and] declarede him the pereills of Venus.

"My faire frende, yif thou lyst lere,
Somwhat of Venus thou shalt here.
For god so wisly yive me blysse,
And the also, so instyly wisse,
And yive the grace be good avys
To be so prudent and so wis,
Of entent thou maist declyne
For away from hir doctrine,
For yif thou knywe the damage,
The grete pereih, and the rage,
And the myschef thou art ynue,
I wot ryght wel, thou woldest twyne
And fle from hir in every part,
As doth an hare the lyppart.
For thou hast noon experience
Of hir large conscience,
Nor of the grete aduersyte
Which lykly is to come to the,
And of the grete high myschaune,

And that, unles I repent,
But thou in hast ha repentauce;
For shortly elles, this no nay,
Thow shalt curse thilke day,
Wepe and be-waylle many wyse
That euer thou kam in hir seruise,
Or hir presence dist atteyne,
And I my sylf also compleyne,
"Whan I considre of reson),
How thy disposition
Ordeyned had the table
By lyklyhede of high degré
And of estate ful worshipable.
But gery Venus, ever vnstable,
Hath with hir perilouse face double
Put the abak in ful gret trouble,
That I kan nat by-thynk[e] me,
How hyt may remedied be,
The tescape out of hir lace.
For, fynaly, thus stant the case:
Geyn is ther noon) teschew[e] blame,
But oonly deth or elles shame.

\* Her' declareth Diane the pereils
by exaumple.

"In good feyth, I dar assure,
Thou stonest in wors aventure\(^1\)
And more perilous condicion\(^2\)
Than] whilom dyde Duke Jason,
In-to Colchos whan] he went
Ther to conquer of entent,
In-to that Ile famous and olde,
The Ram\(^3\) that bar the flees of golde,
And passede the grete see.
Thow standest in more pereil than\(^1\) he,
Which hast, as I kan] deuyse,
Take on] the so gret emprise
To entre the gardyn of pleying,
Wher Deduit hath] his duellyng\(^4\)
And his Brother by his syde,
Which that callyd is Cupide,
Ther to pley hem and solace,
In that freshe lusty place,
They with many another mo,
And thy self\(^5\) art oon] of tho
Of new to thy confusyon,
That, as I seyde, Duk Jason,
Which was so hardy and so bolde,
The Golden Fleece was kept by Lis BuIN, snorting flame, which burnt, every one, and by a great Serpent. 

But my danger (says Diana) is more than Jason's, for he won; he made the Bulls plough, and he kild the Serpent, and sowd his teeth, which came up Knights, who kild one another.

"Whan he wene the flecs of golde, That was kept by the high prudence
And by the grete diligence
Of myghty Mars, the god of Werre,
The which ys spoken of so ferre
From est in-to the occydent,
And was kept by enchauntement
With huge boolys of metal,
With flayme dreadful and mortal.
Which yssed out at nasse and mouthe,
Spredyng abroad[e] west and southe,
Brent[en] al that kam be-syde:
Ther koude no man hym provyde
To save him that he was bren.
Ther was also a gret serpent,
Passing cruel and horrible,
That hyt sempte an Impossible,
In that dedely mortal stryve,
A man to eskape with his lyve.
But thy meschef, who loke wel,
Is more perilouse a thousand del.
For Jason, through his hardynesse,
Through his force, and high prowesse,
And also through his sotyltee,
And by the helpyng of Medee,
And by his swerde so sharpe and kene,
Fortunydd was for to sustene
Al the perils oow by oow,
And ouer-kam hem everychon;
Made the boolys wythi strong honde
Vp and down to ere the londe,
The serpent slough, as hit ys knowe,
Took out his teth and gan hem sowe,
The which, to every mannys syght,
Enery tothe Roos vp a Knighgt;
The whiche fersly in bataylle
Ecli gan other to assayle,
Al the while hem lasteth breth:
And thus the fyn of hem was deth,
And so Jason, this knyghtly man,
"The flees of golde by man-hode was, 3584
Which was so noble and so ryche.
But thynd emprise ys nat lyche,
Who lyst take hele vnto the fyne,
Yif thou entre the gardyn.
For nouther wyt, nor worthynesse,
Manhode, force, nor noblesse,
Enchaunteament, nor sorcerye
In this perilouse Impartye
Avaylle may, me lyst nat glose,
Nat the bote of A rose ;
For fro thens no man retourneth
That any while ther soiourneth.
A man may entre wel certeyn,
But he shal neuer resorte ageyn.
For the treynes that be there
Be more to drede, and ful of fere,
And more perylouse of to telle
Than the snarys depe in helle,
Wherin ys trapped tantalus,
For this the house of Dedalus
Wyth the clowthy and the threde,
Dedly perilouse, who taketh hede.
It is so wrynkled to and froo
That man not, how he shal goo,
For who hatli onys ther entre,
To come ageyn yt wil nat be.

Her declareth Diane the perils that ben in the gardyn and the herber of Deduit.

"In this gardyn amerouse,
Most woful and most dolerouse,
Ther is of sorwe so grete novmbre
That they wil a man wil encombre.
It is so yuly deceyvable
That thou woldest holde a fable,
Yif I sholde hem oon by oon
Rekne hem to the everychon,
Al the perils as they ben :"
"For ther thou shalt syrenes sen1, 
Crestyd1 as a gret Dragon2, 
Feller than\u2019any scorpion,1 Crestyd2 Crestyd A. 
Of which in ysidre ye may se, 
Specialy, how ther be thre, 
Halfe brid and fisch the navel doun, 
And vpward of inspection, 
Who that a-ryght3 beholde kan4 
Eche hath an hede of a woman5, 
And euerych hath a mayde face 
Of syglt3 lusty to embrace, 
Her nayles kene and wonder sharpe. 
The to\u2019d playeth on\u2019 an harpe 
Myd of the see, fer fro the londe, 
The seconde toucheth with hir honde 
On\u2019 a sawtre deuytable, 
The thirde also, most agreeable, 
Aungelyke of melodye, 
Ful of soote armonye, 
Syngeth songes Amerouse, 
Wonderly delyciouse. 
And of hir hedes thise Sirenes 
Arrayed freshi as any quenys, 
Toward the tayl siluer shene 
With scalis rede, blew, and grene, 
And disgesely arrayed, 
With wynges large, brood displayed; 
And thus, as bokys maken mynde, 
Monstres of a treble kynde, 
Fysshi and foule, but hede and face 
Meke as a mayde ful of grace, 
But venym in the tayl behynde, 
Who that preveth shal hyt fynde, 
Crawmped as a gret gryffon5 
Of nature and condicion). 
Whan4 they harpe, pley, and synge, 
The noyse is so ravysshynge 
That shippes, seyling by the see, 
With her songe so fonned bee, 
So supprysed, and y-blent,
"That they be werrey necligent
Of gouernaylle in ther passage,
Tyl, amonge the floodys rage,
Ther ys no thing that hem socoureth,
Tyl caribdes hem deuovreth, [This line added in the margin.] 3664
The pereyl ys so mortal strong.
Lo! this the fyn of al her song,
Lo! this the synchron a fyn.
Sirenes with her notys clere,
Ful lusty and melodious,
Which, in the chapel of Venus,
Day and nyght do ther servise.
And as I shal to the deuyse,
In this gardyn ouermore
Ther is ful many wilde bore,
Lyons proude in ther rage,
And many beste ful Savage,
Ful many wilde bore,
Ther is ful many wilde bore,
Lyons proude in ther rage,
And many beste ful Savage,
To annoye, whan they be furious,
To folkys that ben amerous,
Professed in Venus covent,
Ofte devoured and to-rent:
As whilom was Adonydes,
Yong, lusty, fresh, and pereles,
Of hardynesse and fers corage,
Fairer eke of his visage
Thau euer, in soth, was Absolon;
In the forest of cytheron:
Thys yong[e] knyght, by cruel fate,
Was slay[e]n, for him lyst debate
Wyth wylde bores in ther rage
In that forest most savage.
At a boor as he gan chace,
And with a spere him manace
With strong and myghty violence,
The boor stondyng at diffence
With foomy mouth and tusshes kene

REASON
"Vnder a cedre fresh and grene,
With grete noyse and gret affray
Stondyng at a mortat Bay,
Whan he myghte him nat with-drawe,
Hath thyss yonge knyght
d y-slawe, ¹ knyght] knyt A. 3704
Who so ther with was lefe or lothi.

And made

Venus angry.

For whos deth Venus was wrothi
Al be that ther was no socour,
By-cans he was hir paramour,
And, for the beaute of his face,
Gretly accepted to hir² grace.
But yt ne³ myghte be amendyd,
Al be that she had him differendy

She told him
to avoid
wild
beasts,

And y-tought him, as she koude,
Teschewe bestys that be pride:
As boors, lippardys, and lyouns,
That⁴ Fray and rore in ther souris,
Fet and mortal to assayle;
To hunte at hem yt may nat vayle,
But at other bestys smale,
Bothe on⁵ hille and in vale,
To chasen hem she bad nat spare,

Only rabbits,
hares,

As the konyn and the hare,
Which ay be redy to the flyght;
She bad at hem to doon hys myght,
Wher so that he may hem knowe,
To chase at hem and hornes blowe,
Hert, and hynde, bak, and doo,

And deer. ² hir] his F. A.

[leaf 253, bk.]

At reyndere and the (redful roo;
For they kan) no resistance
For to sto[n]den at dyffence.
But for thys⁶ yong Adonydes
Was nceligent and Rekkeles ⁶ thys] thy A.
And a fool lyke as artowe.
Al that she taught him for his prow
Was voyd out of hys retentye,
For which, in sooth, he loste hys lyf,
Throgh hys vnhappy mortal chaunce,
Caused by the Aqueyntaunce
Which he hadde with Venus,
"Wher-throgh he made an ende thus Through the bores\(^1\) cruelte, \(^1\) boors F. That bet to him yt hadde be Ta kepe him cloos out of his\(^2\) syght, \(^2\) his] bry A. But he may curse of verray ryght That ever he kam in her forest With-out[e] wislam or arest Or for lack of discretion, To hunte at Boor or at lyon In wode, forest, holt, or hethe, Wher-through, in sooth, he caught\(\) hys deth.

\[n\] Of moo \(p\)ereils that Diane reherseth.

\[\] In this gardyn\(\) eke also, Who that kan take hede ther-to, \(\)THERIN\(\) be beddes perilouse, More dyuers and more mervelouse Than\(\) was the bed of lanucelet, With gold enbrowde and stonys fret, And made by enchauntement, With whiche he was al-most y-shent, Of rychesse thogh yt dyme excelle. But this bed of which I telle, \(\)YS wors, and thou shalt fynde yt thus, \(\)Than\(\) the bed of Vulcanus, Al with cheynes rounde embracyd, In the which he hath\(\) y-lacyd Hys wyf Venus and Mars y-fere, Whan\(\) Phebus with\(\) hys bemy\ voye clere Discurede and be-wreyed al, And al the goddys celestial Of scorne and of derision\(\) Made a congregacion\(\), To wonder ou\(\) hem, wher as they lay Asshamed and in gret affray, By fals compas of V\(\)\(\)\[n\]\(\)\(\)canus Most Ialousse and suspecious, Wich hath\(\) a bed contreved so, That they wer take both\(\) two Al vnwar, whan\(\) they lest wende,
Venus hated Vulcan. Poisonous Springs in her Garden.

Diana. "That they koude hem nat diffende,
Whan Vulc anus dyde hem assayle;
For Mars, that god was of batayle,
For al his knyghtly excellence
Ne koude tho1 no resistance,
Oonly to avoyden) his diffame,
Which tourned him to gret[e] shame,
Whan al the god dys in his face
Rebukede him of his trespass.

But Venus didn't care,

for she hated smutty Vul-\n\ncan,

and loved brave young Mars.

and shamed by Vulcan.

But Venus was ryght' nought' ashamed
Of no thing that Mars was blamed,
Be-cause oonly that Vulcanus
Was to hir so odious,
For his smotry, swarte face
He stood clene out of hir grace;
But Mars was yong, and eke lusty,
Gentil, manful, and hardy,
And eke with bysy Attendancee
Redy to do to hir plesaunce,
Wher Vulcanus, to conclude,
Had[de] many tachchis rude,
A cowarde and of no renoun,
And vileyns of condicion
That she wolde, in her entent,
In wilde fire that he were brent.

¶ Here Diane reherseth mo pereils.

In Pleasure's Garden are poisonous springs,
"In that gardyn) eke be wellys,
Springyng on] roches out of hellis,
Which, of disposicion,
Be ful of venym) and poysow,
Which outwarde to a manys2 sight;
Ben) eler, ageyn) the some bryght;
As any cristall to be-holde;
The stemys eke most fresh and colde
Vpon) the tonge, this no fage,
Wonder lusty of tarage,
That neuer, sithe thou wer born,
Thou saugh neuer noon) to forn)
No welle vnto thy plesaunce
Springs wherein a man may drown, like Narcissus.

"Havyng so moche suffisaunce
Outwarde as in apparence,
But, verrayly, in existence,
To make a breue conclusion,
Ful of fals Illusion,
Who that kan\(^1\) of ryght\(^1\) conceyve,\(^1\)
Oonly ordeyned to deceyve
A man, to drynk out of mesure,
Neuer after to recure.
They be so ful of sorwe and dool,
That he mot dye or be [a] fool
That drynketh any quantyte,
For yt mot sywe, he may nat sle,
The more he drinke to staunche his thrust,
The more shal ay encrese his lust;
And who that lyst[e] to be-holde,
To look vpon\(\) the watrys colde
Of somme wellys that ther be,
Hys ovne face he shal se,
By diligent inspeccion,
And by clere refleccion\(\)
In the watir of his face,
The whiche, soothly, to enbrace
He shal so ravished be,
For the excellent beaute,
Which in the welle dooth appere
Among the cristal stremys clere,
Of hys shadwe this figure;
Love him shal so dysfigure,
To doon\(\) hys besy myght\(\) and \[peyn\]
Hys ovne vmbre to restrey\(\)
By recorde of Ouidius,\(^2\)
As whilom dyde Narcissus,
For hys shadwe fille a-swovne,
Whan\(\) he dyde in the water drovne
For love, and fonde no bet socour,
Tyl he was tournyd to a flour:
The levys white,\(^3\) the greyne cytryne;
And thus Narcissus dyde fyne,
Whan\(\) he hys shadwe dyde se.
The Well that turns men into Hermaphrodites.

102

Diana.

"Yt was so passynge of beaute
By apparence vn-to hys syght,"
That he was drowned anoow ryght,
As thou to forne hast herd me telle.

"But yet ther ys another welle,
More perilouse a thousand folde
Than this of which I ha the tolde,
In the gardyn of Cupide,
As thou shalt seen, yf thou abyde,
And cesse nat in thy pursuyt.
In this Erber of Deduit
Ther ys a welle wonderful,
That, who drynketh hys bely ful
And ys bathed therin oonys,
Among the colde cristal stonys,
The nature shal him enclyne
To be-come Femynyne,
And oner, yif I shal not feyne,
Departed in-to kyndes tweyne,
Double of nature and yet al oon,
Neuer a-sonder for to goon,
Resemblynge, as I kan endyte,
Vnto an hermofrodyte,
Whichi, as poetys bere witnesse,
Hath a maner doublenesse ;
For he hathi partye both of man
And party also of woman.
And yif he ther abyde longe,
The watrys bee so yuly stronge
That no wyght may hym selven kep,
Yif he him bathe therin to depe,
It is so dyuers and so trouble,
Of nature he shal be double.

But prudent folkys that be sage
Eschew of wisdaw the passage,
Wher Cupide hathi most hys hawnte
And is of custom couersaunte.
The place yt is so perilouse,
So dreadful and contagiouse,
Ful of treson and of gyle,
"Of which I shal be stille a while."

« Here declareth Diane of the kynde and the natures of the trees in the gardyn of Cupyde. »

"Eke in this gardyn of Deduit The tren of kynde ber no fruit, Thogh nature hem sustene, Ay tendre, fresh, and grene, Ageyn thassaut of al[le] shours Both of levys and of flours. Yet, verrayly, in existence, Ther is but fals apparence Fresh to be-holde at prime face, Lyghtly sone for to pase, Holwgh with-in, yt is no drede, And ful also, who taketh hede, Of fraud and of decepcions, Ful of serpentys and Dragouns, Folke to deceyven and begile; And who abyf ther eny while, He shal haue experyence Of ther cruel violence.

"Of trees ther ben) eke many paire That ber applys gret and faire, Delytable in shewyng, But wonder bitter in tastyng, Ful of pounder corruptible And ashes loshsom and odible, In wirkyng wonder venymous, Stynkyng and contagious, The heyre is so abhominable, Faire with-oute, but corumpable They be wyth-in), who taste aryght, Contrarye even to the syght, Freshi by demonstration, But ful of fals corrupcion) They be stuffed by the kore. Every man) be war therfore That he escheve the targe, Lyst yt tourne him to damage."

"And in this gardyn eke also
Ther be many other frutys mo,
Of nature wonder straunge,
So ofte sithe a day they chaunge
Both of colour and of hewe:
Somwhiles olde and somwhile newe,
And also eke, who taketh hede,
Somtyme grene, somtime rede,
Somtyme white as cloth of lake,
And sodeynly they wax[en] blake,
Swich is the tarage of the roote,
Somtyme as any sugre soote,
And bitter sodeynly as galle,
Swich wonder chaunge doth on hem falle;
For what fruit blakkest now is seyn
Vuwarly wexeth white ageyn.
Swichi ys the custom in that place:
Soote alwey at pryme face,
But bitterness ay conclueth.
The fruit so falsy men delliueth,
Causyng among men to be Murye,
As whilom dide the Molberye,
Whos fruit Ava was turne<l to blaknesse,
From his colour of whitenesse,
Poetys make meneyon,
Oonly by the occasyon
Of thilke woful dethi noyous,
Ryght wonderful and ryght pitous
Of piramus and of Thesbe,
Both y-borne in oo Cyte.
For love thise yong[e] folkys two
Had so moche sorwe and wo,
Lyçi as Ovide kan wel telle;
Whan they metten at the welle,
This Thesbe first of sodeyn drede
Abasshed oonly of woman-hede,
The whiche made hir almost rave,
Whan she ranne in-to the kave,
Causyd by the occasyon
Of koumyng of a fers lyon,
"Which wolde have dronken of the welle;
But al to longe she dyde duelle
In the kave, alas, the while,
Of drede oonly and nat of gyle,
Sodeyn fere so made hir quake
That vnwarly, for hir sake,
Pyramus, for sorwe and smerte,
Roof him self vnto the herte,
Wenyng playnly, how that she
Hadde aforme denoured be
Of the lyon in his rage,
Which was allone to gret Damage.
For when that he hir wymple fouuded,
Anoon ryght with his ovne honde
Sloughi him self, yt was gret routhe,
Caused for hys ovne slouthe:
That she was ther so long aforme,
For whiche bothe two were lorne.
For after she, no thing afferde,
With the selve same suerde,
Karf hyr hert even atweyn,
She wolde algate with him wende;
Allas, thys was a pitouse ende.
And for the dool and gret pite
The fruit of thys Ilke tre,
Which that I to forn of spake,
Sodeynly was torned to blake,
And his heries euerychon.

"And swiche trees be many oon,
Growyng vpon euer syde
In the gardyn of Cupide,
The which, in soth, I the behete,
Fruitys bereyn that first be swete
And after ful of bitternesse.
And also, as I dar expresse,
Ther ben other trees mo
Which ar cause of myche wo;
For ther shadwe, this no lye,
Wyl make a man vnwarly dye.
"Ther mortal operacion
Is of swich condicion.

Her declareth Diane of the perilous erbys
growing in the gardyn of the god of love.
"And thingis also of plesaunce,  
As be semyng outward glosed,  
With fals venyn\\u00c9 vnder closed,  
Is more to drede a thousand folde.

"And even\ufffd thus, as I ha tolde,  
Is Venus of condicion\ufffd  
In al\ufffd an\ufffd operacion\ufffd  
With hir dreedful double myght\ufffd:  
Debonayre vnto the syght\ufffd,  
Lusty, fresh, and amerou\ufffd,  
But in werkyng venymouse,  
Ful of chau\ufffdge and variable;  
And in hir erber de\ufffdytable,  
Which I ha to the descryved,  
Folkes that ther hane aryved  
And al her lyve to hir servyd,  
Ful many oon\ufffd therin\ufffd hathi stervyd,  
Perysshed with-out remedye,  
Or they the venym\\u00e9 koude espye;  
Swiche double greyn\\u00e9 she hath ther sowe,  
Soote and bitter both a-rowe,  
Delytable in tastyng;\ufffd  
And venymous in werkyng;\ufffd  
For ay delyt is cast to forn\\ufffd:\ufffd  
Prykyng with a lusty thorn\\ufffd,  
To ravyss\\ufffd a mannys herte,  
Or he the treson\\ufffd kann aduerte,  
And vnwarly to supprye,  
Or he the venym\\ufffd kann devise,  
Til he in the snare falle,  
For which take good hede of alle  
The myschefes which I ha tolde.

"And I counsaylle: be not to bokle  
To entre in-to that gardyn\\ufffd grene,  
Lyst yt turne the to tene,  
To sorwe, and gret aduersyte!  
For ther may no mene be,  
Nor remedye to thy soecour,  
Yif thow cachche onys sauour,  
And lyst nat of wysdam spare
The warnings of Ulysses and Empedocles.

"For to fallen in the Snare,
To stumble vnwar with eyew blynde,
For which my wordes haue in mynde."

"Take example of vlixes
Touching the drinkes of Circes,
Which, whan he knyw the perilous wrak,
With-drought his foot and went a-bak,
Lyst his passage wer nat wronge,
Deceyved by Sirenes songe;
For through his noble providence
He ordeyned a dyffence
Pleynly that he kam no nere.
And as thouching this erbere,
To forw or thou be put in blame,
My counsayl ys: thou do the same,
Somme other way[e] that thou take,
Myw ovne frende, for goddys sake,
And entre nat for no folye,
Lyst thou falle in Iupartye
Of flesshly lust through fals desire,
To be consumyde in the fire,
Yif thou be founde rekkeles;
As whilom was empodocles,
Which nat ouly of folye
But also of Malencolye
Was sodeynly to asshes brent.
And even lyke shaltow be shent,
Yif Venus Marke the with hir bronde,
Which that she holdeth in hir honde;
The fire of whom, who kan take hede,
Ys of perel more to drede
Than is the fire, I dar wel seyn;
Of smoky Ethna, the mounteyn,
Wher empodocles was dede,
Be-cause that he took noon hede
To do by counsayl of the wise,
Therefore he brent in his emprise.
Her Diane maketh A maner rehersayl of al the Pereils to for seyde in the herber of Deduit.

"Kepe the wel and make\(^1\) the strong! And stoppe thin eres fro the song\(^1\)
Of Sirenes passing' soote,
Ageyn[e]s which ther is no bote!
And kepe the fro the bestys felle
Of whiche thou hast herde me telle!
Hunte hem nat whil they be rage,
Lyst yt turne to thy damage!
And yif thou lyst shortly be sped,
Kepe the fro the perilous bed
Wher Mars and Venus lay y-fere,
Wher thou mayst beholde and lere
The trappus, made by Vulcanus,
To cachelte Mars and eke Venus,
Hem to dystourbe in ther solace!
Eschewe of wysdam al suche place,
And kepe the fro the welles clere
That so fresshly do appere,
Which ben with mortal venyn[e] meynt,
In which so many men ar dreynt!
And kepe the, lyke as I ha tolde,
From\(d\) alle the pereils in that holde,
Eschewe al wayes that be derke!
For who wil nat by counsayl werk[e],
Ful ofte sith to his reprefe
Falletli in sorowe, and meschefe,
And in grete mysanenture,
Which he ne may lyghtly recure.
"And yif thou lyst to haue in mynde,
Ful many story thou mayst fynde
To preve, that counsayl of the wyse
dothe profyte in many wyse,
Namely of folkys that be sage,
As the revers dooth gret damage.
Examples preve yt mo than\(^2\) oon\(w\) :
By ycharus and ph[en]tow;
For first this ylke ycharus,
Diana.

[leaf 259, bk.]

Icarus's father Daedalus made him wings of wax and feathers,

and told him not to fly high, near the sun,

or the wax would melt;

or too low,

as the feathers would freeze together.

The middle path is always best.

Take warning too by Phaeton.

"That sone was to Dedalus,
Was desirous to lerne fle
Ouer the gret[e] salt[e] se,
And hys fader dyde his peyne
For to make him wynges tweyne
Of wex and fethres knet y-fere,
And his fader dyd him lere:
Teschewen al aduersyte,
In swich a mdy for to fle,
What maner wynd that euer blowe,
Nowther to highe nor to lowe;
For yif ageynh hys fader lore
That he to high alofte soore
Almost to the shene soune
With hys fethres white and downe,
The wexe with hete wil relente,
Ageynh hys fadres pleynd entente,
Thanh hys fethres wil dissever,
Which he shal recure never,
That sodeynly he shal descende,
The whiche no man may amende;
And yif also he fle to lowe
With hys wynges sprad a-lowe,
Sodeyn colde, as he shal fele,
Shal hys fethres so congele
That thay may godre wynde nor air;
From al hope put in dyspair
He shal ploungen and a-vale.
And by example of thys tale
In alle maner of werkyng
A mene ys good in alle thing;
For, as the philisophe assenteth,
Who dooth by counseyle nat repenteth,
And by recorde of thise clerkys
Counsayl is good in al[le] werkys,
As storyes telle moo than oon.
"Make eke thy merour of Pheton,
And by example of him be war,
When he lad his fadres char,
How, through unhappy aventure,
"Be-cause he koure no mesure 4204
Nouther a-twixen\(^1\) hoot nor colde, 4205
But of presumpson\(^2\) was bolde
To take on him the gouernaunce,
For which, thogh hys unhappy chaunce,
As poetys lyst to deseryve,
For he ne koure hys stedys\(^2\) drive,
Al a-wronge her cours they went,
For which al the worlde they brent,
Lost him self and eke hys way\(^3\);
Ther was as tho noon other gay\(^3\),
Al went to dystracciow;
Oonly through his presumpson,\(^3\)
By disposicion\(^3\) fatal,
And lak of comseyl caused al.
Poetys make mencion\(^3\)
That the heven fil adoun\(^4\)
To grete hyndering and Damage
Amonge the floodys fel and rage.
By which example to hys avayl
Ech man\(\text{w}\) werke by counsayl,
And take on him now empryse
Without[\(e\)] consayl of the wyse.

¶ Her declareth Diane many meschefs that felle
in the gardyn of Deduit by example of many
sondry stories.

"And yif that thou of necligence
Lyst nat yive no credence 4228
To that thou hast herd me declare,
Yet for al that I wyl nat spare,
How I ha ryght\(\text{v}\) and thou hast wronge,
And to make my partye stronge,
Touching pereils which I ha tolde,
Ful many story newe and olde
To my purpose I shal applye,
And in ordre specefye
By resemblaunce and figures:
The sorowes and mysaventures,
The meschef, and the violences.
"And the Inconveniences
That loves folkys ha suffered there.
And first as wydam dooth vs lere,
And the same afferme I dar,
He ys wyse that wyl be war
And him self chastise ka[n]
By trespass of another man,
Prudently to tak[n] hede
Of another manys' dede,
The foly wisely to eschewe
To fle[n] a-way and nat to se[n]
Where as he seeth yt be[t] to do.
For which take good hede ther[to]
Thy selfe of foly nat tencombe,
For by examples out of novmbre
I shal rehearse to purpose,
Which ha be-falle[n] in that close
With swich as wen[n] with love ateynt:
First how Narcisus was ther dreyn[t],
Rede Ouide and he kan telle,
Beholdyng at the mortal welle
Hys ovne shadwe and figure,
Wherby of fatal aventure
And of foly he was ther dede;
And eke also, yif thou take hede,
The crafty man Pigmalion
To grave in metal and in ston
Made and wroght to his delyte
An ymage of yvore white,
Most mervelous of entaylle,
To tellen al the apparaylle:
Most excellent in fairenesse,
Bot[n] of shap and semelynesse,
And amyable of visage,
Which him brought in swich a rage
That he wex verryay furious;
Love him made so amerous,
In Ouide as it ys toble,
Al be that yt was ded and colde,
Which made hym selfe [for] to stryue,
The Ills that Love's folk suffered in mythic times.

<table>
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<tr>
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<td>4280</td>
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<td>4284</td>
<td>3. Pasiphae was enamourd of a goat.</td>
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<td>4316</td>
<td>[leaf 361, bb] and for whom she stole her father's Hair of Gold.</td>
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</table>

**REASON**

| 1 | grewe | A. |
| 2 | faderes | A. |

| 1 | grewe | A. |
| 2 | faderes | A. |
Thus was she cause that he was deede, Thorgil goddys disposition; Tourned to A Merlyon, And she to A lark was transmewed Ay of hyr fader to be sewed, For contrary, of condicion, The lark and the Emerlyon I-founde be of ther nature, Philosophres vs assure. "Medea also did hir peyn For to slaw hir children tweyn In grete dispyte of Duke Iason, Whan he was falsy fro hir gon; Eke Phyllis, as thou kaust recorde, Heng hir selwen with a corde; And eke thou hast yrad also, How the worthy quene Dido Slough hir self, as thou maist see, For the love of Enee, The ryche quene of Cartage, Whan he was goon ou hys viage, Virgile writeth 1 pleyne thus; And Thesbe eke and Pyramus For love bothe two wer lorne, As thou hast herde me tel afforne.

"By these examplles thou maist se The errour and contrarioust That ys in love, yif thou take hede, Which quyteth folke with cruel mede, Whos merveylons condicion Ys contrarye to reson; Yt ys so ful of sorwe and tene. For which I rede the abstene, Lyst thou repent[e] in the fyn, Nat to entre in hys gardyn; But abyde and make arsest Her with me in my forest,

Here maketh Diane a co[m]parison a-twene hir Forest of chastite and the Herber of Deduit.
The Beauty of Diana's Forest of Chastity.

"Which hath plenteous largesse
Of beautie and of fairenesse;
For, shortly, through my providence,
Her ys noon inconvenience,
No maner fraude, deceyt, nor wrong
Compassyd by Sirenes songe,
Nor be nat no bestes rage,
Dredful for to do damage,
And ther thou shalt no wellys fynde
But that be holsom of her kynde,
The watir of hem ys so perfyte,
Who drinketh most hath most prolyte.
Eke in thys forest vertuus
No man) taketh hede of Vulcanus
Nor of hys decepcion,
For the tren in ech seson
Geyn) al assaut of stormes kene
Of fruyt and lefe ben al-way grene,
Perdurable of nature
In ther beautie to endure,
They ben of kynde so notable
That they be neuer corrupicable,1
I-lyche fresh and neuer olde, 1 corrupicable] corruptable A.
And somme of hem bere fruyt of golde,
Swich as Alysaundre founde.
Whan he had wonne everie londe.
Ther is no fruyt, to rekne al,
That may therto be peregal,
For thilke fruyt, as thou maist se,
Perseuereth ay in hys beautie,
And thys tren, in comparison, Passe of vertu and renoun
The trenen both of Mone and somne,
Which clerkes so wel preyse konne;
The fruyt ys so confortatyf
To preserve a mannys2 lyf
Longe from al corruption,
By kyndly dysposicion;
Of whos Applis thou maist se
The noblesse and the dignyte,
"Yif thou abyle in thys forest,  
For Alyssaundre, in his conquest,  
In hys story thow mayst fynde,  
Rood in-to the ferther ynde,  
Of entent[e] to enquire  
Swich maner fruyt to fynde there;  
But he fouzale noon, in special,  
That to thys fruyt was [per]egal  
Nor semblable to hys avayle,  
Al be that he took hys counsayle  
Of two tren al to sone:  
The ton y-sacryd\(^1\) to the mone,  
\(^2\)The tother halwed to Phebus,\(^2\)  
Philysofphres writen thus,  
Wher hys fate was nat sparyd  
But openly to him declaryd,  
In greke and hebrew tonge sovnyd,  
And hys fyn\(^d\) clerly expovned,  
He myght\(^e\) eschew hyt by now\(^d\) art,  
But had he ete and take his part  
Of this fruyt which I of telle,  
Which al other doth excelle,  
He had contumyd in hys glorie,  
And bet acheved hys victorie,  
And prolongyd eke his lyf:  
Hyt hath swych A prerogatyf  
And of vertu so grete myght.  
For the shadwe of kyndly ryght\(^e\)  
Ys allone so comfortable  
And to profyte most notable.  
The erbys also, of nature,  
In ther beaute ever endure,  
And kepe alyche her grenesse,  
Bothe her beaute and fayrenesse;  
Ther flour[e]s evere fresh and glade,  
And for no maner stormys fade,  
For they be so vertuous,  
That no best[e] venymous,  
Serpent in kawe nor in Roche,  
Ne may in no Wyse aproche,

\(^{1}\)y-sacryd\] Isacritysyd A.  
\(^{2}\)om. A.
"Nor ther vertu amennse;
For al swich venyme they refuse,
For which with al thy ful[le] myght
Thou sholdest be ful glad and lyght,
Here to aubyden and preser
And neuer hen[ne]s to diisser,
First considren of prudence
In thy self the dyfference
Atwene this habitacion
And the aumerous mansyon
Of Deduit and of Cupide,
And set bothe two asyde ;
And al thys thing consyndred wel,
Thow sholdest chese here tabyde
Perpetuely, and nat deyde
Of thin owne volunte,
Syth thou hast swich lyberete.
For more to the kan I nat sey,
It longeth nat me to prey.
For yt may happe so par case :
The more men prey[e] a gret pase
The more som[e] folkyes wil declyne
For to bey[e] my doctrayne."

Thansuer of the auctour vn-to Diane.

"Madame," quod I, "with thy that ye
Be nat displeased now with me,
I wil lyke myn oppinion
Make a replicacion
To that ye han rehersed here,
Which ys mervelous to here,
That by your wylle I shold[e] tarye
In thyss forest soltyarye ;
To which, yif I dyde assente,
I sholde sone me repente.
But trusteth pleynly wel ther-to,
My purpose ys nat to do so,
This verray sooth, me lyst nat feyn;
Therby thogh I myght atteyne
Neither for Solomon's wisdom nor Nebuchadnezzar's treasure,
would I stop in Diana's forest.

To the prowess of Ector,
That was so worthy her to for,
Nor to the wisdom, both in oon,
Of David and kyng Salamon,
Nor to wyzne al the tresor
Of the kyng Nabugodonosor.¹
Al thyse ne myght[e] me compelle
In this forest for to duelle,
Thogh yere reherese al y-ferre:
The dyuers trees, the wellys clere,
The herbys, nor the flour[e]'s fayre,
Nor al the bestys debonayre:
Al yferre avaylle noght,
To do me consent in my thought:
For to holden here hostage;
Yt acordeth no thing with myn age
For this habytacion
To myn Inclynacion.

For I se here no plesaunce
By no maner resemblaunce:
Ioye, myrthe, nor gladnesse,
But al-to-gedre heynnesse,
For which I preyse yt nat a myte.
Me list as set be noon hermyte
Nor solytarie of lyvyngne.
For, finally, thys duellynge
Ys nat acordyng with my lyfe;
The place ys so contemplatyf,
I wer a fool, here to soiourne,³
Alway to compleyn⁵ and morne,
Ever in oon, [both] day and nyght:
I shokle do ageyn⁵ al ryght,
To contrayre in werkyng
The preceptys and byddyng
Of Nature, my maistresse,
Of alle the world[e] gouerneresse;
Which bad me, as I kan report:
'Go se the world' and me disport,
And therin owly me deylyte:
Goon about[e] and vysite

¹ Nabugodonosor] nabugodonosor A.
² [preyse] rayse A.
³ soiourne] soioure A.
⁵ [This line added in the margin.]
I’l travel, see the beauties of Nature, and serve Venus. 119

“Places which that be Iocounte,
Wher as myght ys most habounde
In my selfe, to knowe and see
On hir werkys the beaute,
The merveyllles and vnkonthe thinges
Of hir wonderful werkyngys,
And of hir forge the secrees,
Mysteries, and the provetees,
Which, in soth, be nat apert
But wonder cloos and ful covert.
And for I ha so grete plesaunce,
With al my hool[e] attendaunce
Of ful desire to folwe hir lust,
I wil hir siwe of verray trust,
And abyde no lengyr here
Myd thys forest, in no manere,
Wher I kan se noon avauntage
To my profyte but bestys rage,
Ne party that I kan devyse,
And I wil in no maner wyse
Nouther offende nor trespase,
Lyst I wer put out of grace,
Ageyn my[n] best, in soth[e]nesse,
Made to Venus, the goddesse,
I wil hir serve and enuer shal,
What enuer fal, loo, here is al!
Thus to doon ys most my[n] ease,
Wher so yt greve yow or please,
This<sup>1</sup> my[n] entent in every cost,
And wher as men[n] me blame most,
Ther shal I be most ententyf
Hyr to serven al my lyf.
For without comparyson,
Ther ys noon of swich renown
As my lady, dame Venus,
Humble, and benigne, and gracious,
Faire a-bowe al mesure,
Both of shappe and of stature,
And to speke in wordys pleyn[w],
Fairer than ever was Elyon;

<sup>1</sup> This] Thus A. and I will,
The Author.

"Ryght' bonteyous and ymly fre,
And of lyberalte
She excelleth, I dar expresse,
Of port also and loulynesse.

No one can estimate
Venus's power

Ther is no man) this day so wys
That to the fulle kan) yive aprys
Of hir myght) nor hir highnesse,
Of hir pover nor noblesse.
I dar yt wel expresse and telle
That she of renoun dooth excelle

and renown.
[leaf 265]

Diana is to blame for saying that

Alle tho that ever I koude of rede,
For to speke of frendlyhede.

And in oo thing ye wer to blame,
That ye lyst declare hir name
By wrong interpretacion)
In your exposicion),
Which openly seyden thus :

'T Venus' meant 'venom':

That of venym was seyde Venus.
This was your oppinion)

Contraire to myn) entencion).
For I dar pleynly specefy

That, for she hath the maistry
And al represseth with hir myght',
Therfore of verray due ryght;
She hath hir name, who taketh hede,
To be callyd, yt is no drede.

It means 'vanquishing,'

Venus ys sayde of venquisshing,
For she venquysseth euery thing.
I say yt out, me lyst nat rovne,
Thus ye shuld hir name expovne,

For noon) may make resistance
Ageyn[e]s hyr magnificence,
For which I ha set myn) entent
To ben at hir comandement,
Mc to agreen) to hir wille
In euery thing, as yt ys skylle ;
For which I shal do my power
To hast[e] me to thilke herber

I shall hasten to Pleasure's Garden.

Wher Deduit hath gouernaunce
With Joy and play and al plesaunce.
Diana's objections, and stick to Venus.

"For in my wit I kan nat se,
That swiche perel sholde be
In that place, lyke as ye seyn,
Ye blame yt ydelly in veyn,
And maken a comparyson
Of the dedys of Iason,
Of Pheton, and of Icharus,
That wolde fleen, ye tel[le] thus.
But I me cast[e] nat to fle
With y-charus ouer the se,
Nor with Pheton al my lyve
The chare of Phesus for to dryve,
Nor for to wyne the flees of golde,
Of which to forn ye han me tole.
Of al her foly wilful dede
I wil take no maner hede;
But I desire the knowleching:
Of the hevene and his mevyng,
And also of the salt[e] see,
And eke what thing yt myght[e] be,
Why the flood, as clerkys telle,
Fowlweth with hys wawes felle,
And after that the ebbys sone
Fowlweth the concours of the Mone,
The resow out I wolde fynde
After the course oonly of kynde;
Thogh I ha this effeccion
Prentyd in myn oppinion,
Vn-to yow is noon offence.
For, ytterly, thys my sentence:
I wil go serve my maistresse,
I mene Venus, the goddesse.
I wil ther-of make no delay,
Lo, here is al! I goo my way."

Here answereth Diane vn-to the Auctour.

"Thogh I al day do forth my peyne,
By force I may the nat restreyne,
Nor I wil nat the conterplete
Nouther in colde, nouther in hete,"
"Nor the afforcen by the lappe,
Til thou falle in Venus trappe
By somwe unhappye frowarde chaunce,
That thou falle in repentance
Of thing wherin thou doost offende,
And seyst: thou mayst yt nat amende,
Xouther by wyt nor purveyaunce,
Thorh foly of thy guernmaunce,
That thou lyst the nat provyde
To caste aforn, on euery syde,
The perel of thy[n] auenture,
Which thou art lykly to endure.
Ther may be made nowe avoydaunce;
Thow hast nat yet swich aqveyaunce
On euery part of thy maistresse,
Whom thou callyst thy goddesse,
In euery cost, both fer and nere,
And yivest to hir so gret powere,
As al wer laeyd in hir cheyne,
As tho[gh] she myghte al restreyne;
But yif thou wistest euerydelle
And knew what she were\(^1\) ryght\(^1\) welle,
Al hir maner and hir gyse,
In hir thou sholdest in no wise
Han so gret affecion\(^1\)
Nor swyche ymaginacion;\(\text{ }^1\)
But ageyn\(^1\) hir lust debate
And haten hir of gretter hate
Than\(\text{ }^1\) euere dyde dyomede,
Which with his suerde made hir blede.
To hir he gaf so grete a wounde
So mortal and so profonde
That without[\(\text{ }^1\) more abood
She shoulde ha deyed, so yt stood;
Ther was non\(\text{ }^1\) other mene weye,
Yif goddys myght\(^1\) of kynde deye,
But deth hath, in conclusyon;
In hem non dominacion).
\(\text{ }^1\) were] war A.
For thingys whiche that be dyvyne
Vn to deth may nat enclyne.

\(^1\)
"And thus consydred ever thyng
Of hyr wonderful wyrkyng,
Thow sholdest not, and thou wer wys,
Yfe to hir so grete a pris,
4676
Yif thou knyw in thy reson
The noble sentence of Caton, ¹
Which commaundeth, thus I mene,
A man to preysen in A mene,
Both in high and low degre,
And by no superfluyte,
Lyst after be no lak y-founde;
And wher as² thou lyst the to grounde,
To sustene thy grete errour,
To make nature thyn Auctour,
That she³ shoble ha commaundyd thus
The to folwe Dame Venus,
Which was no thing hir entent
Nor fynd of hyr commaundement.
For I dar seyn and yt expresse
That nature, the goddesse,
By recorde of wyseyest clerkes,
Hath noon errour in hir werkes.
For god, which gouernmeth al
By hys pover eternal
And hys dyvyne sapience,
Hath throug hys myghty providence
Dame nature ordeyned so
That she may noon errour do
Nor forfete to no maner wyght.
Thow understood hir nat a-ryght;
To comprycle in thy felyng
The cler entent of hir menyng;
4704
She bad the, nonther fer nor nere,
To soiourne in the Erbere,
By no maner feyned weye,
4708
[leaf 267] Wher ydelenesse bereth the key,
Nor wher as she ys porteresse
Of the gate and chefe maistresse,
Wher as Deduit was first foundour,
Lord, and sire, and gouernour,
"Oonly ordeyned for delyte
And voluptuouse appetyte,
1 For both the host and the hostel
Bew so perilouse and cruel
That, to rekene hem oon by oon,
A man wer bet in sooth to goon,
Who al the perceils kan espaye,
In-to the drefull host[e]rye,
A forne consydred euerly thing,
Wher Lychaon was, lord and kyng
Of Archadie, the myghty londe,
Which slough and mordred with his honde
Hys gestys soothly eurchon;
Whan they kam, he spared non.
But thyse erber, as I ha tolde,
Is wel wors a thousande folde,
For which consydre in thy thought
To be war, thou entre nought!"

I How thauctour answere de Diane.

"Madame," quod I, "with your leve,
Wher yt offend[e] yow or greve,
I may nat knowe the meschefe,
Ther-of tyyl I ha made a prefe;
But happe what ever happe may,
I thynk for to make assay,
For the conceyt of my reson
Contrariety your oppinion;
Ye and I ful gretyly varye:
Our ingement[es]2 be contrary,
And stonde also at discordance
Touching the gardyn of plesaunce.
Ye seyn, yt ys contagious,
And I, how yt ys gracious,
Agreable, and debonayre,
And ye holde the contraire,
This your fantasye at al.
And thogh yt wer[e] as mortal,
As horreryble3 and foule also,
As ys the paleys of Pluto,

1 Lom. A.
2 Inegementes Inegement F. Inegemenc A.
3 As horrable [in]rrible F.
Diana goes. I start for the Garden of Pleasure.

"And as ful of blak derkenesse,
Of sorwe, and of wreachchidnesse,
Yet fynaly, how ever yt bee,
I shal assayen and go see,
Afforce me and do my myght;
Therof in hast to haue a syght;
For thyng that may not be eschiwed
But of force mot be sywed.
Yt semeth a maner destane,
The which, in sooth, no man may fle,
For which ye lese your langage."

"Thow seyst sooth, I am nat sage
To make so a long sermon;
Ageyn[e]s thyn oppinion;
For what so ever I devyse,
Thow wilt folwe thyn ovne gysse.
Thou gest of me no more langage,
I put al the surplusage
In thyn ovne eleccion;
After thy discretion,
To chese or leve, sith thow art free,
At thyn ovne liberte."

And with that worde Diana anoow
Tooke hir leve and ys a-goow
As fast as she hir tale brake,
And I neuer after with hir spake,
For she withoit[e] more arest
Took the thykke of the forest.

How the Auctour took hys wey
towards the herber of Deduit.

Withouten any lenger space
I gan on my waye trace
And Diana anoow forsooke,
And forth the ryghte wey I tooke,
Bothe througli feilde and througli forest,
Forth ryghte, as me sempst best,
Gan to crosse dovne and dale;

The Author.

However had the Garden of Pleasure is,
I mean to see it.

That's my late.

Diana.

As I'm determined to go my own way.

The Author.

Diana leaves me.

The right-hand road.

\[leaf 258\]
The Garden of Pleasure and the Romance of the Rose.

And over-twerten hille and vale,
The next[e] wey as was myn happe,
Spared nouther busshe nor gappe,
Felt nother\(^1\) no greuance
For [my] ioy and my plesaunce,
Both in countenaunce and chere;
As I neghed the herbere,
Me thought, I gan encrese more
And to helthe me restore,
Evene lyke as was my faye,
Til I kam vn-to the gate.

\(^1\) Here the auctour maketh a descriptione
of pe place.

\(\text{This lusty herber delytable,}\)
\(\quad\text{Above al other most notable,}\)
\(\text{Wher Dediut—the story telledth—}\)
\(\text{With Cupide, hys brothir, duelleth,}\)
\(\text{The which entende never a day}\)
\(\text{But vn-to myrthe and vn-to play;}\)
\(\text{And al[e] tho that there abyde}\)
\(\text{In the servise of Cupide}\)
\(\text{Ha noon occasion)\)
\(\text{But lyke to her affeccion)\)
\(\text{In that fresshe, lusty place}\)
\(\text{Hem to disporte and solace.}\)
\(\text{For this the gardyn and the cloos,}\)
\(\text{The whiche hath so grete a loss,}\)
\(\text{And, for the excellent fayrenesse,}\)
\(\text{Is remembred, in soothnesse,}\)
\(\text{Of many clerkes as be writyng}^1\)
\(\text{For the faire, fresh behldyng.}\)

\(^1\)叶265, bk.

\(\text{Among them was Guillaume de Lorris, who wrote the}\)
\(\text{Romance of the Rose,}\)

\(\text{I mene hym, with-out[e] close,}\)
\(\text{That gan the romaunce of the rose;}\)
\(\text{The whiche drempte in his slepyng;}\)
\(\text{How erly on A mornynge}\)
\(\text{He was vn-to this gardyn broght;}\)
\(\text{And so longe aboute hath sough;}\)
The Romance was written for desire of a girl's Rosebud.

Til he fonde a smale wike,
The which ageyn[e]s him was shet;
And fonde as thoo noon[de] other waye,
Til that he gan¹ knokke and praye;
And, without[e] more delay,
Ther was no wight⁴ that sayde nay
Nor made thoo no straungenesse,
For the porter ydelenes,
Lete hym in, and that in hast;
And whan he was the entre past,
He fonde a place of grete delyte
Most plesant to his appetyte.
The beaute was so sonereyn⁵,
For which he felte ful grete peyn⁶,
He had so grete affeccion⁷
To han yt in possession
Oonly for beaute of A roose,
Of which the levys wer ful close
In maner of A rounde boton⁸,
That herte and hool affeccion,
He gafe therto in soth[e]nesse,
For thexcellent[e] swet[e]nesse
The which environ dyde sprede,
Ful desirous yt to possede.
For love of which, in substanunce,
He compiled the romauance
Callyd the Romaunce of the Rose,
And gan his processe so dispose
That neuer yet was rad noon souge
Swich a-nother in that tonge,
Nor noon[de] that in comparysoun
Was so worthy of renown
To spekyn⁹ of philosophie,
Nor of profounde poetrie;
For, sothly, yet it doth excelle
Al that ever I herd of telle.
And in² this book most notable,
Most lusty and [most] agreeable,
The Auctour pleyuly doth declare,
Openly, and lyst nat spare,
The Romance of the Rose tells how to win your Girl.

The Author.

G. de Lorris

did homage
to Cupid for
his girl's
rosebud,

How he first in that erber
Bekam he trew(e) homager
Unto Cupide, and did homage.
He was so rent with lovys rage
For the feyre, freshe boton,
Swettest in comparison,
Most goodly and delycious,
For which he was so amorous
Felt in his hert(e) ful gret peyn)
To forn or he myght atteyn
At hym lust yt to possede.

And at last
gaind it:

But at the last[e] for his mede
Of Aventure thus yt fil:
He had hit at his owne wil,
And al the maner and the guyse
The romaunce deth deuyse,
Ful of mystery and secre
And many vnkouth prevites,
As the processe kan yow lere.
So ful of pith is the materre
That swich a book in Romarnece
Was neuer yet [y-]made in Fraunce
Nor compiled in sentence,
It is so ful of sapience.

I'll now try
to de-crite
this Garden
of Pleasure
to you.

And of thys lusty, freshe herbere,
Most agreeable and most entere,
To declare yt and expresse,
A-now I wil my style dresse
And ther-of make mensio
To kome to myn) entencion;
For ells myght I in no wyse
Al the maner here deuyse
Touching hooly myn) estate,
To tel, how that I was chek mate,
By and by myn) aventure
Touching my discon-fyture
And hooly the occasion);
As I haue maked mencion,
For which Venus, the goddesse,
My lady eke and my maystresse,
Sent[e] me vn-to that place,
Callyd the herber of solace.
Now shal ye here, and ye take hede,
Al the processe of my spede,
Both the gynnyng and the fryd,
And how I kam to that gardyn,
And the maner of myn entre,
Wonder desirous for to se;
And first gan in my self recorde,
Wher the beaute dyde aconde
By any maner Resemblaunce,
Touching my drem\(^1\) in substaunce,
Wher yt be lyke in any thing,
I mene as thus, wher my dremyng,
Which in this book I shal disclose,
Be lyke the Romeoone of the Rose
Oonly, in conclusyon,
Touching our bothe avysion.

\(^1\) Here declareth\(^2\) the auctour the thinges
that he saugh without the herber.

First I wol touchen and declare
Al the maner and nat spare
Of the Ryver environ,
Which that ys descendyd down,
Euer flowede, as I took hede,
The lusty, freshe, grene mede.
The water was so cristal clene
And as gold the gravel shene,
And this Ryuer, in certeyn,
Lasse was somdel than sayne,
And the cours of this Ryuer
Ran through throug the grene herber
With his stremyng fresh and colde,
That yt was joy for to beholde,
Which refresshed al my chere:
The watir was so pure and clere.

REASON
And with my new hool[e] ful entent
By ryght[1] good avysement
1 saugh by clere1 in-speccion
Vpon[2] the wallys environ
Many wonderful ymages,
Ful ougly of ther vysages,
Purreyd high vpon the wal,
And what they worn I tel[le] shal:
I saugh first hate and 3 Felonye,
And next besyde vylenye,
And in ordre Covetyse
And 4 hir suster Auarice;
And after next I sawgh envye,
Fulfilled of malencolye,
Tristesse [eke], pale of visage,
And next besyde croked age,
Tremblyng as she wolde dye,
And bysyde ypocrisie,
Dedly of chere lyke a rynde;
And ponerte stood al behynde,
Foul of face and nothing faire;
And al they wer[e] ful5 contrayre
Vnto love, yt is no dout;
Ther-fore they wer set without
High vpon[3] the wall[le] peynted,
Deduit with hem was nat aueynted
Nor with hem lyst nat abyde,
And also eke the god Cupide
Hathi no lust with hem to be,
They wer so frowarde for to se.
And al the whiles I ther stood,
Me thought[4], yt dyde me gret good
To be-holde the purreytures
And the wonderful figures
With ther ougly countenaunces,
By al maner accordaunces
Enerchy lyke to hys degre
Arrayed, as they shold[e] be,
Bothe in shappe and (in) portrayture,
And eche of hem, y yow ensure,
Pretendede in signiauance
By there chere grete displesaunce
Froward of in-speccion.
And yet as of proporsion
They wer by craft made ful soyle,
As I behelde aryght grete while;
Til that I kant to the wiket,
Which was closed and y-shet,
And first fonde ther ydnelnesse,
Whiche bere the key as porteresse,
The whiche was vn-to me Warde
Nouther strauge nor frowarde,
But let me yn and that in hast;
And whan I was the gate past
With al myn hool[e] hert entere,
I thanked hir on my manere
That she wolde nat debate
To suffre me entre at the gate.

If Here reherseth the auctour, how he was resseyyed and accepted of a lady callyd Curtesy, whiche graunted him lyberte to goo wher him lyst.

And ryght anoon, whau ydnelnesse
Oonly of hir gentilesse
Hathi me receyved with gladly chere
In-to this lusty, fresh herber,
As she that was my first[e] gyde,
I saugh after stond asyde
Vnwarly, as I koude espye,
A lady, called Curtesy,
The whiche of hir benignite
Tolk hir way towardys me,
And scyde thus with ryght glade face:
"Ye be welcombe to this place,
Ordeyned oonly for comfort,
For solace, and for dispore;
In the whiche, shortly to telle,
Now other manere folkes duelle
But swych as lyketli to obey,
"To disporte hem and to pley,
And ha noon other attendance
But in Joy and in plesaunce,
For they nat ellys have ado;
And for your self ben oon of tho,
Ye shal ha fully lyberte
To walke a-bout[e], and to se
Every thing that may yow plesa,
Or tourne yow to hertys ese
With swiche folkys as ye sen,
Yif yt lyke yow to ben
As oon of hem, her tabyde.
I may walk about as I like.

Courtsey, will make the jouyes.

Mirth and play always go on.

Every one does as he likes.

And serves Pleasure.

Nowhere else are such nice folk.

1 wight wyte A.

3 seye] seyn F. sayne A.

4 seye] seyn F. seyne A.
"Withoutene variance of on, 5052
The laws folwe nygh and fer
Which that whilom Jupiter
Establysshede of entencion)
In hys myghty region,
To enclyne folke in dede
To lust oonly and flesshilyhede
And to woluptuous delyte;
And this\(^1\) hooley\(^2\) the appetyte
Of al the folke that duellith here,
By processe as thou shalt lere,
Yif thou lyst thy wyt applye."

And in thys wyse Curtesy,
Lusty, fresh, benignie and fre,
Ful goodly hath receyved me
And made me ful noble chere,
And al about[\(e\)] the herbere
Withi-oueny any straungenesse
Oonly of hir gentillesse
She graunte[d] me, and that anoon,\(1\)
Wher that me lyst[\(e\)] \(2\) to goon,\(1\)
Oonly withi this condicion:\(1\)
That by no collusyon\(1\)
She myghte fynde nor espye
That I dide vilenye,
Throgh my defaute nor trespace,
To no thing growyng in the place,
Sith al the gardryn environ\(1\)
Was frely put in my bandon\(1\)
And al hooley in my garde,
For which, as I koude awarde
And deme in myn\(1\) oppynion,\(1\)
Here requeste kann of resoun.\(1\)

\(^1\) this \(\) thus F. A.
\(^2\) hooley \(\) the holy A.

I was free of the Garden of Pleasure.

The only condition was,
that I shouldn't do damage to any growing thing.
[leaf 272, bk.]

\(1\) How the auctour commendeth the Herber.

Whan I behelde this lusty place,
So ful of beaute and of grace,
And had ech thinge apparcheyved,
Me sempte, I was nat\(^3\) deceyved
In such a place to abyde,

\(^3\) nat [\(\) om. A. 5088 I thought I should like to stay there.
For, truly, vpon evry syde,
As I behelde to my plesaunce,

Me thogh[t], I fonde al suffisaunce,
As of delyte ther lakkyd noght,
That was ravisshed in my thought,
And held my self verrayly
Passyng ewrons and happy
That ever I had[de] swich a grace
For to entre in that place.
Yt was so glad, and so Locunde,
And of al Ioye most habounde,
So excellent and so notable,
Surnouutyng and delytable,
That shortly, as I kan dyffyne,

It sempte verrayly dyvyne,
As me thoght in my demyng;
Pleynly, And noon erthly thing; For of beaute and of renouw, To make just comparison,
Yf I shal the trouthe telle,
Placys al yt dyde excelle,
To whos beaute was noon lyche:
Soothly nat the paleys ryche,
I mene the house celestial
Wher the goddys immortal
With Iubiter, gretest of myght,—
The sterry place ful of lyght—
Abyledi in the highe hevene, Brighter than the firy leuene; Nor the paleys of Phelus,
Which is so ryche and curious,
To riken al, yt wil not be
To be resembled of beaute
To this place, higli nor low.
For as fer as I coude know,
Every where in my walkyng
Ther lakked[e] no maner thing
Of Ioye, merthe, nor gladnesse,
Of holson ayr, nor of sweetnesse;
And ay the more I gan to presse
The Beauty and the health-giving Herbs of the Garden. 135

The more my Ioy[e] gau tencrese; 1
tencrese] toencres A.  
The Author.

And yf I shokde aryght descryve
The beaute during al my lyve,
The tyme wold[e] not suffise
To tel the manner and the gysse
Of the excellent fairenesse.
And eke also the noblesse
Of this herber most renomed,
Who so lyst aryght take hede,
Ful many day or I was born
Hath be descryved her to forn,
Both in metre and in prose.
I take recorde of the rose
And of many mo Auctours.
The which of blosmys and of flours
And of herbys vertuous
Is every when so plenteuous
That to every madalye
A man may fynde remeisy
To preserve a mans2 lyf.
Ther nature is so sanatyf
That the leche most famous,
Callyd Esculapius,
Yf he wold[e] ther be kynde
Any maner herbe fynde:
Onther bitter onther soote,
Greyn) or gomme, rynde and roote,
Pertinent unto physike
To helpe folkys that be syke,
Of frutys holsonme vpon) tres, 3
tres] tre F.
Of many sondry [divers] gres,
Yt nedede4 him no more enquer,
For he sholde fynde hem there
As fresh in wynter and as grene
As in the lusty somer shene;
For ther may no corruptioun
Hane there domynacion).
And of the herbys thise the chefe,
Who so lyst to make a prete,
Ther ys no venym, nor poysoun,
Springs and Nightingales in the Garden of Pleasure.

The Author.

Nor noon intoxigacion
Of adder, serpent, nor dragon,
Made nor contrevy by treson,
But that the herbes of Nature
Vertu han yt to recure,

And with al this yt oner more
A man to helthe to restore
Of kyndly sekenessys and foreyn,
And here and ther vpon the pleyn
Amongys al thise glade thingis
Ther be ful freshe wel[le] springis,
That with her holson lycour clere
Ouerspredden the herbere,

The Rotys, greyn[e]s, and the sedes,
And the smothe softe medes,
Fletyng with bawme sanatyf
Of kynde most restoratyf,

That yt ther wer in any\(^1\) londe
A man ybrent with lovys bronde,
Or with his dreful arwe woundyd,
Yif he wer ewrons to be soundyd,
This place wer most convenient
Vn-to his amendement:
To duel among the freshe flours
As folk that love paramours.
For ther they myghte fynde and se
Wher-whyt they shal recuryd be.
And myddys of the soote herbage
Ther be bestys eke savage,
Grey and falwe, white and blake,
Euerych pleyng with hys make,
Bothe on hillys and on vales

Ther herde I also nyghtyngales
Syngyng on the Cedres trene,
Tavoyde away al sorwe and tene
With her hevenly nootys clere,
Euerych of hem with his fere,
With so melodious acorde
That ther was founde no discorde;
For y suppose, ther\(^2\) is no man

\(^1\) any\] only A.
\(^2\) ther] the A.
That anyght reporte kan
The wherbles, nor the vnkouth toons,
Nor the ravysshinge sowns,
Nor the sugryd melodye
Of ther soot[e] armoyne,
So angelyke vn-to the Ere
Throgh the gardyn) her and there
That ther is no man in hys wyt
The whiche konde ha\(^1\) levyd yt
Nor demyd yt in his entent,
But yf he had[de] be present.

\(\text{The Author.}\)
No one can describe the angelic harmony of the Nightingale's song.

\(\text{The Author.}\)
Diana ought to be ashamed of herself for abusing the Garden of Pleasure.

How the auctour espied first the god of love.

And among al thyss plesaunce
Yt fil in-to my remembraunce
And gan\(^\text{1}\) to wonder ful gretely
That Diane was hardly
Touching this gardyn) of delyt,
How she durst haue yt in despyt,
Which to me she hath so blamyd;
She oughte for to be ashamyd
Yt to lake in any wyse.

And while that I gan me avyse
And my looke\(^2\) to\(^3\) cast a-syde,
Y saugh Deduit and Cupide
With her folkys a gret Route,
Al the herber rounde aboute,\(^4\)
By hem self[e] tweyn) and tweyn),
Ful besely to don) her peyn)
Hem to play and to solace
In that lusty, mery place,
Everych glad and fresh of chere.
And tho I gan) aproche nere
To seen the vnkouth countenances\(^5\)
And ther gracious ordinances,\(^6\)
Goodly fresh and debonayre,
As an Angel fethred faire.
In karol wise I saugh hem goom),
And formhest of hem everychoon)

\(\text{leaf 274, bk.}\)
In it I see Pleasure and Cupid, and their folk as glad as
Angels, dancing.
Lady Gladness. Cupid rules the Garden of Pleasure.

The Author.

I saugh Deduit, and on his honde,
Confedred by a maner bonde,
Ther went a lady in sothnesse,
And hir name was gladnesse,
Loth a-sonder to dissever,
For they wer to gedyr ever,
Fresh of hewe and no thing pale;
And as any nyghtynagle
She sange that Ioye was to here,
That the lusty nootys clere
Of Sirenes in the see
Ne wer nat lyke, in no degre,
To the soot[e], sugryd song,
Whiche they songen ever a monge
Of Ioye, myrthe, and lustyhede.

Cupid alone

And in my walke, as I took hede,
I saugh Deduit amongys other
With Cupide, his ovne brother,
By kyndly generacion,
Bothe of oon condicion,
Moder to whom was Venus.
But of name most famous
Was Cupide, for oonly he
Had allone the dignite,
The honour, and the chefe renoun,
And the domynacion,
And hooly al the gouernauunce
Of this herber of plesaunce.
And for his highe worthynesse,
For his power and noblesse
Al to him they dide enclyne;
For ther [is] noon that may declyne,
For to rekene al the Route,
But that he kan make hem to lowte
Vn-to his subieccion,
For his Iurysdiccion
May constrey[e]n high and lowe;
And who that lyst his power knowe,
The proudest he kan make tame;
For ther is nother halt nor lame,
The Benefit-conferring Stones in Cupid's Crown.

So hawteyn nor so surquedous,
So lusty nor so coraious,
Nor the goddys eternal,
Erthly nor celestial,
But they must of diwe ryght;
Maugre al her grete myght,
Stonde vnder his obeyssaunce
To a-byde his gouernaunce.

The Author.

Tjic benefit-conferring Stones in Cupid's Crown.

So hawteyn nor so surquedous,
So lusty nor so coraious,
Nor the goddys eternal,
Erthly nor celestial,
But they must of diwe ryght,
Maugre al her grete myght,
Stonde vnder his obeyssaunce
To a-byde his gouernaunce.

[i] Here iie declareth the auctour the maner of hys corowne. 1 Here] Lle F.

The same tyme stille y stood
And consydred and a-bood
With a sobre countenaunce,
Seyng the gret[e] suffisaunce
Of this god most dredeful,
Most myghty, and most wonderful.
And sodeynly, as I took hede,
I saugh a corowne vpoun his hede,
Passing riche and curiouse
And ful of stonyes preciose,
Fet out of the ferther ynde,
Which by vertu of ther kynde
Made euery man in his estat
Ryght ewrons and ryght fortunat.
For somme were so gracione,
So myghty, and so vertnote
To make folkes amyable,
And other to be honourable,
And other, as I can reporte,
With good hoope to confort,
To kepe a man in al gladnesse
And avoyde of hevynesse;
Somme had vertu and renown
To kepe a man from al poysen,
And somme hadde suffisaunce
To kepe a man from al grevaunce,
And somme in Ioye to conserve
And fro sorwe to preserve
And with myrthe to relieve

[leaf 275, bk.]
Even the Gods obey Cupid.

[leaf 276]
Cupid's Crown, Clothing, Wings and Feathers.

That noonē hevynesse grove;
And somme gaf perseveraunce
Ageyn al maner perturbaunce,
Manly of force to sustene
Al disese, peyne, and tene,
And every maner aventure
Good and evel for tendure,
That, to rekne one by one,
Ther ne was no maner stoon
Set in his corovne but of value
And but yt were of gret vertue,
Everych of hem in his degrē
Of gret power and dignitē.

Here declareth the auctour the maner
of clothynge of Cupido.

Hys clothynge eke, yif ye lyst here,
Was wonder dyvers of Manere,
The vnkouti werke y-made of oldē
Nouther of silke nouther of golde
But of a mater wonder straunge,
Ever redy for a chaunge
In-to as many folde colours
As in erthe growe flowers,
Outhe onē hilles, vale, or playn;)
And euer yt was in nowē certayn;
Of what colour yt myghte be,
For ther was of noo degrē
Nor in this worlde no manē a-lyve
That konnyng hadde to descryve,
Of what colour was his clothinge,
It was so dyuers of chaungyng.
And this god hadde eke also
On his shuldres wynges two,
Al vnwarly and vnwist
For to fle wher euer hym lyst
As any swalwe swifte of flyght;
And of fethres he was as bryght
As an Angel of Paradys,
That I hadde in my devys
Cupid's Courtesy, Mirth, and laughing Eyes.

And in myw hert[e] grete plesaunce 
To beholde his gourneauance;
And eke this god, in special,
As he that overcometh al 5364
And daunte kan[w] bothe yong and olde,
Was wonder fair for to beholde:
Yong, lusty, fresh, and also eke 5368 meek,
Symple and as dovwe meke,
Debonaire and anyable,
Curteys, large, and honourable,
And fulfilled of gladnesse,
Of myrthe, play, and lustynesse,
And[1] wel y-cheryd of lokyng, 1 And[w] a A.
And his eyen ay laughyng,
Clere, and gray, and eke drawyng,
And plesaunt eke of behohlyng 5376
To lure folkys and to drawe
And to constrey[n] hem to his lawe;
Thogh somme seyn[w], in special,
That he seeth ryght noght at al, 5380 not blin[w] as some folk say,
But is as blynde as stok or ston[w],
But what they Ianglen everychon,
I espeyed by hys chere
That his sight was ryghte clere. 5384
And his eyen in lokyng:
Weren, me thoughte, ryghte persyng 3 thought[e] thoug[h] A. 3 thought[e] though A. 3 thought[e] though A. but piercing,
And ryghte faire in apparence,
And, short[ely], thus, in sentence, 5388
I sawgh this myghty god certey[n]
In his estate ful wel be-seyn[w].

Here telleth the auctour, how the god of love
lad on hys one hand gladnesse and Doultz
regarde.

And this dredeful god Cupide,
That kan depart[e]n and devyde 5392 Cupid can give his servauntes weal or woe.
To hys servauntes wele or wo,
Ryghte as him lyst, for bothe two
Ben[w] in his honde fully committed,
Tabyde sure or to be flytted, 5396
Cupid's Three Ladies and his Two Bows.

The Author.

Al stant in his gouernance:
Ioye, myrthc, or displesaunce,
Al ys net vnder hys bonde;
And he lad vpou his honde
A lady, passinge fair\(^1\) to se,
And hir name was Beauyte,
A lady of ful gret plesaunce,
For, fynally, hir aqeytaunceu
Was to him most acceptable;
Of port she was so agreeable,
So debonayre in euery part.
And with him eke was doulz reguarte
And a lady, in sothmesse,
Of whom the name was gladnesse.
And this god most\(^3\) debonayre
Bare twoo bowes ful contrayre
And arwes eke of sondry guyse,
Mervelouse for to devyse,
With which, wher they be square or rounde,
He kai\(\) hurtc, Mayme, or wounde,
And what tymc kai\(\) no man\(\) knowe.
And touching hys first[e] bowe,
Whiche that is so pleynu and smothe,
Is wroght\(\) and made, this verray sothe,
To gede of yvory,
Y-piked out ful craftyly,
As any snowe passing white,
And to be-hold of grete delyte.

He has two bows,

The tother, hydouse and ryght blak,
Wrought\(\) al oonly for the wrak,
Ful of knottys and of skarrys,
The tymber is so ful of warrys.
And of his arwes to devyse,
This is of hem pleynty themprise:
To shete hem, whan\(\) he is purposyd,
Lych as hertys be dysposyd
And enclyned of nature,
Ryght\(\) so love dooth his eure
To marken\(\) hem, in conclusion,
Most covenantly in ther seson\(\)

Sweet-Links, and Gladness.

[leaf 277, bk.]

the other black, and full of knots;
to shoot his arrows as he likes.

\(^1\) fair\] for A.
\(^2\) aqeytaunceu\] aqeytaunce F.
\(^3\) most\] om. A.
After dyuersyte of men;
And they wer in novambre ten;
Thise arrowes which that I reherse
Sharpe fyled for to perse,
And there namys\(^1\) by and by
Be reherse\(d\) seriously
In the Rose, who taketh hede,
In ordre ther ye may hem rede,
Her names and condicion\(1\),
Her force, her power, and renoun;
Ther he may her kyndes knowe.

And fyve vnto the first\(e\) bowe
Ben\(d\) of nature pertynent,
Ryght\(e\) faire and ryght\(e\) convenient;
And to reherse hem oow by oow,
The first and hiest of echow,
Most to be drad, as thought\(e\) me,
Of ryghte callyd was beaute,
The lady which that Cupide
Lad in the erber by his syde.

The sectounde callyd was symplesse,
And the thrid, in sothfastnesse,
As the Rose lyst to devyse,
Was ynamed ek frauechise;
Of which the fethres and the hede
Wer verryaly, who kan take hede,
Fulfilled with al curtseye.

The fourthe was callyd companye,
The whiche by fervence and desire
Kyndleth ever lovys fire,
Comfortable and ryght plesaunt.

The fytle was callyd beaussemblaunt,
The whiche at the sharpe poynyt
With soot\(e\) bawme was enoynt,
The sharpmesse\(2\) to asswage
And to alayen\(d\) the Damage
In hertys, bothe yong and olde.
And al the hedes wern of golde,
Passyng sharp and ryght kervyng
And to hurte eke peryynge,
The Author.

Of temperrure they wer so fyne
Thorgi an hert[e] for to Myne,
That where so as they dyde assaylle
Diffence noon myghte avaylle. 5480
The tother fyve wer nat faire,
Ful hydous foule and ryght contryre,
Mortal of condition) quia iste affligunt amatesre.

And of colour blak and broun,
And so foule that yt was wonder,
More dreful than stroke of thonder,
And hateful upon every syde.

1. Pride,
The first of hem was callyd pride, 5488
2. Felony,
And the seconde Felonye,
The fetheres fret with villenye,
3. Shame,
And the thryd[e] callyd shame,
4. Despair,
And the fourthes dispenserance,
Which with vnlap and meschauncce
Wondeth heretys to the dethe
And many hundred folkys slythe,
5. Change of mind;
The syfte chaunge of thoughtys newe :
Echoo[f ful hidouse of her hewe,
[leaf 278, bk.] all pointed with lead,
and tipt with poison,
so that their wounds are almost deadly.

And the poynes of eche hede
Nat of Iren) but of lede,
Whiche tokne was of sorwe and woo;
Cupide had hem forgyd soo
Perilouse and hevy at the poyn, 5500
For with venym they wer enoynt,
To make men, who ynderstood,
To wexe furiose and wood.
And these arwes most hateful
With sorwe make men so dul
Throgh her mortel Auenture
That yt ys harde a man) recure
With-out[e] deth, this douteles,
That the arwe of hercules
Was nat of pereyl lychi therto,
The venym was ytempred so.
And al these arwes euerychon)
That I ha tolde of oon by oon), 5516
Bothe of Ioy and eke of peyne,
And also eke the bowes tweyne

Doulz regarde bare by hir syde,
As hir lyst hem to devyde,
And many other arwes kene,
Wonder drefful to sustene.

And thus Cupide and Dame beaute
And doulz regarde, thise ylke thre
Wente y-fer, this no doyte,
And folwyng hem a ful grete route.
And first of all kam rycheses,
And next fraunchise and largesse,
And also, as I koude espye,
After hem kam Curtesye,
Than ydelnesse and with hir youthe,
And thise six, as yt ys kouthe,
Confedred by a maner bonde,
Everych vpon others honde,
Looth a-sonder to devyde,
Suede ay the god Cupide,
Ay to gedre tweyn and tweyn,
And dyd also her herpeyn
To serve love and nat repent
With al her hool[e] trewe entent.

And everych for the more socour
With him had his paramour;
And al this folke most lusty
Deduit hadde in his company,

2Comytted hooly to hys garde:
Ten wythout[e] dowsre regarde, 2
Yonge, freshe, and lusty of visages, 3
As without wer ten ymages
Portreyde in a nother guyse,
As ye to form hand herd devyse.

Here reherseth the auctour the Mynstralcyes
that Were[n] in the garde[n] of Deduit.

O[f] fortune yt is thus falle
Among thise lusty folkys alle
That they netunde nyght nor day
The Musical Instruments in Pleasure's Garden.

But vn-to merthe and vn-to play;
And folke of al condicion
Duellede in that mansion;
Of eche cost that men kan nevene.
And goddys also of the hevene,
For merthe oonly and solace,
Soiournede in that lusty place,
And hadde Ioy ther to abyde
In honour of the god Cupide,
Havynge al thingis at ther wille.

But te[le], how they were devyded,
And also how they wer provyded
Of Instrumentys of Musyke,
For they koude the practyke
Of al maner Mynstraleye
That any man kan specifye;
For ther wer rotys of Almanye
And eke of Arragon and spayne,
Songes, stampes, and eke dauneces,
Dyuers plente of plesaunces,
And many vnkouth notys newe
Of swiche folkys as lovde\(^1\) trewe,
And Instrumentys that dyde excelle,
Many moo than\(^1\) I kan telle:

Harpy, fythels, and eke rotys,
Wel accoriding with her notys,
Lutys, Rubibis, and geterns,
More for estatys than taverns,

Orgnys, cytolys, monacordys.
And ther wer founde noo discordys,
Nor variannce in ther sovns,
Nor lak of noo proporsionys,
Ther was so noble accordaunce;
And for folkys\(^2\) that lyst daunce
Ther wer\(^3\) trumpes and trumpetes,
Lowde shallys and doucetes,
Passyng of gret[\(\circ\)] melodye,
And floutys ful of armonye,
Eke Instrumentys high and lowe

\(^1\) lovde\] love A.
\(^2\) folkys\] folke A.
\(^3\) wer\] om. A.
Wel mo than I koude knowe,
That I suppose, ther is no man
That aryght' rehere kan
The melodye that they made:
They wer so lusty and so glade.
They do no thing but pley and syng
And rounde about[e] goo dauneyng,
That the verry heuenly son
Passed in comparison
The harpis most melodious
Of David and of Orpheous.
That ther melodye was in all
So heuenly and celestiall
That ther nys hert, I dar expresse,
Oppressed so with hevynesse,
Nor in sorwe so y-bounde,
That he sholde ther ha founde
Comfort hys sorowe to apese
To a-sette his hert at ese.

Here declaretli the auctowr, how he sawgh the Rosys and the Rosier, and the place wher Ialousye set bialacoil in prison, and the welle of Narcisus.

Whan y had beholde and seyn
Myd of the gardyn in a pleyn
Thise folkys al of oom entent,
So bysy and so dylygent
To folowe and sywe ther deleytes,
Withal maner appetytes
That may the god of love queme,
As forth as I koude deme,
With ever maner circumstancc,
That was ther hool attendancce
Al-way there to lyve in løyce,
And I a-noon vpou my weye
Gan passe forthe and let hem be,
And went[ec] fether for to se
Al the estrys enyron,
And as I walked vp and down,
The Rosary, & Jealousy's Dungeon, in Pleasure's Garden.

The Author.

I saugh the flour[e]s deytable
And herbes ful medycynable
And eke ful many holsom roote ;
And ther I saugh the Rosys soote
And the famous fressh Roser
Whilom y-kept by Daunger,
Whan the lover was I-blamed,
Oonly for he wolde ha tamyd
Tan touched yonge Rosis new,
Wonder soot and fressh of hew,
And specialy for oon boton
He had Indignacion,
That he was hardy outhere bolde
To touche hem in that ryche holde.
Reson myght him nat restreyne,
Al be that she dyde her peyne,
What she sayde, yt stood for noght,
In oon poynt to with-drawe his thoght.
And also there I dyde espye
The place, wher that Ialousye
In a myghty strong Dongon
Pute byalacoyl in prison,
Whan Malebouche by treison
Made hys accusasion,
But yet this castell large and longe
Myghte neuer be made so stronge
But that Cupide anoone ryght
Gat hyt by force throught hys myght ;
For ther was no resistence
Ageyn hys myghty violence.
And as I went[e] to sen al,
I saugh a place in specyaH
Which surmountedede in beaute
The remenant al, as thoghte me,
And was most excelent of pris,
I sey as vn-to myn devys,
Seuered by ther self asyde,
Ful desyrous ther to abyde,
In which, shortly for to telle,
I saugh the noble, ryche welle,
Callyd the welle amerous,
And eke the welle dangerous
Which Diane of enemye
Had[de] lakked so to me,
At the whiche Narcissus
Loved his shadwe, she tolde thus;
But, in sooth, for al hir speche,
And who so that she kan me teche,
I wiH aproche to haue a syght,
What ever fal anoone ryghtt;
Who so ever do his peyne,
Ther shal no man me constreyne;
But, fyndaly, I wol goo see
To beholde the beaute,
Al the maner, and the guyse.
And first I saug in what wyse—
By lettres graven) in the stoon),
Which declarede me anoon)
The maner holy and the cas—
How Narcissus slay[e]n was
And his woful Aventure,
Which no wyght koude tho recure.
And whan I had the lettres rad,
Which in the stony hard and sad
Wer profoundely and depe y-grave,
The scripture for to save
Wryte of olde antyquyte,
To conserve the beaute,
I wexe astonyed in partye
And abasshed sodenly,
Touchyng the pereyl of the welle
Of which ye han herd me telle;
But I, in sooth, no pereil caste
But gan assure me as faste,
And thoughte first in my corage
That he deyed of out-rage
This Narcissus and of folye,
In sooth, this was my fantasye:
The welle no man blame myghtt,
Thogli he deyed wyth a syghtt.
Restynghe him self on the stronde.
For I do yow understande
That this well most Ioyous
Sempte vn-to me ryght graceious,
Fresshe and faire a-bove mesure,
That me thoughte, Dame Nature
Koude in no maner wyse
A more goodly owne devysse.
The watir was so clere and fyne
Of colour verray cristalyne,
Boylyng vp ay of that hewe
With his quyk[e] strems newe
Vpon the precious gravel.
Me lyked euery thing so wel
That to departe, in verray sooth,
I was in herte wonder looth.

And yf that I disseuer sholde,
A forne I thoughte that I wolde
Wassh myn handes and visage
For myn grete Avauntage,
Yf so were that I myght,
Yt was so plesaunt to my syght
That, yf I hadde had lyberte,
Ful faynd I wolde ha bathyd me,
Yf reson wolde ha consentyd
That I sholde ha nat repentyd.
For of swetnesse and of odour,
Of tast also and of flanour,¹
It was swetter than watir rose
A man in helthe to dyspose.
Ay² at a poynt, as yt was prevyd,
Dyane oughte be repriued
This welle for to blame so;
Of whiche the graval eke therto
Was so ful of ryche stonyes,
Preciousse ryghte for the nonys,
So orient[e] and so shene,
Bothe perse, rede, and greyne,

The Author.

The well lookt so fresh and fair to me
That I wanted to wash my hands and face,

and bathe in it,

for it was sweeter than rose-water,

and its gravel was full of rich stones.

¹ flanour] favour F., faunour A.
² Ay] AT F.
³ A insertis many after And
⁴ quantus ad indicium sensitiumm.
Throgh-out the worlde, nor in ynde,
But men) shulde ther y-fynde.

Here declareth the Auctour how he loked
in-to the welle.

As I behelde, by gret avys,
Among thys stonys of gret pris,
Down by the bothme wonder lowe,
I sawgh, so I koude knowe,
That this wel[le] most royaH
Was y-pavyd with cristal,
Shewyng by refleccion
Al the estris envirou
By Apparence vnto the syght,
Who that koude looke aryght,
With-out[e] trouble, so clere yt was,
As in A merour or A glas,
And al the syghte1 of the herbere.
The watir was so pure and clere,
So fresh of syghte and so shene,
The cristal pulshed was so clene
That ageyn) the somme bright
It gaf so merveylous a lyght
That men) myghten) out of doute,
Beholden al that stood aboute.
And in this merour) merveylous
Behelde the prowde Narcissus
Hys owne beaute and lyknesse,
As ye to forn) have herd expresse,
Ground and roote of al hys woo.
And I beheld therin alsoo
With many dyuers circumstaunces
Ryght) wonder vnkounth resemblance,
In the cristal stoonys clere,
And many figure eke appere:
Of Cupide the lyknesse,
Of Deduit and of gladnesse,
Of youthe also and of beaute,
Arrayed lyche to hir degre,
With al that other companye
A Game of Chess for the love of a fair Maid.

Whiche ye haue herde me specifye.
And I sawgh al the maner, how
In-to Angle how they drow
Of al the gardyn) oon) and aH
For somme thynge of newe faH;
And I gan) neghen), of entente
For to wete what they mente,
And shortly, yif ye lyst to lere,
I fonde gadryd al y-fere
The god of love and his menye.
And I wol tel anoon), yif ye
Lyst heren) of entencion) What was her occupacion).

How the Auctour founde Deduit pleyng at the ches.

Pleasure Deduit first, y yow ensure,
Which hath of no thing no eure
But of lOye and of gladnesse
And to avoyde al hevynesse
And to exclude al sorrowe and tene,

Sat vpon) the smothe grene,
The which eke, as I kan) reporte,
Lovis folkys to disporte
Even) amyk) of the herber,

and cald for a
Cheeseboard.

Bad bring[e] fortli a chekker;
For to that play[e] most Royal
He had a love in special,
Ther at to pley[e]n) oft[e] sythe,
And I wil tel[l]e) yow as swythe,

In that place, so as I kan,
How to pley[e] they began)
Casiously and that anoon).

And for the love, in sooth, of oon)
That was A mayde ful entere
The pley began, as ye shal here;
And yif ye lyste to leve me,
She excelled of beaute
Both of shap and eke of face.
And for disport and for solace
Pleasure plays at Chess with the lovely Maiden.

This goodly yong[e], fresli of hewe,  
y-entred was and kome of newe  
In-to this herber of comort,  
Oonly for play and for dispert  
And also for the more plesaunce:  
For to kachchen aqueyntaunce  
Of Deduit and of Cupide  
She caste awhile ther\' tabyde,  
And this mayde of whiche I telle  
Had a name and dyde excelle  
To pleyen at this noble play,  
She passede alle, yt ys no nay,  
And was expert and knyw ful well  
Al the maner euerydell.  
Ther was nat fonde, to rekne all,  
That was in craft to hir egall,  
For she surmountede euerychoon");  
. But for al that, Deduit anoon,  
Ryght\' lusty and fresli of port and chere,  
Caste him for to pley y-fere  
With this goodly yonge mayde,  
Most excellent, lych as I sayde,  
And folke gan drawe to anoon\),  
Of the gardyn euerychoon,  
Croude\(^1\) aboute hem environ\).  
To se\(n\) a ful conclusyon\)  
Which of hem shal lese or wynue.  
And ful demurely they begynue  
As by maner of batayle  
To diffenden\) and assayle;  
But yt was don\) of noon\) hatrede  
But of love and frendelyhede  
And her hertis to releve;  
For noon\) lyst other for to greve  
But, lyke as I haue memoyre,  
Oonly for to han victoire  
Withi-oute surplus\(^2\) of wynnyng\)  
Of any other foreyn\) thing\);  
For they play for no profyte  
But for Ioy and for deleyte.

---

The Author.

This pretty young girl had come into the Garden to get acquainted with Pleasure and Cupid.

She was a splendid chess-player.

But Pleasure undertook to play her.

All the folk crowded round them.

They playd for love, to ease their hearts.

just for joy.
I watch the play, & want to stay in Pleasure's Garden.

The Author.

That was ther entencion,
And yet men knewen of reson,
How that every creature
Desireth kyndly of nature
To han victoyre and maistrie
In every maner In-partye
And in every high emprise.

And tho I gan me to devise
To fynde a place covenable
To sen ther play[e] most notable.
And fortune s Schoop so for me
That I myght beholde and se,
Without[e] let, ech maner thing:
Fro poynt to poynt of ther pleyng,
And as I took good hede therto,
Anoon I was supprised so,
Of verray lust and high pleasance,
For to sen her contenance,
Al her port, and goodly chere,
The sotilte, and the maner
Of her Draughtes most crafty,
That I was rayysshed outerly,

So ferforth that al other thing
I forgat throug her pleyng:
Of Iuno pleynly the rychesse,
And of Pallas the goddesse,
Al the wit, and the prudence.
For hooly al my waduentence
Was to abyden in that place,
So ful of myrthe and of solace.
I wolde haue had no more rychesse,
Wysdam, force, nor prouesse,
Nor noght
two ellys in my wad entent,
But ay to be ther present.

With tho folkys amerous,
I was thereto so desyrous,
I thought on no thing ellis-where
But euuer in on to abyden there.
Cupid says the Fair Maid shall play Chess with me.

The Author.

Here declareth the auctour, after play was ended, how the god of love made hym playen at the ches with the Damesele.

Whan the play I-ended was
   Atwen hem two, thus stood the cas:
Without a maat on outher syde.
Anoon the myghty god Cupide
Can to preyse the partye
And gretly to Magnefye,
I mene the partye of this mayde,
And swich a pris upon hir layde,
Touching this play on euery part,
As she that koude al the art
Ful parfytyly, who lyft take hede,
And for hit was gretly to drede,
Lyst for disuse, throug h ydelnesse,
She fil in-to for-ydelnesse,
For which this myghty god Cupide
Seyde he wolde so provide
That she sholde nyght and day
Hauve exercise of thys play
With the folke of his covent:
This, he seyde, was his entent.
For by hir crafte he knyw anoon
She sholde maat[e] many oon,
Therof he was ryght wel certeyn,
Or eny sholde hir maat ageyn:
Of play he gaf hir swich a name.
Deduit recorded eke the same,
That yonge and olde bothe two
Myght lerne of hir[e], and also
In the crafte gretely amende,
Bothe to assayle and to defende,
And take of hir examplarye
To Afforenc hem to her contrayre.
"For which my wil ys this," quod he,
"Thys yong[e] man, which that ye se,
Whiche shapeth him her to abyde
With my brother, the god Cupide,
I agree to play the Fair Maid a game at Chess.

The Author.

"Of hys retenyw to be oon,
And for hys skyl, nat yore agoon,
My moder Venus of entente
Specialy him hyder sente,
For he sholde haue exercise
Of this play in al[le] wyse,
That his tyme he nat lese,
Syth he ys her wher he may chose."

Thise wordys eke and many other
Deduit spake vnto hys brother,
And Cupide yaf ful assent,
And so they bothe, of oon entent,
And specyaly the god of love,
Which hath lordshippe al above
And souereynte more than al alle,
Bad doulz regarde me to calle
With that goodly debonayre
And fairest eke of al[le] faire
And of beaute sovereyyn,
That I sholde me ordeyn
In al hast with hir to pley;
And I ne durste disobey
Vnto his comaundement,
Lyst afterwarde that I wer shent
Or in any wise blamed,
But I was first sore ashamed;
And yet for al that, in certeyyn,
I ne durste nat with-seyn
Hys biddying in no maner wyse.
But what so that I kan devyse,
Without[e] respite or awarde
I sayde ageyn to Doulz regarde
Pleynly that yt sholde be do,
Outher for wele outher for wo,
Or what may turne to plesaunce
With evry maner circumstaunce
Vnto Deduit or to Cupide,
I shal fully ther ow abyde,
Til I haue of ful entent
Fulfilled her comaundement.
For I was I-bode thus
Of my lady, Dame Venus.

Anoon with humble reverence
I kam forth to presence,
Lyke as I comaundyd was,
And sat dou on the smothe gras.
Thilke part that was contrayre
To the goodly freshe faire.
That was fairer, as thought[e] me,
Thau is hir self, Dame beaute:
Of porte as any dowve meke,
Symple of maner, and also eke
She was, shortly for to telle,
Of womanhed[e] Sours and welle,
Trew exampl of Courtesye.

And of hir ovne gent[e]rye
She made me to sytte a-dou
To forw hir, of entencyon)
That I sholde with hir pley.

And I lowly dye obey,
With-out[e] more, to hir biddyng:
And ther ne was no more tarying,
But in al hast[e] a chekker,
Passing ryche and ful enter,
Was brought forth, and that anoon,
And the meyne enerychon;
And pleyuly [for] to specyfye,
She chese first for hir partye
Suche as hir lyst of the meyne,
As she sholde of duete,
And I the tother ful lowly
Tooke, to diffende my party.

And tho we set our onlynanecys
With al maner circumstanecys,
That longe vn-to the pley of ryght;
And our bataylles anoon ryght
We set hem, as the play requereth,
In ordre so as cratfe vs lerethi.

But yif ye lyst to taken hede,
To forw, or I ferther procede,

The Author.
The gold and jewel'd Chessmen & the adamant Chessboard.

The Author.

Our chessboard and men were finer than Lancelot's and Guenevere's, and were made of gold and jewels.

I wil descrie the maner
Both of the cheesse and the chekker,
By and by clerely expresse
The beante bothe and rychesse.
For in this worlde, I dar wel seyn,
Wer nener noon so ryche seyn
Of oo Meyne a-rowe sette,
Nat thilke cheesse that launcelet
Pleyed on with quene 1 Guenore
Ne wer nat lyke for nener a fore;
Ther wer no cheesse to a-coventen al
Of swich matere, in specyal,
Nor half so worthy of renoun;
For in her composicioun
Ther was ryght nought but golde and stonys
Chose and piked for the nonys.
In al my lyf I saugh noon lycli,
For the preciouse gemmes rych
Were of vertu so entere,
So oriental, and eke so clere,
That I kan nat to ther value
Fully descriue the vertue
But parcel, yif ye lyst to here,
As I kan, I wil yow here
The maner hool of the Meyne,
And alderfirst, as ye shal se,
The vnkauth craft of the tabler 2
And the poynetes of the cheker.

Here descrieveth the auctour 3 the cheker and the meyne.

The chessboard was four-square, of adamant.
The crafty cheker by mesure
Was foure square of figure,
Lusty to syght and avenant
Wroght out of an adamant,
The whicche stone, who loke wel,
Hatli in magyk naturel
Ful gret vertu and gret renoun
By kyndly disposition.
And hys aspect be kynde most

1 quene] quene F.
2 tabler] taller F.

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Draweth towarde the north cost,
And Maryners everychoun,
By nedde and vertu of that ston,
Know her cours and her passage
And also eke her loadmane,
It draweth yren and eke stel,
By which ye may noten ful wel
That love throghe\(^1\) myght\(^1\) of his werkyng\(^1\), throghe F.
Draweth to him every thing,
Be yt never so strong nor harde,
Contrarious or frow[a\(\)]de,
And folke constreyntyth to his lawe,
To seyllle in many perylouse wawe
Amonge the Rokkys ful of stryf
During\(^1\) al a mannys\(^3\) lyf
Her in this worlde, which ys a see
Medled with grete aduersyte.
And of this ston I spoke of here
Was y-makyd the cheker,
By crafte ywroght\(^1\) ful smothe and pleyn
Eche other poyn in certeyn.
And of this cheker amerus,
So dyuers and so mervelous,
Of poynetes al the remenaunt
Y-Ioynd to the adamant
Wernd of awmber ryche and fyn,
Pubshed ful elde out of the Mynd,
Wonder soot[e] in smellyng,
And ryght\(^1\) myghty in werkyng,
By concours of naturys\(^4\) lawys,
For to drawe to him strawys,
To holde hem that they parte noght:
So fareth love, yif yt be soght,
Who that ys kaught\(^1\) in his scrouise
And y-bonde to his emprise,
It is ful harde for woo or peyne
To go fre out of his cheyne,
Yif\(^5\) that he\(^5\) be onys bounde;
At assay the preffe ys founde,
And thus of Awmbir half the poynetes

---

\(^{1}\) id est per magnetem dirigiuntur naves et veniant ad portum.
\(^{2}\) id est de mineræ.
\(^{3}\) id est per quod denotatur quod amor attrahit debiles et fortæs.
\(^{4}\) naturys] om. A.
The Chessmen were of rich Stones, with carven Shields.

The Author.  
Wer ful cloos made in the Ioyntes  
And adamauntys knet y-fera,  
Wroght\(^t\) in so sotile manere  
That the operacion\(^w\)  
Passed my wyt and my reson\(^l\);  
For noght\(^d\) devysed was in veyn\(^l\),  
The poyntes squared eke so pleyn\(^w\)  
That the Ioynyng was nat sene,  
The werkmanshipe was so clene.  
And to considren\(^w\) euer\(y\) thing:\( t\)  
The devys and the makyng\(^t\),  
When I considred euer\(y\) del,  
Yt lyked me ryght\(^t\) wonder wel:  
The Mistery and the privete.  
And touching also the Meyne

The Fair Maid's Chessmen  
Whiche she had on\(w\) hir partye,  
I shal declare and specefye,  
As I remembre in my thoght\(^t\):  
Of ryche stony\(s\) they wer wroght\(^t\)  
And I-made ful sotily;  
But I merveled ful gretly  
That al hir meyne, oon\(l\) by oon\(l\),  
Wern\(d\) y-armed euer\(y\)choon\(d\)  
With sheldys on\(w\) her shuldres square,  
And also eke, as I was ware,  
Ymages thervp\(n\) depeynt  
With freshe colours no thing\(^t\) feynt;  
Somm\(e\) in the mater depe grave,  
And many stony\(s\) that they have,  
Which of figures ofte varie,  
Be called in the lapidarie,  
Stonys in ysrail y-foun\(d\e\),  
Somm\(e\) square and somme rounde,  
Enprinted of ther owne kynde,  
For crafte was ther set behinde,  
For I trowe that no man\(d\)  
Swiche seelys grave kan\(d\).  
For nature, who taketh kepe,  
Passeth soothly werke-man\(e\)-shepe;  
For crafte ys subget vn-to kynde,
The Author.

And manys wyt kan not fynde,
By resemblaunce of no figure,
To be egal vn-to Nature.

And swich ymages as I ha tolde,
Newe echon and no thing olde,
Ech of hir men had in his sheld
Mid enprinted of the feld,
Ordeyned al[le] for batayle
Lych men of Armes to assayle.
Arrayed thus men myght hem sen),
Except al oonly that the queen
Had in soth, as I took liede,
A crowne of golde vpon hir hede,
And al the tother, in swich wise
As ye1 to foru) hand herd devyse,
With many [a] wonderful figure
Ordeyned worm), y yow ensure.
And I me cast[e] nat to spare
Al the maner to declare
Her in ordre, verreyly,
Of al hir Meyne by and by.

Here maketh the auctour a descriptioñ of al hir Meyne and first of hir povnys.

Her povnys aH, y yow ensure,
I-forged worm2 of oo mesure,
Wroght1 and made by crafte ful clene
Al of Emeraudys grene,
And lych as I understood
The first[e] povne, which that stood
On hir ryght hand, was callyd youthe,
Which in his sheeld, as yt ys kouthe,
Bare a cressaunt Mone shene,
To declare, thus I mene,
That youthe in his grene age
Varietli ofte of corage,
Redy for to chauñge soñe
After the nature of the mone;
But of chauñge the properte
Longeth nat, in no degre,
Women's Unchangeableness. The 2nd Pawn, Beauty.

The Author. Vn-to woman of Nature,

They be so stable and so sure

In ther trouthe to perseve',

For ther hertys chaunce never,

Wher they be set, they wil abyde,

They voide chaunce to ben' her gyde,

Ther sect ys no thing lunatyke,

Nor of kynde they be nat lyke

To no monys that be wane,

They turne nat as doth a phane

With vnwar wynde, god forbede

That ther sholde in womanhede

Ben' any monyssh tache at al,

But stedfaster thau' ys a wal

In what thing that they ha to dow. 6176

They be nat lyche the hornyd moon'

That kan encrose and wanse ageyn',

Swiche a faute was never sey”

In woman yet afore thys tym';

They hate that any newe prime

Wer founden in her kalender,

They be so perftyt and enter

And stable in her sykernesse,

That cloude noon of doubilnesse

Eclipse may the clere lyght',

Nor difface the bemyss bryght'

Of her trouthe, which wanseth never

But in hys fulle lasteth ever,

Nat lyke the mone but the sonne,

That fadeth with no skyes donne,

Ryght' so the bryghte bemyss glade

Of her trouthe dooth never fade. 6188

The seconde povne on hir partye.

The Maiden's 2nd pawn was Beauty,

The seconde povne next arowe

Was callyd, as I koude knowe,

Beaute by name or fayrenesse,

A povne of grete worthynesse;

And he bare in his sheelde a Rose,

Buddled as hyt wolde vnclose, 6208
Beauty and Youth soon pass, and end in crooked Age. 163

Oonly for to signifie
That beaute, who that kan\ eyspe,
By naturel Inclination\  
Lasteth fresh but a seson\, 6212
No mor\ than\ doth a Rose newe
Which with a storme chaungeth his hewe,
For al his sorte levy\s glade
Ful vnwarly yt wil fade; 6216
And so, in sooth, doth al fairenesse
With sodeyn\ storme of somme sekenesse,
Both in man\ and woman\ bothe,
Wherso they be glad or lothe,
Lat no woman\ ther-of han pride,
For yt wil no while a-byde
But passe, as dooth a Rose flour,
Al vnwarly with\ a shour,
For age, or they taken\ kepe,
Lyche a these wil vunderkrepe
And appallen\ the beaute,
From\ whos stroke they may nat fle;
For ther may no crafte avayle,
Whan\ that age dooth assayle,
And youthe last but a seson\ 6220
And hath eke this condicion:\ 6232
Whan\ he ys goon\, be wel certeyn,\ 6236
He wil never resorte ageyn, 6240
And after Age doth defye
Al[le\ merours in to prye.
For pleylyn yowthis herytage,
Who look aryght, ys crokyd age; 6248
And of beaute this is the fyne:
Whan\ he draweth to declyne
With age for to be allyede,
It may of no wyght\ be denyede
In noo\ estate, who taketh hede;
For age taryeth for no mede,
The Author.

The Maiden's 3rd Pawn was Simplicity,

with a lamb in his shield,
as women suffer humbly
[leaf 289, bk.]
and silently men's bad words.

Her 4th Pawn was Sweet-Looks,

with a rainbow in his shield.

He leads folk to love.

The thridde povne.

The thridde povne callyd symplesse,
Which be kynde dooth expresse
Innocence and loulhede
That sholde be in womanhede,
And humblesse that they sholden have.
Therfore in his sheeld was grave
A lambe ful meke and debonayre,
Whiche is a best[e] nat contrayre
No more, in sooth, than a woman
For oonly of humilyte
They suffer[en] al that men wil seyn,
And kan[n] nat speke a worde ageyn;
Meknes hath so her tonge nayled,
Thoghi they with anger be assayled,
They be as Muet as a ston.
A mouthe they han', her tonge ys gon,
For of kyndly providence
They be professed to silence.
Ther ys no man that wyl seyn any
That hath hem preved at assay.

The fourthe povne.

The fourthe povne ful plesaunt
I-callyd was doulz semblant,
Which had grave, as I behelde,
A reyne bowe amyld hys sheeld,
Of colour rede and watry grene
Shewyng ageyn the sone shene;
And as the philisphre seythe,
To whom men] muste yiven feythe,
Yt causeth trees, crope and Rote;
For to smelle wonder soote,
And folke enclyneth by desire
For to be brent with lovys fire,
Women’s presence is Paradise. The 5th pawn, Deportion. 165

And yt betokeneth also reign.
And even lyth, 1 dar wel seyn,
And affermen in soth[e]nesse,
Women be cause of al sweetnesse;
For who hem serveth eve and morwe,
Hatli neuer cause for to sorwe.
This knoweth ech man that ys wis,
How that yt is a paralys
For to abyde in her presence.
They kan make no resistance
In no thing which that is honest;
For ther ys noon so meke a best,
So humble, in soth, no more suflrable,
And eke they be nat variable
But of Nature hool and pleyn).
And as a Reyn bowe tookneth reign,
Ryght so the dewe of goodnesse
Descendeth doune from[1] her mekenesse, 1 from] for A.
That, wher yt falle on crope or roote,
The bawmy dropys be so soote,
They fade never in no gardyn),
And eke her stremys cristallyn
That fro her chekys styele douz
Kan al of deuoiciouz.
They kan nat wepe of no Rancour,
For holsom as the Aprile shoure
Fallyng on the erbes newe,
Ryght so I holde her wepyng trewe,
Devoyde of al Malencolye,
What so men I anglen of envye.

The Maiden’s povne was Deportion and Manner.

The Maidyn’s fith pawn was Port and Manere.
Which ys a maner condensacion
For to ha gret excellence
In contrevyng, how that oon may
Excelle another in array,
So that array and port y-fere
Acorde lyke and that Manere,
The constant Moderation of Women.

Both of chere and countenance,
Hane a maner Resemblance,
Lad and conveyed by prudence,
With this that spech and eloquence
Proceed lyke to the mater.
With ful accordaunce of the chere,
Be yt of Ioye, or of gladnesse,
Outher of sorwe, or hevynesse,
As for the tyme ys most sittynge.

And this povne bereth eke a ryng
Myd of hisheeld, to signifye
That, yif yt sholde aryght aplye
Vpon A fynger, Iust to sytte,
Nother to nor fro to flytte,
Yt may nat be to streyt nor large.
Ryght so of Maner this the charge:
In euery thing to kepe a Mene,
To refuse and voyde clene
Of excesse aH surplusage
Aftir doctrine of the sage.
And who considereth euerydeH,
Ther is no wyght kan do so well
To holde A Mene in euery thing,
As women kan in ther werkyng.
They be so prudent and so wyse,
What euere thing they shal devyse,
And in what thing they shal procede,
A Mene dooth her brydel lede;
For in Ioye and in solace
Of wit they ha so grete grace.
They be gouernyd by mesure,
And yif hyt falle of Auenture
That hevynesse a man shal assaylle,
Her counsaylle may so moche avaylle,
Yif hem lyst her witte applye,
They kan fynde a remedye
Al sodenly, without[e] more,
Vuto euery maner sore.
Her counsayl ys of swych noblesse,
And touchinge also seerenesse
The Maiden's 6th Pawn, Foresight or Providence.

Ther is no wight more prive,
And what ye lyst to ha secre,
Tel yt a woman boldely,
And thow maist truste feythfully
Thow shalt never here yt more,
Thogh at hir herte yt sitte sore,
Lever she had, for any peyne,
Ewene for to breste a-twyne
Than a counsayll to discure;
Of her mouthe they be so sure.
First and last in euery thing,
And as cloos as ys a rynge.

The Sixte povne.

The syxte povne of grete renowne
I-callyd was by good resoun
Substancelly, as in sentence,
Purveyaunce or providence,
To sen aform what shal falle,
Nat oonly sugre but the galle
Of worldly mutabylyte,
In Ioye and eke aduersyte,
Consydre by discrecion
The sodeyn transmutacion
Of al erthely felycite,
Whiche selde a-byt in o degre,
That wel ys him that kan beforne
The chaffe dessever fro the corn.
And for this skylle, of entent,
This povne hath graven A serpent
Myd of his sheeke ful craftily,
To signefye fynally
That of Nature the serpent,
To eschewen al enchantemt,
Dooth to form hys besy peyne
For to stoppe hys erys tweyne,
By defnesse to make him stronge,
That the soote sugryd songe
Of thenchauntour by hys wyle
For lak of prudence him begyle.

The Author.

If you want a secret kept, tell it to a woman.
She'll be as close as a ring.
Women are wise as Serpents. The 7th Pawn, Bounty.

The Author.

Whan yt ys late for to stryve,
But ther ys serpent noon\(\) alyve,
Wher he wake or ellys slepe,
Provided bet him self to kepe
\[leaf 291, bk.\] A foreseeing woman is
Than ys a woman provident
To kepe hir from\(\) enchantement
Of al deceyt of flaterye.
They can\(\) grace so wel espye,
And hem preserve by prudence
For to yive noon\(\) Audience,
But ben as deffe as stok or ston,
What they here, they let yt gon,
For they lyst nat to adnerte
Nor to enprynten in her herte
The sugryd wordys that they here;
Of newe they be nat for to lere,
For to a-voyde and to Refuse,
And with delayes hem excus,
And longe for to holde on\(\) honde
Folkys bothe free and bonde.
They ben\(\) of wisdam\(\) Serpentyne
And of force leonyne
To kepe hem fre fro the panter,
And pleyuly vn-to her daunger
They al constreyn\(\), ther skapeth noon).
They be so prudent enerychon\(\),
Myghty to assaylle, strong at dyffence;
And al ys this but providence,
For to wyjne and nat be wonne
Of nature the gracie they konne;
And for they be to forne so wis,
Of providence yif hem the pris.

\[\text{The seveneth powne.}\]

The seventh powne, as ye may se,
Was by name callyd bounte,
A powne of grete worthynesse,
Of grete renown and grete noblesse,
And in his sheeld, yif ye lyst here,
Hath enprinted a pantere,
Myd of the feld to his socours,
And best ye many folde colours,
And most holsmo of Odour.
And passingly restoratyf; And he hath a prerogatyf
That al[le] bestys specialy Desire of kynde hys companye And to be in hys presence.
And semblably, in sentence, Bounte, which ys of fredam welle, Al[le] vertues dooth excelle, And ys preferred of renown In ever maner Region:
Gretly in erthe magnified, And in the hevene stelfeyd Amongys goddys celestial As the vertu most Royal, And thys vertu specialy

Ys aprope naturely Of Iust reson to womanhede Oonly for ther goodlyhede. For fredam, bouzte, and largesse, Worship, honour, and kyndenesse, Nurture, and al curtesye
Ben so nygh of hir allye That fro the welle of her goodnesse Springeth out all gentelesse. They be Merours of al bounte, So large of giftes and so fre; Who axeth hem, they say nat nay, Her fredam maketh no delay, They yive, but they wil nat take, Her kynde ys pleyly to forsake, Al[le] giftes to refuse; Al be summe folkys hem accuse And apeche and seyn expresse: They be wolves of gredynese, And ther with al more capeyus Than is the Mawe of Tyceyus,

The Author.

|| The Pan-

The Pan-
ther's breath is so sweet
leaf 292

that it at-
tracts all

beasts.

is held by the
Gods as the
most heav-
enly virtue,

and is given
to women,

from whom
all gentle-

ness springs,
and all
generosity;

ey they give,
and will not
take;

tho' some
folk say
they're
wolves, in
greediness.
More Rauenous in takyng
And of desire more fretyng
Than Tantalus, which ys in helle
And may never ete his felle,
The hunger fret ow him so sore.
Yet somme folke seyn3 that wel more
Ys the hunger more vnstaunchable,
More grealy, and in-saturable
Of wommen, for to Acroche and take,
Ther leveth noght byhynde her rake;
Their Etike abydeth no respyte,
So fretyng ys her appetyte
That watir noon\(\) stauncheth the fire
Which that brenneth in her\(^1\) desire.

Thus somme foliks of malys,
I mene folys that be nat wys,
Delyten hem wommen to blame;
To seyn\(\) hem harme and to diffame:
This al her lust, bothe eve and morwe.
I prey god yive hem evel sorwe
And short her tongys with myschau?ice,
Which ys y-whet with fals plesau?ice
For to a-peche her Innocence,
Which kan\(\) nat stonden\(\) at diffence
But kepe hem Muet and sac ryght\(\) noght,
Devoide of malys in her thoght;
Who so ever that hem dere
They ne kan\(\) no malys bere.
They be so good euer-choon)
That I dar seye ther is neuer oon)
But she ys good or ellys wolde
At the lest\(\)e\) so be-holde,
That the panter in hys kynde,
Which that is yfouzde in ynde,
Hath ow\(\) hys bak nat no colours
Than\(\) Women\(\) hav\(\) of vertu flours,
For of prudence and wyt also,
What euer thing that hem lyst do,
With-out\(\)e\) any long soiour
They kan\(\) fynde a colour

Some folk do say that
women are
greedy and
grasing,

but fools do love to blame
women.

May God cut
their tongues
short!

Women never bear
malice.

The Indian
panther has
not more
colours on
him than
Women have
virtues.
By short avys hem self to excuse,
For the which lat no man Muse
Of Malys nor of cursyndesse
Hem to apeche of doublenesse.

The viij. povne.

The viij povne for provesse
Was I-callyd high noblesse,
Passyng of grete Auctorite,
Vpon whom shele meow myght[e] so
The myghty figure Imperial,
I mene the foule most Royal
Which hath fethres grey and donne
And perceeth eke the shene sonne,
Golde tressyd with his bemyss bryght,
Which he is most fervent of lyght,
Soring high vp in the ayre,
Whan the wynde is smoth and faire.
This Royal foule, most of renoun,
Which hath in swich subieccion,
Foulys al and ys her kyng,
And evene lyke, in many a thing,
Who hath such noblesse and renoun
By kyndely inclinacion
In vertu for to flourse and shyne
As nature femynyne,
Or who is of so grete value
To flen so high in al vertue,
As is a woman, who lyst se!
For the grete humilitye
Of a woman, this no drede,
The seconde persone of the godthede
Took flessh and blood and be-kam man.
Now as me semeth truly than
Men sholde worshepe hem and preyse,
Her honour eke exalt and reyse,
Oonly for the sake of oon,
By whos exampele they echoon
Han the wynges of al pride
In ther flight y-leyde asyde.

The Author.

The Maiden's 8th Pawn was Nobleness,
with an Eagle on his shield,
gilt with the sun's rays,
scroining high,
And as this bird is King,
so woman
is highest in all virtues.
For, in her,
came man;
and men should praise and honour her.
The Maidens 8th Pawn. Women's Virtues (Ironical).

They be nat pompous nor elate,

But humble and meek in eche estate,

They love noon excess of array,

Al swych cost they\(^1\) caste away.  \(^1\) they] the F. 6560

For they kau, as in substaunce,

In lytel thing ha suffisancce,

They ben atyred with humblesse,

Ther Porte ys founded on meekenesse,

They dedely haten highe crestys

And to be hornyd lycli as bestys,

With lytel they kan holde hem payed,

And which of hem gooth best arrayed,  6568

Another haueth noon\(\) envye ;

For al pompe and surquedye

Wommen naturally eschewe,

And from\(\) her hert\(f[e]\) they remewe  6572

To bern hem high ; for of Nature

Ther is no meker creature

Nor loulyer of countenaunce,

And also of her dalyaunce  6576

They be so verray innocent

That doublenesse in ther entent

Ther groveth noon\(\) for mouthi and hert

Ben\(\) al oon, who kan\(\) aduerte.  6580

They varie neuer for word and thougt\(\)

At a prefe discorde nought\(\);

This her vse in al[le] londys,

Reorde I take of her husbondys,

That knowe best experience

Of her mekenesse and pacience.

Now I've described all the Maidens pawns.

Touchyng hir povnes, by and by

Ye ha conceyved, how that y  6588

Hauie declared in substaunce

The maner and the ordynaunce

Of ther stondlyng, and ther with a\(\)

Rehersed eke in special  6592

Her power gret and ther renouns

And hooly ther condicions.
And now I cast[e] to procede,  
How hir fers, as I took hede,  
Stood arrayed in the place,  
By hir name callyd grace,  
Wroght out of a ryche stoon,  
Most in value of echoon.  

In this world, I dar expresse,  
Ther was noon of swich rychesse,  
For this Royal stoon famous  
Was a Ruby vertuous,  
Which hath by kynde the dignite  
Of stony and the souereynte,  
Most of vertu and most of pris,  
As clerkes knowe that be wys.  

And this quene, as I was ware,  
I saugh vpon hir breste she bare  
Of golde y-wrought a ballaunce,  
To signefyen in substannce  
That she oghte by mesure  
In every maner aventure  
Voyde al fanour outerly  
And wey[e] thingys ryghtfully.  
And me semeth, out of drede,  
That Iustely vn-to womanhede  
Grace ys apropryd kyndely;  
For ne wer grace synally,  
Sernoise in love wer but in weyn  
And oppressed by fals disdeyn.  
And sith the tyme that Genivs,  
That hooly prest of Dame Venus,  
Was down fro the hevene sent  
For to cursen of entent  
And hys pover to pronovnce  
And Rygorously to denovnce  
Hys curse vpon the folkyss aH  
Which that in the sentence fall  
From2 his lawes for to varie,  
I mene folke that be contrarie  
To serve love with al her cure,  
Lydi as hew techeh nature,
He cursed hem with book and belle,  
And after, as ye haue herd telle,  
Anoon as he his torche hath queynt,  
The smoky air with curse ymeynt  
Ran so fer in lengthe and brede  
That sodenly, or they took hede,  
Women kaught [it] in her nose,  
The whiche broght hem in a pose,  
That, for drede of infeccion,  
They had abhomynacion  
Of the curse and the sentence,  
Lyst yt engendred pestilence;  
They made avowe with al her hert  
That it sholde hem nat astert,  
Bothe in high and lowe degre,  
But daunger sholde exiled be,  
Vnmercy also and dysdeyn;  
And how they wil no more with-sen  
Folkys that goodly hem requere,  
By whiche exampl[e ye may lere  
That grace, mercy, and pyte  
Longen to femynyte,  
For yt is not reson nor skylle  
To hate a man for his good wille.  
And grace eke, for his worthynesse,  
Resembl[eth by lykelynesse  
Vnto the Rubye Vertuoun,  
Which is a stoonyn Most plenteuous  
Of vertu, yf I shal nat tarye,  
Preferred in the lapydarye,  
With grace and hap a man to avaunce.  
And touching also the balance  
Set in the quenys brest to fornt  
With the skalys evene born,  
Declareth clerely to our syght,  
That womyn sholde of verray ryght  
Peysen mercy and pyte  
Ageyn Daunger and cruelte,  
Nat execute ther Rygour  
But of grace dowd fauour
The Maiden's Chess-Knights. Women's sense of Shame. 175

To cheryssh folke that hem serve,
Nat of daunger dow hem sterve,
Lest Genius ofte aseyw
Curse hem newe for her dysdeyne.
But I hope they wyl provyde
Tescewe curse on enery syde,
And, lyst they fall[en] in sentence,
Make no more no resistence.

The two knyghtys on hir partye.

Next I saugh hir knyghtys tweyne,
   By craft y-wroght ful souereyne,
6674
Made of Saphirs oriental,
Of chere and look ful Marcial,
And bothe to myν inspeccion
Ful knyghtly of proporsion,
Of cher and port ful of pride.
And the knyght on hir ryghte syde
Bare in his shelde an vnycourne,
Which in his forhed had an\(^1\) home
Passing sharp and perilouse, \(^1\) an]a A.
Wheel is a beste Surquedous,
Spook of in many strange londe.
And the knyght on hir lefte\(^2\) honde
Bare an hare yпоν his shelde,
A beste swyfte in pleyν and feld, Of hys Nature fugtyfye,
With-out a reste or any stryfe,
By whiche bestys, who taketh heede,
Is vnderstond\(c\) shame\(^3\) and drede
Which to woman\(e\) apartene,
In honeste to kepe hem elene.
For but shame were her guyde,
Chastite wer sette a-syde,
They wer womne without stryfe,
But drede hem made fugtyfye,
Lyghter to take than an hare,
But shame and drede doth hem spare
That they lyghtly wil nat be womne;
But her cours ys ofte roun.
To be pursuyd in her flyght:
Thus somme folkys ageyn wyght
Iangle of hem of yre and mood,
Which kan neuer speke hem good.

The two Rokys ow hir partye.

Hyr Rokys, at eche corner oon,
Wer makyd of a ryche stoon,
Of a Thomas wonder fyne,
Which of colour ys citryne,
A stoon of grete worthynesse,
Lyke as clerkys bere wytnesse
And expressen in her bokys.

And the namys of thise Rokys:
Bialocoil and Doulz Regarde,
As I lokyd thiderwarde,
They wer callyd so of ryght,
Whos names ben of ful gret myght
To maat a man, or he be war.
And they vpon her shedes bare:
The toon, lyke as I koude se,
A Meremayden of the se,
Whos songe ys most souereyne
To bryng[e] folkys in-to a treyne,
It is so ful of armonye,
For the soote melodye
Bryngeth folkys in gret sklaunder;
The thether roke had a calumdre
Vpon his shedel he self to assure,
A bridde of mervelous nature,
The whiche kan, as clerkys seye,
Shewe a man yf he shal deye;
Yf he withdrawe and tourne away,
Of deth ther ys no more delay,
And yf he look vpon hys face,
Of lyf he shal hane lenger space.
Ryght so, in sooth, doth Doulz Regarde:
Whan a woman hath no rewarde
With her eyen of pite
Vpon hir servent for to se,
How Men are ruind. The Maiden's 2 Castles & 2 Bishops. 177

Ther ys vnto hys maladye
But dete with-out[e] remedye.
And as syrenes with her song
Make a man to saylle a-wrong,
Tyl he be drovnyd and y-slaye
With ouer-tournyng of somme wawe :
So bialacoil or fair semblaynt
For a seson ful plesavnt
In womanhede falsely feyneyd
Hath ful many man\ constreyned
In the se of doublenesse,
Y-plonged in ful gret distresse,
That he neuer was socouryd,
Karibdys hath him so devourid
That ther myght helpe him no lech.

Thus lyst somme folke woman\ apech,
I mene swich as hem delyte
To put ou woman\ al the wite1
Hem to diffame wrongfully.
In soothe, they synne ful gretly
That woman\ put in suche trespace,
I prey, god yive hem sory grace,
Al tho that be bolde to seyn\nThat woman\ ar nat hool nor pleyn\.

† The two Awfyns on hir syde.

And of Awfyns eke also
On\ hir syde she had two,
Wroght\ of a stone\ of grete fame,
Heliotrope was the name,
A stone\ of passing grete rychesse,
The lapydary berethi witnesse,
Which yiveth a man\ hap and grace
To be welkome in every place,
And also, yf ye be credibyl,
Make\ a man\ invisible.
And ou\ her shieldys thyse awfynes
Bare emprynted for her sygnes :
The toon\ a dowve\ humble and meke,
And the tother grave had eke,

REASON

† Nota. The Author.

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The other Bishop had a Pelican on his shield. The Dove typifies the meekness of women, who are true as steel, and not like glass—ready to break, not bend—but obedient, yielding like wax.

Lych as I report[e] kan, In her sheld a pellican, By the dowve first to expresse The loulyhede and the meknesse That women han of her nature, The whiche, for noon auenture, Kan not gruche, for noon offence. They be so ful of pacience, And as a dowve they ha no galle, Whos mekenes dooth neuer apalle, Thogh men wolde day be day Her humblesse put at assay. For yf that men hem preve wel, They be as trewe as any stel Her worshiphe to kepe and save, Whos herte harder ys to grave, Touching her honour, than ys glas. They be so pleyn in euery cas, Al be that clerkys bere witnesse That glas ys ful of brotlnesse, And also, as they specefye, Redy to breke but nat to plye Nor to bowe on nother syde, Yt wil the hamer not abyde. Men kan nat maken yt plicable Nor forge yt to be Malliable. But surely wommen fare nat so, For they be redy to and to Tobeye as wax, and kan nat let To euery prynt that men lyst set, And to receyve al figures, Thise sely tendre creatures, For stryfe of kynde they ne kan, And also, lyche a pellican, Her herte blood they wolde spende Rather than they sholde offende Her husbondes wrath or greve. Who that lyst may thys beleve, For I dar sweren yt on a booke. Ye woot wel, how Alceste tooke

The Maiden's Diamond King. Women's lasting Love. 179

Mekely her detli hir lorde to save,
And ches to goon\ vno-to hir grave
Wilfully, without[e] stryve,
For to save hir lordys lyfe,
Which ys Merour and patronesse,
To yive example of stedfastenesse
To women\ throug\i hir noble fame,
That wyfes al[le] do the same;
And so they wolde, yt ys no nay,
Yif they were put at assay.

Of the kyng\ on hir partye.

hir kyng which in myddes stood
In value was worthe mychel good,
Y-forgyd by ful gret avys
Of A diamau\it of gret prys,
For never in book I herde expresse
Of noon) that was of swych gretnesse,
Nor by kynde of swych entaylle;
And ordeyned for batayle
He sate vpon) a large stede,
Which was wroght\, as I took hede,
Out of a wondir dyuers stoon),
That was called albeston),
Ryght\ mervelous, as I behelde.
And thys kyng had in hys shelde
A turtyl grave craftyly,
To signeyse that fynaly,
With-out[e] Mutabilyte,
That in Femynynyte
Trouthe sholde lasten) euere
In her hert and nat dysseuere,
Wheros that they slepe or wake.
And as a turtil from\ hir make
Departeth by no maner weye
In-to the tyme that he deye,
And after pleynly he be dede,
Far wel al Ioy and lustyhede,
Fare wel myrthe and al solace,\1
For soltary in euery place

The Author.

[leaf 297, bk.]
As Alcestis gave her life to save her lord,
so would all women do.

The Maiden's King was made of a diamond.

He rode a big steed of Asbestos,
and had on his shield a Turtle,
showing that women's love is everlasting.
The Maiden's King.  Widows' wailing.

The Author.

[leaf 298]

The turtul playneth euer in woo
That hir make ys thus agoo,
And lyst for his peynes kene
To resten in weyes grene,
Nor on trees but bareyn)
For the constreynt of hir peyn):
Thus women\(^1\) for verrey dool,  \(^1\) Thus women] Thus for women F.

When women are

left by their husbands,

Whan they allone be left sool,
They kan\(\) nat do but wepe and pleyn),
Swich sorwe doothi her hertys streyn).
Whan\(\) her husbondes be departed,
With\(\) wo they be throgh-out y-darted,
That for to stynte her mone
Ther is no thing but deti allone,
For they wil deye and nat abyde.

they sorrow,

Ther grete sorwe they kan\(\) nat hyde,
Her ioy, her myrthe goth to wrake ;
They kan\(\) nat clothe hem but in blak,
Al other colours, in certeyn),
They han hem in so gret dysdeyn) :
Rede and white, blyw and grene ;
Of entent they be so clene,
They hate al chaungys that be nywe.
Ther ys no turtul halfe so trewe
As they may iustely make avaunt,
For stydfast as a dyamaunt,
That brekethi nat but with goatys blood,
Ryght\(\) so be they bothe trewe and good
And stedfast founde in ther estate,
And kan abyde desolate
Solytarye in gret distresse,
In morenyng, and in heuynesse,
Ful many day [they] wepe and wayle,
Tyl that men) of newe assayle
Her tendernesse, and begynne
By somme engyne hem to wynne,
By grete avys and purveaunce
And by longe contnyuwaunce
Of seruise for hir trouthe.
This causeth women) to ha routhe,
Any Widow may be won. My first Pawn, Idleness. 181

And to take a man to grace,
Rather than ye dethe hys herte arrayce,
Of pite and of tendereness;
For to rewe on hys dystresse;
Of prudence they take hehe
That no man be for hem dede.

Thogh [t]he[y] harde as dyamaunt,
Mercy maketh hem plyaunt
For pyte, who that kan aduerre,
Renzeth sone in gentyl herte: 1 Renzeth renneth A. 6916
Water that droppeth euer in oon
Myneth ful depe in-to A stoon;
And castel ys ther noii) so stronge,
The sege ther-at may be so longe
That at the last yt wil be wowne;
Ne ther ys noon) so large a tonne
That men) may wyth a Fauset smal
Devoyden) out his lycour al;
Nor woman) noon) so sted[c]ast
That, whan) mowrenyng tyme is) past,
She may of mercy and pite
Save and kepe hir honeste,
And forsake hir clothes blake,
And chese) hir a nyw[e] make.

¶ Her aftir the auctour hath descryved the Meny
on hir syde, he declareth and maketh a descripti
on of hys ovne Meyny.

The first[e] povne to speeeye,
Whiche that stood on) my partye
To make my game stronge and good,
In ordre on) the lefte hond stood,
The name of whom) to expresse,
Was y-callyd ydelnesse;
In whos shelde men) myghte se
Ful depe y-grave a drye tre
Without[e] lefe, fruyt, or flours,
Lych as yt hadde be wyth shours
Be made naked and bareyn,
To signyfien in certeyn

[leaf 288, bk.]
The Author.
Rather than see men die, widows
merry them.

(As Chaucer says),
'Pity runs
soon in gentle
heath.'

A little tap
will drain a
tun.

And the sted-
fastest widow
will choose a
fresh hus-
band.

My first
pawn,
on my left,
was Idleness.
On his shield
was a barren
tree.

[leaf 290]
That ydnellesse, to declare,
In vertu maketh a man full bare,
And bryngeth in al maner spices
Of vnthryte and [of] al[le] vyces
And of voluptuous desires,
And yt kyudeleth eke the fyres
Of Venus bronde by fals delyte,
A man to followe his appetyte
Thorghi the arwes of Cupide,
To set al reson1 fer asyde.

The seconde povne.

The seconde povne of gret[e] myght2
In orde next was callyd syght,
Which in his sheld, shortly to y-sey,
Bare y-grave a large key,
To speecyf erly and late:
That, as a key vndooth a yate,
Ryght3 so the syght, who kan se,
To vices al[le] yiveth entre
Throgh hys wyket as porter,
And ys the hertys messager;
And of tresour and Rychesse,
Of golde and siluer, in sothenesse,
Of semelynesse, and of beaute,
And of al wordly vanyte:
The eye, by fals collusion,
Ys Rote and chefe occasion.

The thrid[e] povne made and wroght3
I-called was suetnesse of thoght
And in the Frensh Douzl penser,
Which at the hert[e] sytte ful ner,
Makyng many fair beheste;
And in hys sheld he bare a beste,
A Tigre, which that ys so rage
And a best[e] most savage,
Swyftes['] to renne for his pray.
Whan hys fovnes be lad away,

1 Item1 Ita A.  2 pulcritudinem] pulcritudine A.
He ys deceyved by merours
Which the hountys for socours 6980
Caste in the way[e] for a treyne;
And lyke, yif I shal nat feyne,
Ther ys in this worlde ryght or nought;
Half so swyfte as ys a thoght;
Which selde in oon abydeth stable
But folweth thinges1 delytable, 1 things] thynge A.
Swifter also of passage
More than any Tigre rage;
Now thought ys here, and in A while
It ys hens a thousande Myle;
Ther may on thoght be noon) areste:
Now in the West, now in the Este, 6992
And where so euer him lyst to be;
Ther ys no maner thynge so fre,
Nor no thing doth so gret disport
To lovers, nor so grete comfort. 6996
For thought2 a thousande tyme a day 2 thought) though A.
Ys where he loveth, who seyth nay?
And ne wer thoght, lovers echo
Sholde stereue and that anon. 7000
Thoght ys her shelde and her dyffence,
And thoght hath most excellence,
Bothe at eve and eke at morwe,
To save lovers from al sorwe, 7004
For the Eye of thynkyng
Fleeth with-out[e] more lettyng
With swyfter wynges and more ryght
Than dooth any foule of flyght.
For eueri hour, wher so she be, 7008 [leaf 300]
He wyl his lady oonys se,
Be she fer or be she nere;
Of look and Eye he is so clere
Ther may be made noon) obstacle,
But, lyke [a] thyng wroght by Myracle,
Thoght fleeth through wallys and throughi tours, 7016
He spareth nouthor wynde nor shours,
That [ever] wil goon and vysyte
Wher as he dotli most delyte.
Thought wol be holde in no prison,  1 be holde] beholde F.  
Nonther in castel nor doungeon;  
Thought kaw report[e] the figure,  
The shappe eke, and the purtreyture,  
The maner, and the countenaunce,  
The goodly chere, the dalyaunce  
Of his ovne lady dere,  
Be she fer or be she nere;  
Thought hath so moche suffysavnce.

But mirrors of false pleasure  
Make him stynten ofte sythe,  
Let him that he go nat swythe  
Throgh deceyt of apparence,  
Which doth to love gret offence,  
Deceyved oonly by wenynge  
And by fraude of supposynge.  
Whan myshap guyeth so his Rother  
To take oo thing for another,  
Than as a Tigre he ys repeyred  
And of his pray eke disespeyred.

My 4th pawn  
Next by the povne of thinkyng,  
So comfortable in al[le] thing,  
Ther stood a povne of gret renoun  
Callyd delectacion.

[From leaf 300, back, to leaf 305, back, are blank pages, probably for the remainder of this poem. Leaf 306 begins thus:—
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APPENDIX.

SPECIMEN PASSAGES FROM THE TEXT OF THE
ÉCHECS AMoureux.

(From the MS. O. 66 in the Royal Library at Dresden.)

The following specimen passages from the hitherto unedited original of Lydgate's poem are already given in my book on Les Écheqs Amoureux. But nevertheless I have thought it well to print them again here, and this for two reasons: first, the reader may be glad to have the opportunity of making some acquaintance with Lydgate's source without being compelled to have recourse to my Écheqs Amoureux or the 2nd volume of this present edition; and secondly, because my last collation of the Dresden MS. brought to light some inaccuracies in the earlier transcription which I am now able to avoid. A list of these errors with the proper corrections may also be found in Englische Studien, vol. xxviii, p. 310-312.1


Estoye en assez grant delit  Fol. 1a. Quelle voit ainsy estele
Une matinee en mon lit  De tant de flourietes plaisans
Ou douzx printemps deliciexz  Plus cler questelles Réhuisans
Cest le temps sur tous gracious  Les Arbres assy (se) Reuerdissent
Qui toute plaisance appareille  Et font fueilles et se flourissent
Ou la nuit au Jour est parelle  Pour fruit porter en la saison
Cest la doule saison nouuelle  Tel quil doient selon Raison
Ou toute riens se Renouuelle  Li fleuue assy et les fontaines
Et Resioist aucuument  Se Renouellent en leurs vaines
Si quil appert communement  Et commencent habondamment
Es herbes qui de la terre yssent  A croistre et courre Radement
Et qui croissent et se nourrisent  Et grant prouffit au monde font
Et font mainte fleur merueilleuse  Li airs sadoulcist et atemple
Dont la terre est si orgueiluse  Si quil ny a ne tart ne temps
Et si se cointoye et se pare  Ne trop chaleur ne trop froidure
Quil samble quelle se compare  Pour le souleil qui par mesure
Au ciel destre mieulx estelle Fol. 1b. Ses Rais a la terre presente
Pour ce quelle est enmantelle  Zephirus voulentiers lors vente
De son verd mantel pincele

1 The corrections of H. Spies in Englische Studien, vol. xxvii, p. 439 ff., are inaccurate.
Qui fait Resoir les flourettes
La rousec sur les herbettes
Y descend aussy voulentiers
Dont Il est souuent bien mestiers
Pour ce voit on rire les pres
Et tout Reuerdir loingtz et pres
A brief parler toute sennence
A esmouvoir lors se commene
Et veult de la terre yssir hors
Pour lumeur qui habonde lors
Et la chaleur amesuree
Dont la terre est mout honnoyee
Ainsy se cointoye la terre
Et sesforce ou printemps de quere
Tous ses plus beaux aornemens
Pour mieulx monsier aux elemens
Et au ciel qui tonroyee au tour
Sa grant beaulx et son atour
Comme fait la Josne puchelle
Qui pour sambler estre plus belle
Et plus gente et plus graceissce
Le Jour quelle est nouuelle espeuse
Sappareille et Raisons le veunt
Le plus noblement quelle peut
Aussy samble Il que faire vueille
La terre qui adont sorgueille
Pour la douleour quelle est sentans
Au Renouuellement du temps
On voit aussy les oyselles
Plus mignos et plus gentelees
Et demeurer plus grant Renel
Pour la douleour du temps nouvel
Qui mme leur condicion
En meilleur disposition
Et pour ce meisme le samble
Se Raparient Il ensemble
Et font leur nidz mont soubtilmente
Par naturel enseignement

Qui les fait ainsy maintenir
Pour leurs lignies soutenir
Briefement a parler qui vouldroit
Faire Induction Il verroit
Que toutes naturelles choses
Qui sont es elemens encloses
Se Resionyssent lors et oeurent
Pour quoyne sayquelques recooentuent
Qui leur estoit tolu deuant
Par le froit temps dyuer greuant
Creature nays humaine
Plus Joyeusement sen demaine
Et en est asses plus Jolie
Et plus amourease et plus lye
Et plus Jouans et plus aperte
Cest chose certaine et experte
Ainsy dont comme Je vous comptoye
Ou point que Je dy lors estoyte
Pensans ou douz temps gracieux
Qui tant estoit delieieux
Et datempree qualite
Quil nest cuers a la verite
Qui Resoir ne sen dentist
Queconques anyy quil eust
Si my delittoye trop fort
Et y prenoye grant confort
Non pas en dormant ne en songe
Mai on etoient sansmenchonge
Riens ne menstr lors endorny
Car li oysellet entour ny
Chantoient si Joliment
Et si tres efforciement
Que de dormir neuisse soing
Et en euisse grant besoing
Tant les ooye voulentiers
Fimablement en dementiers
Que Jestoye sy entenisis
Doir les oyselles gentis ...
Appendix. 201

LI aultrez doccident se part
Et sen reua de lautre part
Vers orient la voye droite 1Fol. 4 b,
Et de puis tant arriere exploitre
Quen occident tout droit Repaire

Par maniere a laultre contraire
Or enten outre et tu orras
Comment congo moire le porras
Et le quel tu deuras tenir.

4. Dame Nature charges the author to go the way of Reason.  

1Pren dont le chemin de Raison
Et de vertex toute saison 1Fol. 5 a,
Et fuy ce que Raison despriue
Looe de tout ton cuer et prise
Ton creator sur toute Rien
Aoure le et croy et crien
Et soit toudis denant les yeulx
De ton cuer si ne pourras mieulx
Ayme dont dieu sur toutes choses
Et pour ce que mieulx te disposest
A sienue de Raison la sente
Ayes toudis lueil et lentente
Aux choses hautetes et celestes

Et despis les chosez terrestres
Et la mondaine vanite
Ayme Justice ayne pite
Et fay a tous de prime face
Autel que tu veulx com te face
BJaulx se tu ne te veulz tordre
Ad ce te connient Il amordre
Car cest li chemins que Je voye
Qui maine au ciel plus droite voye
Donst tu vins et assuy tu dois tendre
Se tu scies bien ta fin entendre
Quant a mes loys espeicelux
Soyez y Justes et loyaulx.

5. Lines referring to The Romance of the Rose.  

1Et pour ce ont en mainte escripture
De ceste amoureouse closture 1Fol. 18 b,
Parle maint amoureux subtill
Et de cest deducuus courtill
Et mainte aventure Retraite
Entre lequelx le mieulx en traitte
Et le plus gracieusement
Chilz qui fist le commencement
Du Joly Rommant de la Rose
Ouquel il desclaire et expose
Comment Il songa vne nuit
Quil vint au vergier de deduit
Et comment a pou de priere
Oysense qui en yert portiere
Le mift ou bel porpris quarrre
Par le petit guchet barre
Ou Il vit moudt de graus merveillez
Et y ot de dures bateillez

Et moudt de paine et de trauel
Pour le plaisant boutton vermeil
Quil desiroit tant a avoir
Quil nen preist nul aultre avoir
Mais sur tous nottable ouere fist
Chilz cest bel Rommant parfist
On Il desclaire apprez comment
Chilz amoureux finalement
Cueilla le bouton gracieux
Qui tant estoit deliciex
Et lot a sa voulette plaine
Comaent que ce fist a grant paine
Sicom chilz liurez le deuex
Qui tant est de subtil deuex
Et tant est plain de grant mistere
Quonquez mais de ceste materie
Ne fu nulz plus biaux liurez fais
Ne plus completez ne plus parfaits.


Vous deues saoniar dautre part Fol. 20 b,
Que chilz gentilz dieuex qui depart
Amours tout a sa voulette
Auoit en coste lui beaulxe
Ceste lui tenoit compaigne
Qui moudt estoit bien enseigne
Car moudt lui plaisoit saconiance
Amours le tint par sa main blance

Aueuc ces deux fu douz Regars
Qui ne sambla pas estre gars
Mais sur tous frans et deboinaires
Chilz portoit les deux ars contraires
Et lez sayettez ensement
Dont amours trait erenement
Toutez les fois qu'il lui est bel.
Appendix.


*Reason and Sensuality*, l. 6155 ff.

Des esceechz que la daonaiselle auoit de sa partie et premiéremment des paonnes et de sa fierge.

SI paonnet or escoutes
Estoient fallest cest verites
Desmerauedez voire si belez
Si finez et de vretns tellez
Quexperience masseure
Quil nen puet mille estre en nature
Plus preicieuse ne plus digne
Si quil mapparoit par maint signe
Sestoient tuit dune mesure
Sans diversite de figure
Fors des enseignez dessus dictez
Qui en leurs escus sont escriptez
Li premiers qui assis estoit
Deners sa main destre portoit
Vn croissant de lune nouveaulette
Pourtrait par maniere mout belle
Le second dencoste celly
Auoit en son escu polly
Vne Rose aussey figuree
A merucillez bien mesuree
Li tiers selon ma Ramenibrance

Auoit la fourme et la samblance
Dun aignel simple et deboinaire
Larco du ciel dont Juno seult traire
Vn pourtrait en lesun du quart
LI quins paonnez dautre part
Y ot pourtrait vn anelet
Trop faitich et trop gentelet
Vn serpent y ot li sisiesme
LI aultrez qui estoit septiesme
Vne panthiere y ot pourtraitte
Et li huitiesmez vne Aiglette
Ainsy comme Je vous ay retrait
Furent si paonnet pourtrait
Sa fiere aussi gente et plaisant
Fu dun fin Rubis Reluisant
De si [r]ecieux appareil
Conquez nulz ne vit le pareil
Ceste precieuse Royne
Pourtrait senseigne en la poitrine
Vne balance y ot fermee
Pour peser chosez ordonnee.

Des aultrez esceechz.

SI doy cheualier ensement
Furent fourme trop gentemement
Dune matere saphirine
SI orientelle et si fine
Com tenist a mon escent
Tous aultrez saphirs a noyent
Or est droiz que Je vous enseigne
De chascun deulx la propre enseigne
La destre ot vne vnicorne
Ceste beste porte vne corne
Emmy le front mout perilleuse
Douz elle est trop plus orgueillassse
LI senestre portoit lymagne
Dun lieure fuitiz et saulauige
Figure trop bien et trop bel
LI Roq estoient aussey tel
Que leur valeur toute aultre passe
Chascuns fu fait dune topasse
Sus toutez preicieuse et digne
Sauoit aussey chascuns son signe
LI destre ot vn oysellet
Mout plaisant et mout gentellet
Qui est la callandre appellez
Et li aultrez de lautre lez
Portoit vne monstre de Mer

Que Joy seraine nommer
Dune pierre de grant Renom
Qui selon l'escripture a nom
Elietropo aussey fait fureant
SI doy aulphin qui taat valuarent
Quen leur valeur not point defin
Les enseignez que chil aulphin
Orent en leurs escus pourtraittez
Estoyent bellez et bien faiettez
Vn coulombel y ot li destrez
Et vn pellican li senestrez
Or vueil dire appres de son Roy
Qui Reffu de mout noble arroy
Dun dyamant estoit tailliez
Tel que tout fu esmerueilliez
Ou si beaux dyamans fu pris
De tel grandeur et de tel pris
Chilz Roys auoit aussey sans faille
Vn chenal de trop belle taille
Dune pierre mout Renomnee
Qui estoit abeston nomme
Selon ce qui mestoit ausi
Et auoit chilz Roys que denis
La fourme dune tourterelle
Pourtraitte en son escu mout belle.
Des escheez de lautre partie et premierement de ses pannonez
et de sa fierge :

TElz escheez et de tel denneue.
Que chilz liurez chi vous denneue.
Auoit la dame en sa bataille.
Or est Il droiz apparez que Jaille.
A ceulx dont Je deuoie triaire.
Si vous en veul briefmeat Retraire.
Et la fachon et la matiere.
Qui Restoit de mout grant mistiere.
Car tous dor fin estoient voir.
Si deuez aueuc ce sauoir.
Quil anoient assy figurez.
Appartenans a leurs naturez.
Tout assy que ly autre anoient.
Car de ceulx ne se diferoient.
Fors es materetz et (es) formettez.
Quilz orent aux escus pourtrettetz.
Mes paons premiers qui estoit.
Vers ma main senestre portoit.
La fource dun secq arbre vvyt.
Sans feuilles sans flours et sans fruit.

LI secondz portoit vnez clez.
LI aultrez qui estoit delez.
Vn tige portoit ensement.
Fourme mout gracieusement.
Li quars y auoit vn oysel.
Qui chante doulcemement et bel.
Cestoit vne merle Jolye.
Li quins en sa targe polye.
Portoit la fourme dun luppert.
Et li siesmez daultre part.
Auoit assy vn mireoir.
Concaue mout bel a veoir.
Vn eygne portoit li septisme.
Et la chienette li huitisme.
La fierge qui me fu baillie.
Estoit figuree et taillie.
Bel et bien Je le vous affiche.
Et sauoit en guise daffiche.
Ou pis vn pappeillon trop bel.

Des escheez.

MI cheualier estoient tel.
Aussy qu'il affiert par Raison.
LI senestrez en son blason.
Portoit vn lyon tres bien fait.
LI destrez y ot contrefait  Vol. 21b.
Orpheus qui tient vne harpe.
Et qui ce samble en Joue et harpe.
My Roqqu aussi daultre part furent.
De tel fachon com estre durant.
Et seignie sicom droys Requier.
Lenseigne de mon Roqq destre yert.
A vne coulobe samblable.
Pour grant fais soustenir ayable.
Lenseigne assy de lautre Roqq.
Fu de la figure dun cocq.
De mes Aulphins dire apprez doy.

Il est vray qui furent touz doy.
De tel fourme qu'il doient estre.
Chilz qui estoit au coste destre.
Auoit assy quin Ray de feu.
Et chilz qui a senestre fu.
Auoit lenseigne dune nef.
Garnie de mas et de tref.
Et de tout ce qua nef falloit.
Mon Roy assy qui mout valoit.
Estoif briefmet de tel arroy.
Quil affiert en bataille a Roy.
Sestoit sus vn cheual assis.
Qui dor fin restoit tout massis.
Et saoit son escu pare.
Dun paon trop bien figure.
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Reson and Sensuallyte

EDITED FROM THE

FAIRFAX MS. 16 (BODLEIAN)

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BY

ERNST SIEPER, PH.D.

VOL. II.
STUDIES AND NOTES.

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PREFACE.

At last I am able to put into the hands of the members of the Early English Text Society the second part of my edition of Lydgate's Reson and Sensuallyte. This volume contains Notes and Studies on the text.

The following remarks may be made as to the Studies. The first chapter enters into the question of the date of the poem. With the fixing of the date at which Reson and Sensuallyte was written the chronology of the more important poems of Lydgate is completed; and when this task is accomplished the way is prepared for an inquiry into the development of Lydgate's poetical manner.

The study of the metre brings us to the conclusion that as in his other octosyllabic lines, so here also Lydgate's metrical art offers no occasion for serious fault-finding. May this chapter give the lie for good and all to the reproach that the good monk of Bury could not write three consecutive lines without offending the rules of his metre. If we follow a critically pure text and do not allow ourselves to be deceived by corruptions of transmission we find that even the careless scribbling of his later days kept tolerably to its metre. The comparatively easy flow of his verse and the fire and sonorosity of those recurring poetic expressions which came to him from Chaucer, explain to us the puzzle why Lydgate has been so highly rated by some undoubtedly great authors of modern times. Poets like Chatterton, Gray, and Mrs. Browning have suffered themselves to be led by this element of musical rhythm in his language to assign to the works of the monk a worth out of all proportion to their value as poetry. For it cannot be too clearly asserted that as poetry Lydgate's works are absolutely worthless. I have gone through all the productions of the monk—a service of doubtful value, which probably none other in Germany has accomplished, except Prof. Schick—and from page to page I became more and more convinced that the poetical fame of the once so belauded pupil of Chaucer has no basis to rest upon in fact.
But this, however, does not lessen the importance of a study of Lydgate for the knowledge of English philology.

The chapter on Lydgate's style will, I trust, be found to add something to our understanding of the history of the English language. The effort after parallelism of expression which Lydgate consciously pursues was not without influence upon the English style of later times. The following are a few examples of similar features in the Book of Common Prayer of the English Church (composed mostly in 1549 and 1552): "acknowledge and confess our manifold sins and wickednesses" (from the Exhortation in Morning and Evening Prayer): "we have erred and strayed from Thy ways" (General Confession in Morning and Evening Prayer): "to declare and pronounce" (Absolution): "vanquish and overcome all his enemies" (Prayer for the King): "desires and petitions" (Prayer of St. Chrysostom, where the original Greek, from which the translation is made, has only the one word τὰ αἰτήματα).

The study of Lydgate's style has also led me to the conviction that the poem The Assembly of Gods which Trigg has edited under the name of Lydgate, cannot possibly be assigned to him.

The chapter on the source of Lydgate's poem is intended to supplement in some respects my own work on the Écheqs Amoureux. Certain additions and corrections are made in what I there said about the commentaries on this Old French Love-romance. The relation of the Écheqs Amoureux to the medieval encyclopaedias is settled in its most important points. Guido da Colonna's De regimine principum proves to be the principal source for the second and lengthy part of the poem.

I may be allowed here to allude to some of the criticisms which have been raised against my book on the Écheqs Amoureux. I will confine my attention to those critics who have a right to be heard as authorities on the subject. In the front rank of these is M. Ernest Langlois, the well-known student and scholar of the Romance of the Rose. M. Langlois has subjected my book to a thorough examination in Vollmoller's Krit. Jahresbericht über die Fortschritte der Roman Philologie (V, 3). The result of his examination is the following criticism: "L'étude de M. Sieper est faite avec soin, et les inexactitudes que nous avons remarquées dans les citations ne diminuent en rien son mérite." It will be seen from these words and the few corrections which follow that the supplement to my book had not yet come into M. Langlois' hands. I should like to call attention
therefore a second time to the fact that I have myself in a contribution to the English Studien (xxviii, pp. 310-312) corrected these "inexactitudes dans les citations."

A second criticism which I should not like to leave unnoticed is that of Herr Joseph Mettlich, who has been occupied for several years in establishing a critical text of the É. A., and also intends to publish a definitive essay on the question of its sources. Meantime he has made a valuable contribution to our knowledge of the Écheons Amoureux in a publication called Wissenschaftliche Beilage zum Programme des Königl. Paulinischen Gymnasiums zu Münster. His work bears the title: Ein Kapitel über Erziehung in einer altfranzösischen Dichtung des 14. Jahrhunderts. In this treatise he sets forth with great skill and considerable artistic taste the interesting information which the mediaeval poet gives about the education of boys. By way of introduction Herr Mettlich deals amongst other matters with my book. He also acknowledges that I have gone into the poem thoroughly and in a way deserving of commendation. Thankful as I am, however, for the kindly praise which he bestows, I cannot say that I am convinced by the criticism which he proceeds to pass on the book.

At the outset he thinks that the title of the book, describing the É. A. as an imitation of the Romance of the Rose, was not happily chosen. "Der Titel der Arbeit erscheint insofern nicht ganz glücklich gewählt, als die Écheons amoureux zwar der Form und auch stellenweise dem Inhalte nach zu dem 'Roman de la Rose' Beizüehungen haben, der eigentlichen Tendenz nach aber eine Lebensauffassung vertreten, die der im Rosenromanen dargelegten feindlich entgegenseht. Schon der altfranzösische Kommentator Fds. franç. 143. schreibt fol. 337 r° col. 2: 'Car c'est la principal entencion de l'acteur dessus dit et la fin de son livre que de repandre et blasmer leur folye come chose a raison contraire sicome il peut apparoir clerement par le proces de son livre ryme.' Die Hingabe an die Sinnenlust wird hier verworfen, dafür aber nicht etwa Weltflucht, sondern richtiger Lebensgenuss in der 'vie active' gelehrd und empfohlen."

I really cannot think that Herr Mettlich would have written thus, if he had kept clearly in mind at the time what I said on p. 207-9 of my book about the idea of this poem. In that passage attention was drawn to exactly the same point which Herr Mettlich here makes about the tendency of the É. A. When therefore I described the
É. A. as an imitation of the *Romance of the Rose*, I was led to this by the consideration that the poet as far as concerns the artistic form of his work relies entirely on the *Romance of the Rose*, from the contents of which moreover he borrows remorselessly.

Herr Mettlich further objects to my statement on p. 143 relating to the poet's attempt to make Pallas surrounded by flying swans (chienettes) in place of the traditional owl. "Wenn auch," he says, "bei der ersten Schilderung der Pallas 'chienettes' in der Hand- schrift steht, so liess sich doch in Cod. Dresd. Fol. 72 am Schlusse (wo von der Kurzschichtigkeit des Menschen gegenüber dem Wesen Gottes die Rede ist) in den Versen:

'et, briefment ne que la chienet
peut, pour sa veue feblette,
la clarte du soleil comprendre,
ne puet li homs,—tant sache apprendre,—
le hault dieu comprendre de plain.'

das Wort, auch bei nur oberflächlichem Lesen, nicht als eine Neben- form von afrz. 'eins' auffassen. Die Notwendigkeit der Einsetzung von 'chieuette (=nfrz. chouette) an Stelle von 'chienette' in dem obigen Falle ergab sich von selbst."

My reply to this would be as follows. Naturally I could not help noticing on Fol. 72 the variant form "chienette" which manifestly in this place can only mean an owl. When in spite of this in the first description of Pallas I kept to the *chienette* (swan), it was in deference to the authority of my Lydgate who not only knew how to read his French author, but also could follow him in his deeper conceptions. He read *chienette* (swan) and has carefully explained to us the reason why the swan was here chosen to be the companion of Pallas. Nor does the fact that Rudolf Tobler takes a different view (cf. Herrig's *Archiv* civ, p. 399 f.) alter my opinion, much as I have reason to agree with the rest of his remarks on my work. He says that the explanation of the swans as attributes of Pallas is "far-fetched" (gesucht); but it is no more so than thousands of other allegorical explanations of passages in the works of mediaeval writers.

I feel compelled to make a few remarks as to the scope and purpose of the notes. In many instances I have tried to show that we have to note in Lydgate's phrases constantly recurring formulas. Very often these formulas could be shown to be common property of the Chaucer-school.
The question of the relation between Lydgate’s poem and its original, which I have already dealt with in a connected form in my book on the Échecs Amoureux, will be found to have further light thrown upon it here and there in the notes. It is hoped that the citations, short and long, from the Échecs Amoureux will make the understanding of the Lydgate text an easier matter. In the case of single and fictitious personages in the poem (e.g. Dame Nature and Dame Fortune) I have tried to draw out the connection with the other allegorical poems of the Middle Ages, and also to point to the fruit borne by these and fictions in the later poetry. Lydgate takes excessive delight in going off into allegorical interpolations: in two passages we meet with this tendency displayed in the most arbitrary way: once when it serves to describe the attributes of the various gods who were present at the judgment of Paris, and the second time when he has to explain the stones and animals employed on the chessboard. Here our task extended itself on the one side into the study of the mythological writers, and on the other into that of the mediaeval books on stones and animals used in Lydgate’s sources. In the case of the numerous stories from the classics which Lydgate touches on, it was necessary to point out their source and also their appearance in other specimens of contemporary literature.

In conclusion it is my pleasant duty to thank all those who have come to my help with counsel or work. Dr. F. J. Furnivall, Prof. Schick, the Rev. S. C. Gayford, and Prof. Weyman, to whom I was under heavy obligations for their assistance in the volume on the text, have again been unwearied in their kind services to me in the preparation of this second volume.

I have further to thank Mr. Henry Bergen for the help he has given me. And it is a pleasure for me to be able to announce that his edition of Lydgate’s Troy Book, at which he has been working for some years, will appear in the course of the next few months.

Last of all, I should like to express my thanks to Dr. Eugene Oswald, the excellent secretary of the English Goethe Society, who, as many others besides myself have good reason to know, is always ready to help Germans coming to England with the intention of pursuing serious studies.

E. Sieper.

Munich, May 1904.
STUDIES.

I. Authorship, Title, and Date, p. 1. IV. The Rhyme, p. 40.
II. Structure of the Verse, p. 9. V. Lydgate's Style, p. 43.
III. The Inflexions, p. 20. VI. The Source of Lydgate's Poem, p. 59.

CHAPTER I.

AUTHORSHIP, TITLE, AND DATE.

In his article on Reason and Sensuality, Professor Schick has already established Lydgate's authorship of that poem. As the result of my own observations and investigations I should like to add the following remarks.

Both MSS. assign the poem to Lydgate. But the heading in F, in which the words "complylid by John Lydgate" follow the title, was written, without doubt, at a much later date than the text. After carefully comparing the hand in which this heading is written with that of A, I have arrived at the conclusion that both are of the same person—John Stowe. Thus the two proofs are reduced to one; and it is on Stowe's authority alone that the authorship, according to the MSS., is ascribed to Lydgate.

There is no doubt that Stowe's statements are of great value; still, they are by no means invariably trustworthy. The Add. MS. itself proves this, for on leaves 8 and 9 is an epitaph on Edward IV., designated by Stowe as the work of Lydgate. The error, it is true, was recognized and corrected later, the name of Skelton taking that of the monk; but it is a question whether this blunder would have been seen, had there not been so palpable an anachronism, Lydgate's death having taken place even before the reign of Edward IV.

However, in spite of Stowe's questionable authority, there is not the slightest room for doubt as to the authorship of Lydgate. In addition to the external proof, the internal evidence is convincing.

At first I should like to mention that during the literary decay of the fifteenth century, when the creative art of Chaucer began to crumble down into dead formulas in the hands of his successors, internal evidence is not always to be trusted, and is, in fact, often of doubtful value in deciding points of authorship.

For example let us take the verses by Ashby, printed by M.

1 Anglia, Beiblatt. viii, p. 134, etc.
Förster in *Anglia* (xx, p. 140–152). Here we find—besides the improper use of *champartye*—all the tricks of style usually pointed out as Lydgate's united, thus forming a most Lydgate-like work. Indeed, it would be hard to believe, were we not certain of the authorship, that this is not one of the monk's productions.

On the other hand, in the *Assembly of Gods*, attributed to Lydgate on the very good authority of Wynkyn de Worde, metre, rhyme, final -e, vocabulary, even method of expression, are totally different from those we are accustomed to judge the property of the monk. Certainly, as Triggs remarks, Lydgate discloses himself in his writings as scarcely any other poet does, but he does not do so in the *Assembly of Gods*. If this poem is really Lydgate's—which I very much doubt,—it can be said quite as truly that the monk knew how to conceal his peculiarities as scarcely any other poet could.

In short, an editor must be very cautious with regard to so-called internal evidence; it is only of relative importance, and does not count at all unless there is an overwhelming number of extraordinary coincidences. The latter is the case in our poem.

My investigations as to the final -e and metre have led to practically the same results as those reached by Schick¹ and Krausser.² In the chapter on the style, I have shown how that most characteristic of Lydgate's peculiarities, the doubling of expressions, is especially noticeable in our poem. But I would like to lay even more stress upon the striking resemblance between *Reson and Sensuallyte* and two special Lydgate-works, the *Troy-Book* and the *Pilgrimage*.

The resemblance between portions of the *Pilgrimage* and *Reson and Sensuallyte* is indeed of an extraordinary character. The description of the principal figure of the first-mentioned book, Grace Dieu, frequently calls to mind the very words which are used in *R. and S.* about the appearance and decoration of Dame Nature. I limit myself to the following lines, which read almost as a quotation from *R. and S.* 1, 665 ff. (Dame Grace Dieu appears to the author):

```
"And whil I dyde my besynesse,
A lady of ful gret ffayrnesse
And gret noblesse, (soth to say,)  
I dyde mete vp-pon the way."

679 ff. : .. "thys lady gracyous,
Most debonayre, & vertuous,
... . . . . . . . . .
And in the Awnaylle ther was sette
Passyngly a reche therre,
```

```
Wych that cast hys bemy ferre
Ronde aboveton at the place,
... . . . . . . . . .
This lady, of whom I ha told,
Haddle on hyr hel a crowne of golde
Wrouth of sterrys shene & bryght,
That cast aboute a fyl cler lyht."  
753 f.: "I pray yow that ye wyl me lere
Your name & your condycion."
```

¹ See *Temple of Glus*, p. lxv ff. and lvi ff.
² *Complaint of the Black Knight*, p. 13 ff. and 21 ff.
Ch. I. Likeness of Lydgate's 'Pilgrimage' and 'Troy-Book.'

Compare also the descriptions of the two paths, one of which is to be chosen by man. Here the resemblance is so great, certain expressions and formulas being so strikingly alike, that no further comment is necessary.

Finally, I would like to call attention to the peculiar manner in which the appearance of the goddesses and other allegorical figures is announced; this manner of announcing, as well as the introductions to the speeches of the various figures, is very much the same in the Pilgrimage as in Reson and Sensuallye. There is, of course, a general resemblance between the French originals, but this correspondence even in words and phrases is only to be found in the Lydgate versions.

The Troy-Book too has many points of striking resemblance with our poem. The judgment of Paris is there also related in all its details. Especially in the speech made by Mercury, there is much that reminds us of his oration in R. and S. The same rhymes and the same wording often occur at the very same points in the two narratives.

But in other respects also the phraseology of the Troy-Book is the same as that of our poem. There are many lines in the Troy-Book which by the dropping out of an adjective, or adverb, etc., can be converted into verses of R. and S.:

II, 2525 "for to declare [sothly] in sentence."
2641 "That Inbyter heide at his [owne] borde."
2648 "She toke an appel rounde of [pure] golde."
2652 "[To] the fayrest of them everychone."

I, 1556 "I wante connynge [by ordre] do discryve."
2063 "And [trewely] yet as I shall depose."
2381 "Truste right well me lyste nat [for to] fayne."
2385 "Without chaungge or [any] doubylnesse."
2502 "But ye had leuer [shortly] for to dye."
2560 "This is the fyne [and sume] of my requeste."
2588 "And fayrest eke [in sothe] it is no naye."

Finally we have one more, and, in my opinion, the strongest proof of Lydgate's authorship. Our poem is a translation from the French. From the Pilgrimage we can form a clear idea of Lydgate's peculiar method of rendering a French text, and we have now to discover whether this same method is followed out in R. and S. Deguileville's work has about 14,000 lines, in Lydgate's version 22,000. This relationship in the length of original and translation is also the same with R. and S. and its source. But apart from this

1 See Pilgrimage, l. 3314 ff., and l. 12205 ff.
coincidence we find in the Pilgrimage exactly the same peculiarities of translation which we have previously pointed out as existing in R. and S., viz. the tendency to render one French line by two English ones, the extraordinary lengthening out of the original which takes place at the beginnings of the chapters, and the frequent bringing in of expletive sentences in order to obviate difficulties brought about by rhyme and metre.

Thus our investigation has led to the result that both external and internal evidence bear each other out in establishing Lydgate's authorship. There is not the slightest doubt that Reson and Sensualityte was translated by the monk of Bury, the writer of the Troy-Book and of the Pilgrimage.

Here I think is the proper place to settle the questions connected with the title and the marginal notes of our poem.

The title, there remains little doubt, is an invention of Stowe, who supplied it in the Fairfax MS. It is well suited to the subject. It was natural for Stowe to take it, since it is the superscription of many similar allegorical works. Perhaps it was suggested by the following writing:

LVCII ANNEI SENECAE AD GALLIONENI DE REMEDIIS FORTUITORUM.
The remedyes agaynst all casuall chancess. Dialogos inter sensum
et Rationem.
A dialogue betweene Sensualityte and Reason. Lately translated
out of Latyn into Englyshe by Robert Whyttynton poet
Laureat, & nowe newly Imprynted. London 1547.

As to the marginal notes,
a. they belong only to the English poem, as is amply proved by
the note to l. 763-64, which cannot refer to the quite different French
version.

b. The annotator was intimately acquainted with the relationship of
Lydgate's work to its original. This appears from the notes to
ll. 1245 and 1279, which inform us where Lydgate's additional inter-
pretation begins, and where the translator returns to his original.

γ. The annotator in most cases starts with his remarks, when
Lydgate leaves the ground of his original.

δ. The sources which Lydgate followed in his deviations are
correctly pointed out.

These facts permit of the conclusion that, if Lydgate did not
write the marginal notes himself, they originate from a man who
knew perfectly all the conditions of his work.

1 See Éches Amoureux, p. 213 ff.
But when did he write it? Schick expresses his opinion in his edition of the Temple of Glas. See p. cviii: “For Reason and Sensuality I know of no external evidence which would warrant a certain date for the year of its composition. The work is of considerable length (about 7400 four-beat lines), and there remain only three periods in which Lydgate could possibly have found time to write it, namely, 1422–1426, 1439–1445, and the time immediately before 1409. I believe that 1422–1426, and still more 1439–1445, are quite impossible dates... He can only, I believe, have written the best production of his life in his prime, and I consider the Flour of Curtesie, the Black Knight, the Temple of Glas, as works which lead up to the only one of Lydgate’s poems which we can read with real interest and enjoyment. Thus we are, perhaps, not far wrong in believing that Reason and Sensuality was written between 1406 and 1408.”

In fixing the date at a comparatively early period, Schick is influenced by the consideration that the work is much more poetical than the long and wearisome translations of Lydgate’s later years. However, the monk is not responsible for the poetical excellence of R. and S. Although the French original has not perhaps suffered greatly in his hands, it has certainly gained nothing by the Englishing. In consequence, for the present, we are face to face with absolute uncertainty in all that concerns the date of the work.

It is only by internal evidence that we obtain even approximate results:

The final -e, as our investigations have proved, is treated more or less as in the Temple of Glas and in the Black Knight. The dropping of the final -e in the rhyme, however, shows a considerable advance beyond the Temple of Glas. This, of course, leads us to date R. and S. certainly not before this poem. Now it is true that we do not gain much by this result, as the time after the Temple of Glas includes almost the whole literary career of Lydgate. But, as we have seen from the passage quoted above, there remain only three periods in which Lydgate could have found time to write R. and S. In which of these three periods, then, is the work to be placed?

The method to solve this question is to examine the style of R. and S. in its relation to the manner of writing, exhibited in those poems, which temporarily limit the above-mentioned periods, viz. the Pilgrimage and the Troy-Book. If we pursue such a course, we

1 This must be a misprint for 7040. The exact number is 7012.
are led by the supposition that there is a certain development of style visible in the monk's writings. Previous Lydgate editors have had but little to say upon this point; Schick alone has touched on it with some excellent remarks. He has already pointed out that the early works of the monk, led Parnassus-ward by enthusiasm for Chaucer and love of nature, are written in a spirit entirely different from that of the productions of his "fordulled" age. Moreover, it is quite natural that an author who wrote and translated—in such a mechanical way—must have gradually fallen into certain peculiar mannerisms and formulas, which, as time went on, became more and more developed and apparent. Thus we shall see in the chapter on the style of R. and S. that the doubling of expressions, the most significant of Lydgate's peculiarities, becomes much more frequent in his later works.

Before beginning to compare the peculiarities of style in our poem with those found in the Pilgrimage, I would point out how natural and valuable such a comparison must be, as both poems are translations from the French, and resemble each other in metre and species of poetry.

We find, as we have hinted, that in the Pilgrimage double expressions occur far oftener, and that individually they are more finished and perfect. Especially numerous are the alliterative synonymous expressions. The number of examples to be found in R. and S. is but scanty; a far greater quantity can be collected from a proportionately small part of the Pilgrimage.

I adduce some of the instances in the first 2500 lines: 657 nedful and necessarye; 778 thus yt stant and thus yt ys; 1059 lyff and liberte; 1507 Enoyntyngene and oynametys; 1560 cruel nor contrayre; 1624 pyte and compassyoun; 1687 portreye or Peynte; 1757 tavoyden . . . and tencchase; 1814 robbe or reue; 1845 fredam and frannchyse; 1956 forfit and folye; 2016 malys and malencolye; 2476 kutte and kerue; 2515 peyne and penanne.

That the metre of the latter work shows the more practised versifier, who has a greater store of formulas at his disposal, and in course of longer exercise of his art has learned to avoid metrical irregularities by means of sundry more or less unpoetical manipulations, is to be settled in the chapter on metre, p. 9. Also, judging from the way in which the final -e is employed, the Pilgrimage must certainly belong to a later period; for the cases in which the -e loses its value as a last syllable are much more numerous in this work than
Ch. I. Lydgate's Troy-Book compared with the Poem.

in R. and S. In addition, there are other grammatical peculiarities appearing in the Pilgrimage and in later works, which are not to be found in our poem.\(^1\) In short, it seems to be almost certain that R. and S. could not have been written after the completion of the Pilgrimage, but must have been composed at a considerably earlier date. Therefore, of the three periods, in any one of which, at first sight, it seemed our poem could have been written, there remain to us now but two—either the one immediately before the commencement of the Troy-Book or that immediately following its completion.

In order to decide in favour of one of these we must of course resort to a comparison of both poems. It has already been said that their resemblance, at least in some parts, is striking enough, and that, therefore, it is quite probable that they do not lie very far apart in respect to date. The question is, which is the earlier of the two?

In the Troy-Book there are many traces of peculiarities characteristic of Lydgate's later period. It contains numerous examples of the double expressions of which but few, as has already been said, are to be found in the Temple of Glas, and which, as can easily be shown, appear in their greatest numbers in the later works. Alliteration is very frequently met with in the Troy-Book, which in this respect takes its place nearer to the Pilgrimage than to our poem. Moreover, certain grammatical peculiarities of later Lydgate works—for instance, forms like the above-mentioned "of myn," "of her," "of his," instead of "myn," "her," "his,"—are now and then noticeable in the translation of Guido's work, whilst in R. and S. they do not occur at all.—Lastly, there are certain standing formulas in his later works and already in the Troy-Book, which Lydgate avoided in R. and S., e.g., "al and somme," "in al the hast he can."\(^2\)

It would be difficult to compare the two poems from a metrical standpoint, as the one is written in heroic verse and the other in octosyllabic couplets, but nevertheless I should like to mention that, as Schick and Krausser have already pointed out, in his earlier works Lydgate avoided writing verses in which a syllable is wanting at the beginning and also in the middle of the same line.—I have shown in its proper place that there are some such lines to be found in R. and S., although their occurrence is rare. But in the latter part of

\(^1\) Comp. especially forms like "an hous of hers" (l. 852); "A sergant of myn" (l. 941), which are not at all to be found in R. and S.

\(^2\) This expression occurs only once in R. and S. From the Troy-Book we can adduce heaps of examples. Compare Notes.
the *Troy-Book* Lydgate employed this type without hesitation. Comp. the following instances from Book IV:

"Prudently or he wold assent."
"Though that thou outward shewe fayre."
"Fynally as ye haue it shape."
"Sodaynely fylle in a drede."
"Crowned sat in his regalye."
"Gredyer nor more rauynons."
"Satirye nouther Dryades [fawny]."

That the occurrence of such lines cannot be accounted for by oversight or through errors in the MSS., is proved by their consistent structure (trisyllabic adjectives filling the first half of the line).

For these reasons I am inclined to consider *R. and S.* to have been written before 1412, the year in which the *Troy-Book* was begun.

These considerations had been already noted down some time, before I met with a literary testimony which seems to confirm my results. A. Schmid in his book *Literatur des Schachspiels* (Wien, 1847) gives an account of those manuscripts relating to chess which are described by Th. Hyde. Then follows: "Th. Hyde giebt noch eine Handschrift an, welche wahrscheinlich zu Oxford befindlich ist. Lydgatus, Joh. in Poemate amatorio Anglice MS. Shahiludii et Belli Amatorii comparationem seite et eleganter instituit (S. Hyde, Mandra-gorias. Oxon. 1694. 8. Prolegom. und dessen Syntagma Dissertat. Ibid. 1767. 4. Tom. II, Prolog. (I)) In diesem, um das Jahr 1408 geschriebenen Gedichte wird das Minnespiel mit dem Schachspiele verglichen." Now we read in Thomas Hyde, *Mandragorias seu Historia Shahiludii*. Oxonii, 1694, under the heading *Prolegomena Curiosa* as follows: "Johannes Lydgatus Anglus, Monachus de Burgo Setti EDMUNDI, hunc Ludum suo tempore usitatum vocat the Game Royall: idemque Lydgatus Librum suum per modum Poëmatis Amatorii conscriptum, hujus Ludi (quam Bello Amatorio assimilat), Aestimatoribus dicat dedicatique, his verbis, uti in Codice MS. legitur:

"To all folkys vertuous,
that gentil bene and ameorous,
which love the fair pley notable,
of the Chesse most delectable,
whith all her hoole full entente,
to them this boke y will presente:

1 Hyde, Thomas, D.D., 1636-1703, orientalist, chief librarian of the Bodleian.
Ch. II. Structure of the Verse.

where they shall fynde and son [!] anoone,
how that I nat yere agoone,
was of a Fers so fortunat
into a corner drive and Maat."

Here no date is mentioned for the composition of the Lydgate poem. Neither does Hyde in other places give information on this point, at least so far as I can see. Nevertheless, it seems to me absolutely impossible that Schmid made his statement without any solid ground to stand on.

CHAPTER II.
STRUCTURE OF THE VERSE.

The great admiration which was felt for Lydgate by his contemporaries is only to be understood on the ground that his verses were not quite bare of a certain rhythmical music. Schick in his essay on our poem has brought a direct literary proof of this proposition.

No less an authority than the great Scotch poet Dunbar has left us his opinion of the metrical perfection of Lydgate's verses:

"O morale Goweir, and Lidgait laureat,
Your suggarat toungis, and lippis aureat
Bene till our eris cause of grit delyte:
Your angelic mowthis most mellifluat
Our rude langage hes cleir illumynat."

Diametrically opposed to this stands the judgment of recent critics: Ritson does not hesitate to declare that there are scarcely three lines together of pure and accurate metre; and Skeat (Kingis Quair, p. xxxii) points out how totally different James I.'s musical verses are to the halting lines of Lydgate. On the other hand, Schipper in his Englische Metrik, 1, § 196, and, as we shall have to explain later on, Schick in his Introduction to the Temple of Glas, p. Ivi ff., have done greater justice to the metrical system of our monk.

But even with this, the question does not appear to be finally settled. A criticism like that of Steele (Secrees of old Philisoffres, p. xviii), it is true, does not weigh much, as his conclusion is based upon a totally uncritical text. But there are other scholars, too, who fail to find in the verses of at least some of our monk's works anything but a "barbarous jangle." (Cp. Triggs, The Assembly of Gods, chapter iii, p. xiv.)

I do not think that matters are advanced by further general statements, and, uninfluenced by the conflict of diverse opinions, and taking the standpoint of an agnostic, I enter into an unprejudiced metrical examination of our poem in order to find out, first of all, how its verses are to be read.

In the first place, it may be desirable to give a few remarks as to the general rules which Lydgate used to follow in building his verses.

The most important matter, that of sounding the final -e, will be thoroughly dealt with in the next chapter. Here we have only to point out some special peculiarities:

1. With regard to elision, on the whole, the same rules are followed as in Chaucer, but hiatus is, especially in the caesura, not at all unfrequent. Again, Lydgate limits elision much less exclusively to the unaccented final -e. That the article the and the proposition to before a vowel are elided is in Chaucer, also, very often met with, as well as the fact that a final -y is combined with a vowel following to make one syllable. But elision goes further in cases like: 199, "I was so ententyf for to here;" 932, "The ayre soatempe was and clere;" 1847, "Mercurie in al the hast he kan;" Compare further from the Pilgrimage: 483, "By vertu off crystys gret suffravnce;" 6386, "The valu and the magnyfycence;" 7878, "That vertu ha domynacioun;" and 10561, "She abrayde by good avysement."

2. Synizesis is comparatively rare. Of decided examples we can adduce the following:

1078 "For to lyve vertuously;"
1180 "Makythe mensyon of her armoure;"
1439 "As ye shal herε, ceriously;"
2406 "But best and most specyally;"
2435 "To reherse compendiously;"
6415 "That al[le] bestys specyally;"

3. Diaeresis is met with in treës. In some cases, too, a good metre would permit us to read virtuës: 503, etc.

4. Under the heading of syncope we could put together two rules, with regard to which Lydgate again, there is no doubt, goes much farther than Chaucer:

a. Sometimes the endings -el, -en, -er do not count as syllables. Not only are such words concerned as: whether, outher, rather, thither, evene, evele; but also a number of nouns, adjectives (especially of Romance origin), and verbs:
Gh. II. General Rules for Lydgate's Verse.

1422 "A ful ryche sceptre she helde."
3170 "Or any spot of evel menyng."
5936 "With my brother, the god Cupide."

β. Slurring takes place almost always in words like: naturel, spirit, perseneraunce, soneraynte, subtlyte,1 perilouse, Cerberus, semelynesse,1 syngulerte.

5. Finally I have to call attention to a peculiarity which is frequently enough to be met with in Lydgate: the suppression of a final -e between two dentals which is otherwise sounded. Examples:

97 "Alle the erthe, this verray trewe."
844 "To holde the w[e]y[e] of resol."
966 "For the grete dyversyte."
4252 "For which take good he[d]e therto."
4969 "To be-holde the purtreynures."
6088 "And y-bounde to his emprise."
6178 "Nor of kynde they be nat lyke."
6202 "Of her trouthe dooth never fade."
6605 "Which hath by kynde the dignite."

The instances, of course, are not limited to Reson and Sensuallyte. The Pilgrimage has:

448 "Who lyst taken hed ther-to."
3089 "The cause to me vn-knownen ys."
6252 "They sholde the plesé neueradél."
6742 "And to spede thy pylgrymage."
20647 "In erthe, ther sholde non greyns sprynge."

Compare also Temple of Glas, 855, "And eke my sone Cupide, but is so blind."

The lines of our poem are composed of four iambic feet, a metre which the poet took from his French original. As a rule the caesura falls after the second foot, but now and then we must look for it at the end of the first or the third foot.

If we examine the structure of the verse a little more closely, we perceive at the outset that Lydgate by no means confines himself to the strict exactitude of the French octosyllabic line, but varies the regular march of the original metre very much.

In reading the poem we are first of all struck by the frequent omission of the first thesis. The poet is far from being a stickler in this respect, for the first unaccented syllable is wanting in no less

1 In subtlyte and semelynesse the vowel in question is not in accordance with the etymology of the respective words; its existence was perhaps merely graphic.
than nearly 300 out of every 1000 verses. Such verses in which the opening syllable is wanting are strictly of trochaic metre. The poet himself seems to have been more or less unconsciously influenced by this fundamental alteration in the metre; for frequently, after falling into the trochaic step, he adheres to it for some time, and then suddenly drops back to his usual measure.


Occasionally also in the opening foot of the verse we notice another irregularity which consists in the substitution of two, instead of the one, unaccented syllables of the iambic. Examples of this are however extremely rare. In the first 2000 verses we meet only two decided instances: 261, "Non man may contrarie nor with-sye;" 652, "By example of the firmament." With regard to contrarie see ten Brink, Chaucer's Sprache und Verskunst, § 261. Of the rest the following lines belong to, or might easily be brought under, this type:

2099 "For she semys, shortly for to telle."
3260 "Of which in ysidre ye may se."
4480 "Of the kyng Nabugodonosor."
4776 "And I neuer after with hir spake."

The same licence which we have noticed in the opening foot meets us also in the caesura. Thus (a) the thesis is omitted so that two accented syllables clash together. To be sure, this does not occur so frequently as the omission of the thesis in the first foot, but still it is frequent enough to constitute one of the metrical characteristics of the poem. Such lines to a modern ear have a harshness of which the ears of Lydgate and his contemporaries do not seem to have been sensible. (β) There are two light syllables in the caesura.
This ceasura is properly called trochaic. Only three conclusive instances occur: 1235, 1239, 1471.

It is, then, indisputable that Lydgate allows himself this amount of licence at the beginning of the verse or in the caesura. But the further question arises: Does he combine the two in the same line? Cases in which irregularities in the caesura occur in combination with a double thesis in the opening foot can be set aside at once. The few verses which have a double thesis at the beginning, are in other respects regular. Only two cases, then, remain with which we need concern ourselves: (a) when the thesis is wanting in the first foot and in the caesura at the same time. That there are examples of this cannot be denied, for it is impossible to scan the following verses upon any other principle:

741 "Wher as man, in sentence."
968 "Est and West, north and southe."
5980 "I kam forth to presence;"

(β) when the trochaic caesura is found in the same line with the omission of the thesis in the first foot. There are a good many verses which could be easily brought under this scheme:

1452 "For the membres that y of spake."
1799 "Wonder kene the point to form."
3924 "Faire with-oute, but cornpable."
5873 "And fortune shoope so for me."
5936 "With my brother, the god Cupide."
6748 "Whan a womman hath no rewarde."
6678 "Curse hem newe for her dysdeyne."

In these instances, the superfluous thesis in the caesura supplements the missing syllable of the first foot, and offers a possibility of reading the verses as regular ones.

The only question is, whether the accentuation of the words will permit such an explanation. That Lydgate allows himself a somewhat arbitrary licence in regard to the accent, which he sometimes puts on the inflexions, or other light syllables, is, as we shall see later, certain enough. But the question is, whether this licence has its limits. Can we go so far as to say that the writer of a poem, the metre of which offers in other respects no foothold for serious censure, could twice or even three times in the same line have done violence to the natural accentuation?

Again, we might ask, why should exactly this kind of measure be impossible in our poem? Granted, first of all, that variations from
the regular form occur in the same line, both in the first foot and in
the caesura, which our previous examples have shown to be indeed
the case, we have no ground for denying the existence of this kind.

On the other hand, it can be justly said that a line with eight
syllables formed on the model of the regular French octosyllabic
line, should not be scanned on other principles.

Of course, in some cases the difficulty would vanish, if we were
to slur over the final -e after the second arses. But the conclusions
of our inquiry are such as to make us hesitate before doing this; for
we cannot point to a single other instance in the whole poem where
the -e of the adjectival ja-stems is not counted as a syllable. Nor
is there any certain occurrence of without, fortune, etc.

We are really compelled, if we would avoid an arbitrary method
of accentuation, to take refuge in the supposition of a special type of
verse which, however, like the preceding, is only to be regarded as
an exceptional resort in case of difficulty.

We can distinguish, then, in our poem, leaving out of consider-
ation those lines which only exceptionally occur, three large groups
of verses, which are enumerated in the order of their frequency:

1. The regular line; 2. the headless or acephalous line; 3. lines
without a thesis in the caesura.

There is a comparatively small number of verses, which cannot be
placed in any group.

Examples of these are:

3900 "Ay tendre, fresh, and grene."
4805 "Ha noon occasion."1
6879 "That for to stynte her mone."

It needs no proof to see that this analysis of Lydgate's metre into
its external structure is far from giving us a truer and deeper insight
into its metrical art. Much more important is the question: How
does his verse stand as regards its quality? Of course the answer to
this question is not entirely independent of the structural analysis.
The problem is, namely, whether the above-mentioned variations are
consistent with the nature of the four-foot iambic line. To see
this point clearly we must go a little further afield and lay down a
few necessary presuppositions.

By the pause after the second foot, our four-foot iambic is divided
into two exactly equal halves, each of which can be properly counted
as an independent line, and, as the development of modern metrical

1 Here we might perhaps read: Ha[vê] noon occâsîon.
art teaches, was actually conceived as such. Now the indulgence of a certain amount of licence in the rhythm—whether in the transference of the accent or in the doubling or the omission of the thesis—is much less repellent, if it occurs at the beginning of the verse. See the admirable remark of ten Brink, *Chaucer’s Sprache und Verskunst*, p. 156: "wie die Betrachtung der Verskunst der Gegenwart bei verschiedenen Völkern lehrt, will der Schluss eines Verses unter allen Umständen in seinem Rhythmus respektiert sein und wird dies sogar in der syllabisch accentuierenden Versart der Romanen (ebenso, können wir hinzufügen, in der syllabisch quantitirenden Versart den alten Inder) [anerkannt], während andererseits der Versanfang sogar in den rhythmisch-accentuierenden Metern der Germanen Abweichung vom streng rhythmischen Schema bzw. Verschleierung desselben gestattet." Indeed, at the beginning of a verse, a monosyllabic or trisyllabic foot scarcely breaks the rhythm at all. At the same time, after the caesura, which to our sense of rhythm constitutes the beginning of a new and independent line, the omission or addition of a thesis does not offend. In this way it happens, that we are not, so to speak, thrown off the track by these variations from the strict iambic, and do not lose the sense of an even and regular motion.

But further, this licence in the verse structure not only constitutes no violation of the fundamental metrical form of the poem, to which the most refined ear could object, but is even, if used judiciously, a positive advantage to the rhythm. It breaks the wearisome monotony of the French octosyllabic line with a refreshing variation, and imparts a touch of sprightliness to a somewhat ponderous measure.

We must, however, once more expressly point out that this holds good only in the case of the regular four-footed iambic with the caesura in the middle of the line. The case is very different when the caesura comes after the third or first foot. In the former case we are forbidden to indulge in licence for fear of offending the rhythm which belongs of right to the last foot of the verse. In the latter case, it is quite impossible to introduce a second arsis immediately after the first.

We now come to that point which is of the most radical importance for the metrical perfection of a poem, viz. the correspondence between the logical intonation and the metrical accentuation of the words.

How far has Lydgate reconciled the metrical accent with the
proper emphasis demanded by pronunciation and by the sense of the sentence? A closer examination shows us that, as in Chaucer's poems, the accent of the sentence seldom conflicts with the rhythm of the verse, but that the word-accent often does so. The result of my investigations on this point are shortly put together in the following lines:

Most frequently we find the accent on the -ing of the present participle, and indeed this accentuation seems to be almost the rule with present participles. Of the extremely numerous instances I give as examples:

makyng 129, cleymyng 395, goyng 430, syngyng 460, havyng 545, knowyng 573, 1157, takyng 651, biddynge 822, 1481, smylyng 1547, laughyng 1548, persyng 1587, brennyng 1588, fleyng 1597, semyng 1598.

There are also a fair number of instances, mostly confined to the first foot,—where the -eth of the 3 sing, pres. ind. is put in arsi: duelleth 2595, clotheth 96, semeth 113, holdeth 790, singeth 1248, falleth 4152, causeth 102, turneth 654, bereth 2621, sorweth 5034, chaugeth 6214, stauncheth 6491, techeth 6634.

All other cases of the accent occurring on inflected syllables of the verb, appear only as isolated exceptions. We may note these instances:

(a) of the inf.: sywe[n] 660, resten 6870; both infinitives stand in the middle of the verse, sywen after, and resten before, the caesura.

(β) of the past part.: couered 919, named 1054, cromped 1800, pulshed 6080, prentyd 6422, medled 6070.

In all these instances the past. part. begins the verse. In getyn 1611, the accented ending stands before the caesura.

The fact, that the plural ending -es bears the verse-accent, is confirmed by several cases: herbes 536, membres 1300, goddys 2987 [f], folkys 6653. In the adjective, the superlative termination is found in arsi, a fact which in itself can scarcely surprise us, since the -est cannot be regarded as a light syllable.

Cp. fairest 2197, trewest 2604, gretest 5115, swyftes[t] 6977.

The -er of the comparative also occasionally takes the place of an accented syllable: bryghter 436, fairer 2175, fressher 3134, feller 3622, fairer 4551, swetter 5737, ferther 6016, lever 6369, lyghter
Ch. II. Lydgate's Licence in accenting Proper Names. 17

6709, rather 6908. {ressher in l. 3434 follows the caesura, sretter in l. 5737 antecedes it; in all other cases the comparative begins the verse. Lydgate also often lays the stress on the naturally unaccented final syllable in prepositions, conjunctions, and other similar words of a merely formal character: after 77, 160, 4620, 6168, vnder 1485, 3700, nouther 2553, 4174, 4205, 4535, 4632, outher 5345, 5970, 6330, ells 1640, over 4166.

The licence which Lydgate takes in the metrical accentuation of proper names is, however, much more marked than we have yet met with, so that it seems really impossible to lay down general rules. The disyllabic proper names appear with the accent, in one place on the first, in another on the second, syllable, according to the demands of the metre: e. g. Argus, Phebus, Pallas, Juno, Venus, Atlas, Paris, Deduit, Arthur, Jason. Still greater is the confusion with names of 3 and more syllables. In these, not only does the accent shift about, but syllables also are sometimes dropped. Examples: Satóūrne 1295, 1306, 1346, Sátūrnus 1462, Sátōūrne 3103; Mērērīús 1528, 1606, 1646, Mērērū 1623, 1655, 2102, Mērērūe 1847; Cúpūdē 2438, 3891, Cúpūdō 2488; Ōuíđē 3261, 3965, Ōuíđiús 3847.

Unnatural as these arbitrary alterations in the word-accent may appear, still when we read the verses, their harshness is much less felt than we should at first imagine.

It is not difficult to understand how a language, which in a state of rapid development shows itself capable of a remarkable degree of assimilation, is somewhat arbitrary in the accentuation of rare and foreign proper names.

As to the accentuation of inflected syllables, it must be remembered that such instances are always exceptional, and in comparison with the far more frequent cases where the right accentuation is preserved, are hardly matter of urgent concern. Secondly, it is a noteworthy fact that this licence of accenting the inflected syllables is almost exclusively confined to the first foot of the verse, where a variation from the strict rhythmical form or a slurring over is permissible. The poet allows himself this licence in the first foot after the caesura also, but with much greater reserve. Thus, of the examples given, in which the ending -eth is put in arsi, ten occur at the opening of the verse, and only seven after the caesura. The prepositions, etc., mentioned occur almost without exception at the opening of the verse.

Let us sum up now in a general judgment:

reason, 11
Taking it all in all, we may fairly speak of the metrical qualities of Reson and Sensualityte with praise. At any rate, the poem offers no occasion for severe criticism. It satisfies all the demands which we are justified in laying upon it in accordance with the general conditions of its production. As far as this work is concerned, we must emphatically deny a statement to the effect that "there are scarcely three lines together of pure and accurate metre." One can read whole pages of the poem in which even a classically-trained ear would not be conscious of a shock to its sensibility.

It might be supposed that this comparatively great perfection was due to the finer cast of the whole poem, but we are not able to accept this opinion. It would indeed be incorrect to make the higher poetical value of Reson and Sensualityte responsible for the smooth metre.

In order to settle to what extent the metrical peculiarities of our poem are connected with the peculiar poetical character, we have to examine how the four-beat line reads in other productions of Lydgate. I leave the minor occasional poems out of consideration, which in other respects also differ much from one another, and turn at once to the other great poem written in four-footed iambic, the Pilgrimage.

This poem was commenced in 1426, later therefore than our poem. The noticeable fact that the monk, in advanced age, grew more and more wearisome and careless in his writing should lead us to expect a worse metre; it is consequently a surprise to find that the metre is certainly not worse, but occasionally better than in R. and S.

It is true there are also some doubtful verses. I am however quite sure that simple, easy conjectures will, in general, suffice to put them right. For the others the metre is unquestionably smooth and flowing.

The violence done to the natural accentuation of the words, which in R. and S. now and then falls harshly upon the ear, is not met with so frequently here. Also the type C, where in the caesura two accented syllables clash together, is more rare; a fact which proves that Lydgate, too, felt the harshness of such a verse, and therefore tried more and more to avoid it. Of the whole 22,000 lines which

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1 The recognition of exactly this fact has induced me, by adding a final -e in the caesura, to do away with type C as far as possible. If Lydgate avoided as much as he could the clashing together of his accented syllables in the caesura, he will have also done so in all those cases where the sounding of a final -e, historically justified, and in most cases retained, afforded an easy means of doing so.
I have carefully examined, there occur but a remarkably small number which can be read only according to the peculiarly Lydgateian type, in which the thesis is wanting in the caesura. By my calculation they amount to 0.58 per cent. A redundant syllable before the caesura is even still scarcer.

We see therefore that also in this work the four-beat line is treated comparatively skilfully; and it might therefore be maintained that this kind of Lydgate's metre offers little scope for censure, and that all the adverse criticism which has been delivered on the good monk's metrical art does not touch his four-beat line.

Let us now compare our conclusions with the researches hitherto made on the subject of Lydgate's metre. The first successful attempt to put in order the metrical principles of Lydgate was (next to Schipper's) that of Schick in his Temple of Glws. Schick submitted the iambic five-beat line of that poem to a vigorous examination, at the conclusion of which he came to the following results:

"We may say, roughly speaking, that Lydgate has five types of the five-beat line.

A. The regular type, presenting five iambics, to which, as to the other types, at the end an extra-syllable may be added. There is usually a well-defined caesura after the second foot, but not always. Example:

Line 1: For thóught, constréint, and gréuous hénûnes[sc].

B. Lines with the trochaic caesura, built like the preceding, but with an extra-syllable before the caesura. Example:

L. 77: There wás eke Ísaude— & méni anópir mó.

C. The peculiarly Lydgateian type, in which the thesis is wanting in the caesura, so that two accented syllables clash together. Example:

L. 905: For spéchelés nóping maíst þou spéde.

D. The acephalous or headless line, in which the first syllable has been cut off, thus leaving a monosyllabic first measure. Example:

L. 1396: Unto hír & tö hír excellence.

E. Lines with trisyllabic first measure. The occurrence of such lines in our poem is uncertain; but two lines may belong to this class, if we read them in the following way:
L. 781: That was faithful found, til hem departed depe;  
L. 1029. And as fervorpe as my wittes pon concyve."—

If we compare with these conclusions the results of our inquiry, we find a remarkable agreement between the two. In both species of verse the same liberties in the opening foot and in the caesura lead to the same metrical groups or types, the last of which (lines with trisyllabic first measure) on account of its extreme rarity is scarcely worth counting. Only in the frequency with which the various other forms occur do we perceive any remarkable difference. The headless line is much rarer in the five-beat line than in the four-footed iambic, while instances of irregularity in the caesura are comparatively more numerous.

In spite, however, of the external similarity of verse structure, the four-beat line is, as a rule, of a higher metrical quality and reads more smoothly than the five-footed iambic, for which fact I am inclined to advance the following reason: In the four-footed iambic we have two equal and independent halves, each of which admits a certain rhythmic licence at the beginning. But in the five-beat line the halves are unequal and therefore not independent of one another, but essentially going together, so that irregularities now at the beginning and now in the caesura, if frequently repeated, cannot fail to jar upon the ear.

CHAPTER III.

THE INFLEXIONS.

Lydgate’s treatment of the final -e has also been thoroughly dealt with by Schick in his edition of the Temple of Glas, and by him the most essential points have been settled once for all. Nevertheless it does not seem to me that the editor of a poem by Lydgate is justified in wholly ignoring the subject (Steele, Secrees of old Philisoffres, p. viii). There is but little doubt that the gradual loss of inflectional endings is clearly visible in the works of Lydgate, whose literary activity extends over a period of more than half a century. Difference in metre and versification, too, had a certain influence on the treatment of the unaccented syllable. In short, I believe it is imperative that in each of Lydgate’s works the question regarding the final -e’s should be specially dealt with. In cases where there is no external evidence for deciding the date of a poem, the settlement of this question (taken together with an investigation of the rhyme) may be the only ground
upon which to base a trustworthy conclusion touching the date of composition. I believe, therefore, I am fully justified in again raising the question, to what extent the final -e was sounded.

First of all some remarks as to the method to be followed in the treatment of this vexed point.

The issue, of course, hinges upon the structure and nature of the metre; but a decision based upon it would naturally be of absolute accuracy only in the event of absolute regularity in the metre throughout the entire poem. Now not a single one of Lydgate's works presents such a phenomenon. The apparent difficulty of formulating available conclusions need, however, not appal us. The case is not a hopeless one. Even a cursory glance at the text under consideration will reveal the fact that, however bold the licences the author allows himself in the first foot of a line or at the caesura, he never indulges in any in the second or the fourth foot. Hence, in spite of the variety of ways which some lines admit of scansion, there are a great many verses that can be scanned in one, and only one, way. These afford us examples of positive value in the attempt to get at the root of the matter. With their aid we may formulate a law, which, even in dubious cases, will help us in deciding how the final -e should be sounded.

Thus we have always added a final -e in the caesura in order to prevent the clashing of two accented syllables, when such an addition is found to agree with the rules we believe Lydgate to have followed. I have pointed out my reasons for doing so in the chapter on the structure of the verse.

Of course, I have confined myself in my investigations to the poem which is the subject of this work, citing examples from Lydgate's other works only when of a particularly interesting character.

1. SUBSTANTIVES.


Nom. and Accus. of the a-stems without ending. To heap up examples would be useless.

We find an inorganic e in weyê (nom. and accus.) 811, 2722, and 602, 790, 798, 858, 883, 4105. In morourê 75, 449, 906, 1074, 1185, ê remains after the apocope of a final -n; also in gamê 6933. dalê 4785 (rhyming with calê) and gatê 4990, 6958, belong to those short-stemmed words which in nom. and accus. assume an e taken
from plural (O.E. *u*). See ten Brink, *Chaucer's Sprache und Vers-kunst*, § 203, 5. In *kole*, 1578, we have another word of this group, but here elision takes place.

Genitive in -ö (ýs): goddýs 632, 2269, 2273, 2637, 4106, 4321; kyngýs 1899; lordýs 6832.

Dative usually without ending, but instances of *-ö* not uncommon: kyndý 103, 174, 254, 304, 390, 462, 1085, etc.; hede (rhyming with *red*, adj. plur. or *red*).

Genitive in -iis (ys): goddys 632, 2269, 2273, 2637, 4106, 4321; kyngils 1899; bores 3741; lordys 6832.

Dissyllables either remain unaltered or assume *v* after having syncopated the vowel of the final syllable: hevene 114, 383, 846, 1224, 1675; siluer 1320, 1325; coppe 1923, 1947; wynter 5163; siluer 1320, 1325; coppe 1923, 1947; golde 1946; swerdu 4662; broude 2023; wálh: 4961.

y*-stems: *(> in all cases: Kom.*

i- and *u*-stems: Also a fair number of examples in *v*. Nom. lyé 4011 (dye, inf.); Dat. wodé 3749; stedé 1573; Accus. spreé 1196; lyé 11, 997; but soue 2879.

Gen.: in -ös (ís, ýs) lowós 2428; lowós 4866, 5188, 5466, 5806, 6284; youthës 6236; youthis 6241; quenës 6667.

Dat. and Accus. in *v*. The examples are too numerous to be cited in full. I confine myself to giving exceptional instances. We find always: sight, myght, and, apart from 1. 1875 (where the regular metrical type would demand honde), also honde: 1196, 1200, 1577, 1590, 1735, 1750, 3573, 3986, 4724, 6934; *world* seems

1 The word rhymes in both cases with *snale* (adj. plural) following the noun.
Ch. III. Inflections. The final -e. Strong Substantives. 23

likewise to permit both ways of reading: worldæ 1323, 1343, 2033, 2215, 3234, 4212, 5349, 6069, 6983; but ll. 559, 618, 1027, and 4510, read after our first type, exhibit worlde. See further: youthæ 334, blyssé 1093; troutæ 6197; quene 6025, 6251; hedé rhymes thrice with dedé (adj. sing.) 2962, 4124, 4264, once with renomés 5138. Such instances as l. 3752 ("who that can take hedæ ther-to") are, of course, dubious. In l. 5877 we must, I think, also read hedæ.

Abstracts in -hede (O.E. hâld, *hêlu), of which examples only occur in dat. and accus., seem to be felt as feminines. In l. 6759 I should certainly read womanhedæ; comp. further: flesshilyhedæ 5058, (dedé), woman-hedë 212, (dredë), frendelyhedë 5854 (hatredë).

Words in -nesse (-yssë) rhyme frequently with Romance nouns in -esse: ydelnesse 463; fairnesse 1860, 2052; worthynesse 1510; lyknesse 1733; besynnesse 1638. In cases like sweetnesse 82, where the accent is thrown back, the final -e, of course, is dropped.

2. Plural.

A few neuters sometimes retain the original form without any termination: folke 2143, 2385, 3422, 3449, 6675, 6766; thing 259, 298, 2291, 4194; swyn 3428. The wa-stem tree, now and then, assumes the ending of the weak substantives: treen 2750, 3898, 4372, 4387, 4389 (treën), 4407 (treën). Apart from these instances, the ending of the plural is always -ës (-yës) or -s (-ës). -s (-ës) seems mostly to be confined to dissyllables: fethers 1428; meremaydënes 1773, maydënes 3129, maydens 3248; appûls 2752; lovers 6996, 6999, 7004. Dissyllables which syncopate the vowel of the final syllable have -ës (-yës): fethrës 5358, 5461, 5490; applys 3916; watyrës 3832, 3884. Monosyllables, as a rule, terminate in -ës; comp. arwës (earh) 2852, 2860, 5413; instances where -ës does not count as an extra-syllable are quite exceptional: thingës 732, 744; ryngës 1568 [?].

As to the plural of words ending in a vowel, see the following instances: trees 2729, 3915, 4002, 5159; but troës 4009, 6281, 6871; weyës 621, 640, 2300, etc.; dawës 851.

n-stems.

With the exception of lady, pley, and (h)adder, which have lost their final -e, and woo (O.E. wëna, wâ), the ending of nom. sing., to which dat. and accus. correspond, is generally -i.
The following list, I hope, contains all the weak substantives of our text. We scarcely need note down all the lines where they occur.

\( \alpha \). Masculines:

Nom.: namë, willë, tymë, makë, harë, planë, snakë; dat. and accus.: namë, willë, tymë, tenë, wonë, hopë, ferë, bowë, stedë.

\( \beta \). Feminines:

Nom.: somnë, erthë, hertë, wellë, swalwë, dowë, tonnë, nyghtyn-galië; dat. and accus.: hertë, tonnë, somnë, sydë, erthë, wisë, wellë, molberye, tongë, dowvë, trappë.

\( \gamma \). Neuters:

Nom.: eyë; Accus.: erë.

Instances where the final -ë is suppressed are only sporadic:

Nom.: eye 6967; dat. and accus.: wil 2252 (but comp. O.E. gewill), erthe 97, tymë 1064, pithe 740, eye 996, tenë (trene) 5204. In l. 6185 f. we must read to done moonë. Comp., however, Temple of Glas, l. 394.

Examining these exceptional cases, we must confess that, save those instances where the weak noun is a rhyme-word, they are more or less dubious, and that there is scarcely one conclusive example of the suppression of the final -ë.

Genitive in -ës (-ys) or -ë:

hertys 5020, 6962; somnë 938; hertë blood 6823. Schick (Temple of Glas, Ixvi) adduces two similar examples: hertë roote (Falls of Princes) and somnë hemes (Pilgr.).

Plural: The old ending is retained in: eyen 423, 826, 1258, 1548, 1715, 1782, etc.; fond 1195, 3134. In all other cases we find -ës (-ys). Examples:

\( a \). Masculines: sterres, sterris 118, 269, 274, 417, 420, 752, 1005, 1133, 1277, l. 1676 we had better read sterris; blosmës 139, blosnyës 535; dropës 140, 453; assës 3428; stedës 4210; eblëys 4617; bowës 5412; knottëys 5427; namës, namës 5441, 5445, 6724, 6728; husbonyës, -ës 6584 6877.

\( b \). Feminines: hertës 93, 1508, 5432, 5473, 5855; wellës 934 (tellys), 4365, 4484; wellës 4143; ladýës (dissyll.) 1021, 2423, 3128, 3187, 3249; dowës 1596; assës 3920, 4115; berë (dissyll.) 4001; trappës 4139; harpyës 5579.

\( \gamma \). Neuters: erës 4128, erës 6396.

1 "To know the prevy pithe withinne."
2 "Mye eye so as I caste a-syde."
We subjoin a complete list of the instances occurring in our text.

1. Items in -er:
   Nom.: fader 1614, 4167, 4170; brother 2981, 3265, 6236; daughter 1034, 1050, 1618; doghtré (doughtré) 1042, 1437, 1793, 2975; moder 5267, 5939; stepmoder 1642.
   Gen.: fader 4175; faderé 4180, 4202.
   Dat.: fader 1451, 4311, 4324; brother (brothir) 4800, 5264, 5936, 5946.
   Accus.: fader 3086, 4288; suster 874, 4948; doghtr 3260; moder 4292.
   Plural: stepmoders 1648, 1651; brothir 2521.

2. in -ul:
   Voc.: frendé 722, 1850, 2117, 2257, 2298, 3481, 4106.
   Plural: frendés 1404, 3157.

3. in -os, -es:
   Nom.: lambe 6259. Nom.: childe 1275.
   Voc.: childe 445, 2937.
   Plural: children 1649, 4330.

4. Minor groups of monosyllabic consonant stems:
   A. Masculines:
      Nom.: man 237, 261, 313, 317, 384, etc.; woman 6221, 6405, etc.; tothe 3578.
      Gen.: mannys (mannys) 1159, 1367, 1423, etc.
      Dat.: man 405, 531, 542, 563; woman 6219, 6365, 6547.
      Accus.: man 624, 673, 1085; foot 4096.
      Plural: men 84, 104, 295, 389; fethe 1429; tothe 1717, 3576; wome 1775, 3190, 6346, 6571; gentilwmen 3181.
   B. Feminines:
      Nom.: boke 1030, 1035; night 100. Gen.: goatys 6893.
      Dat.: goat 4286; boke, book 19, 4859, 6843.
      Accus.: boke 6; night 365, 2866, 3675; mylké 1630, 1639, 1644.
      Plural: bookés (bookys) 1038, 1306, 1344, 2282, 3263, 3647, 4297.

Romance Nouns.

At first I think some elucidation might be desirable as to what extent the accent is thrown back. The original accentuation is retained in the following cases: cómfort 192, cônasayl 803, guérlońd
506, 593, měříte 590, mětal 1325, půrpos 787, sůláce 887, římouře 1180, 1192.

How far the tendency of throwing the accent back is proceeded, we see from the following instances:

auctōur 933, 1028, 1129, 1179, 1433, auctōur 1391; cristāl 124, cristāl 436; cōlōur 1103; beáutē 113, 147, 213, 315, 1109, 1120, 1212, 1231, 1370, 1389, beáutē 151, 207, 220, 251, 319, 322, 325, 523, 924, 999; fōrtūne 1358 [i], fōrtūnē 47, 74 [i], 1364; gōddēsse 217, 437, 1031, 1286 [i], 1434, 1487, gōddēsse 256, 316, 408, 481, 491, 1044, 1075, 1161, 1232, 1343, 1355, 1365, 1406, 1456; hōnōuir 1059, hōnōuir 1070; mālyce 30, 371; mātēr 526, mātēr[ē] 42, 1151, 1278; mānēr 57, 59, 173, 657, 736, 838, 841, 984, 1242, 1264, 1430, mānērē 144, 630, 1146, 1227, 1236; mēschēf 1073, mēschēf 1294; nōblēsse 544, nōblēsse 241, 496, 553, 567, 592, 693, 1515; plēntē 64, 68, plēntē 127, 1313; pōrtēr 378; pōvrēr, pōvrēr 268, 530, 1379, 1388, 1475, 1530, pōwrēr, pōvrēr 285, 865; próft 542; próvisōu 1280; rēsōu 742, 757, 761, 788, 853, 870, rēsōu 341, 505, 553, 588, 672, 724, 769, 776, 818, 844, 1219; sēsōu 94, 101, 160, 163, 176, 180, 915, sēsōu 95, 122; sûrplūs 989; trāvāyle 610 [i]; trēsōu 1356, 1361, 1406; vērtū 471, 576, 586. 687, 698, 716, 777, 818, 920, 1087, etc.

With regard to the final -ē our investigation bears out Schick's statement that it is usually retained (see Temple of Glas, p. lxvi). In fact, in the first 1500 verses there is not one dissyllabic word which loses its final -ē. There are some instances later on, but even these are not conclusive.

Polysyllables too, as a rule, appear with their original final -ē, except when read as proparoxytona:

aventurē 46, creaturē 173, 550, 1483, constabularyē 1470, damagē 171, 1155, engendrurē 1300, 1446, fortunē 47, 74 [i], but fōrtunē 1358, inparthe 12, materē 42 [i], 1278, but materē 526, mannerē 144, 630, but mānēr 57, 59, 173, 657, etc., marchandysē 946, naturē 164, 167, 1111, 1365, norturē 988, pasturē 956, philosophie 1170, tavernē 55, vysage 329, 335, 1435; vesturē 1144, viagē 608. The very frequent substantives in -arnē, -ewe, -esse also retain the final -ē when read as proarxytona. As to the words in -orie see the following instances:

glōriē 682, 1059; měmoryē 1183, věctoryē 1060, 1184.

Plural always in -es. The cases where the ending does not count as a syllable are comparatively rare in our text:
manner 689, pôtés 1051 [l], 4209 [l], 4291 [l], formes 710, partyès 1170.

II. ADJECTIVES.

Strong Form:

Singular: The ju- and i-stems retain their -e:

soote 135, 939, 3638; nywé 1104; trewé 97, 297; grenée 108;
wildé 3678; sené (quene) 332; shené 413 (sustene, inf.), 1320 (wene), 1828 (quene); deré 1349 (lere, inf.), stille 5564; dryé 6938; clene 6704.

In a few cases the rhyme does not agree with the sounding of the final -e: in l. 5419 we find smothe rhyming with sothe.

Other adjectives, as a rule, assume no e in the sing.; sometimes e appears as the remnant of an earlier more complete ending:

Comp. 1. 1742 of so gret[e] force; 2644 in greté fere; 3784 to gret[e] shame; 5591 of gret[e] melodye; 6842 of greté prys; 6352 of wit they ha so greté grace; comp. further: 1241, 4423, 6206, 6435, 6721, 6777, 6953. See also Pilgr. 593 with greté peyne; 603 on echii party; 706 off greté prys; 890 I have of helpe so gretii nede; 998 in alle Avyse; 1362 so goode cher (ace); 1811 at allé tyme; 2164 in swyche cas, etc.

Plural. It goes without saying that the above-mentioned ju- and i-stems keep the final -e. e is also added to all other adjectives except those with a vocalie ending:

fairé 265, 2746, 5481; bright[e] 420, 962; redé 962, 3644; smalé 1150, 3719; kyndé 1648; oldé 1755; horé (more) 2870; lowé 2871, 3031; sharpé 3631; strongé 3884; vnkouthé 4519; syké 5158; yongé 5637; wauné 6179.

Again, there are some cases, where the rhyme would seem to demand the suppression of the final -e:

fair (repair) 951, broun (condicion) 5484, wood (understood) 5506, lyke (lunatyke) 6178, good (blood, Dat. Sing.) 6894.

Twice the apocope of the e is proved by the metre: foulé 5485, hool 6774. In all these exceptional instances the adjective is used predicatively. The attributive adjective never seems to drop the e, at least, when it precedes the substantive. It is a special question how it is treated when it follows the latter.

Generally here too the e is preserved:

white 1409, 6887; redé 388, 1409, 3940, 4019; fairé 621, 2147,

1 Compare ten Brink, l.c. § 234: "Im Prädicat kann das Adjektiv auf ein pluralisches Subjekt bezogen, auch unvollendet bleiben."
2182, 3916; smalé 959, 1150; greté 3472; yelwé 4019; blyndé 4091; falwe 5199; blaké 5199; donné 6200, 6529.

There are comparatively few instances without $e$:
bright 1133, ſpyght 2730; wis 6431 (cp. 6494), 6608.

Weak Form: it is employed

1. After the definite article:
same 87, 99, 181, 192, 912, 1441, 2167, etc.; brighte 114, 133, 269; greté 190, 404, 573, 1295, 3490, 3499, 3529, etc.; freshe 185, 432, 2732, 4022, 4926, 5984; firthé 186; lessé 552; ryghte 634, 655, 674, 800, 847, 2724, 4782; thilke 855, 924, 931, 1064, 1207, 2152, 2537, etc.; wronge 858; cold[e] 937, 3870; salté 942, 1453, 4166, 4613; highé 1224, 1524, 5117; silvè (selvè) 1441, 2108, 3992; longé 1761; proude 2041, 5772; hool[e] 3326; nexi[e] 4787; feyré 4867; softe 5184; ravysshingé 5212; sharte 5469.

2. After a demonstrative pronoun:
ilké 73, 1709, 2121, 3998, 5524; glädé 906, 5179; olde 551; derk[e] 1754, freshe 2593, 3538, 4807; vkouthe 2751; yong[e] 3691, 3704, 5843, 5934.

3. After the possessive pronoun:
hoolé 5, 601, 1638, 1841, 2535, 4991, 5540; brighte 218; best[e] 238; owné, ooné 302, 874, 1042, 1164, 2117, 2965, 3846, 3988, 4106, 4261, 4288, 4292, etc.; highé 5275, but high 496, 554, 1231, 1449, 1516, 2318, 4315; greté 1003, 1052, 1289, 5292, 6882; oldé 1291; proude 1520; fairé 3315, 3481; swarté 3791; quyk[e] 5720; ryghte 6690.

4. Before proper names:
feyré 1456, freshe 1859.

5. Where an adjective is used as a substantive:
samé 2096, 5926; fairé 2887, 5984; yong[e] 5823; sothe 4017.

When there are two adjectives following an article or pronoun, the second remains without ending:
fresh 4867, 4887, 5633; high 2124, 3499; fals 4032; best 5041.

In our poem which has been taken from a French source, we find the adjective very frequently placed after the substantive. The question arises, whether in such a case the $e$ of the weak ending is preserved or not?

In Chaucer it is usually dropped. See ten Brink, § 235. There is no doubt that this law, on the whole, holds good for the language of our poem. But the rhymes sometimes seem to point to the conclusion that the $e$ is preserved.
Ch. III. Inflections. The final -e. 2. Romance Adjectives.

Compare the following examples: siluer fair (ayr) 453; salt (halt, 3 pers. sing.) 1458; vnkounthe (southe) 967; olde (tolde) 3268, 4234; longe (stronge) 1403, 5653; smal (at al) 1566; sal 5692; bright 6196, 6531. But: redé (medé) 105; donné (sonné) 4178; fayrë (debonayré) 4485; blakë (makë) 6929.1

Romance Adjectives.

The strong form preserves the original ending. Thus with -e appear, also in singular: primë 27, 3950; attempri 130, 932; sagë 344, 1105, 2009; noblë 1071; treblë 1140, 3648, 6975, 6988; debonayrë 266, 1503, 2063, 4745, 5411, 6259; rage 1583; seunglë 3225; troublë 3887; double 3888; sobrë 5297; strauungë 5341. Here are to be enumerated also the adjectives ending in -ai'ë (-ai/re) and -able.

The O.F. participle du is always dissyllabic: dewë, dywë, diwë 304, 816, 1837, 2811, 5291; duë 4578.

Exceptions: enterë (entier) seems to be rhyming always with words in -ë: 41 (matere), 874 and 1617 (dere), 2528 (y-fere). Ten Brink (§ 242) has raised the question as to whether the feminine form of a French adjective may be adopted in connection with a feminine noun. In our poem there are indeed many instances which would seem to confirm this view: hert enterë 41, mayde enterë 1617; lady souereynë 2264; wounde profoundë 4664.

Plural:

Adjectives ending in a consonant assume no e. This goes without saying as far as paroxytona are concerned: dyuers 294, 367, 619; foreyn 703; sofit 1150; futire 1707; present 1892; gentil 2379; mortal 3717.

But even monosyllables and dissyllables with the original accent appear without the plural -e: fals 3279; pleyyn 6299; dyuers 641, egal 100; present 1897 (absent, adj. sing.); vileyn 1508; mortal 3406; enter 6192.

There are also a fair number of polysyllables which bear out the above given statement: amerus 3400; bestiall 406, 814, 3425; celestiall 668, 831, 1014, 6455; temporal 680, 3279; accidental 703; apparent 738; tempest[u]ous 958; fortunat 1084; pertynent 2292; diligent 3160; vertuous 3173. In l. 5745 the metre demands orient[e], and in l. 5746 persë.

1 Here might be added an example of a Romance adjective clerë (materë) 1277, (sperë) 269, (y-fere) 4484.
Weak declension:

It follows from our text that Romance and German adjectives are treated alike. Comp. ten Brink, l. e. § 241, and Schick, p. lxviii. Instances: clerē 90, 934; fals[e] 972, 1932; dyvynśi 4697. It is true, there are some instances which seem to point to another conclusion, but these are not conclusive: chefe 256, 547, 1684, 3470; veyn 972, fers 2761. Chefe may be regarded as a subst., *veyn* and *fers* are preceded by another adj.

Proparoxytona with a second accent upon the last syllable remain without *-e*: excellent 416, 1778, 3264, 3840, 5135; amerouse 1470[?]; mervelous 3380; preciouse 5721. Comp. however 1. 4844.

III. (a) ADVERBS.

Adjectival adverbs have the ending *e*. Our text offers a great many examples: allone 2796, 3053, 3065, 3984[?], 6874, rhyming with moonij: 899, 3060, 3137, etc.; depc 6121; clenc 2851; fairii 1504, 5244; fastL^ 1372, 2605; kenii 2852; longii 168, 447, 3974, 3883, 4393; lowii: 401, 2678, 4174, 4185; alowii 4186; lyche (y-lyche) 1104, 1117, 1381, 2565, 2740, 2746, 2769 etc.; latē 6401, 6957; newē 298, 308, 364, 1728; shapē 5440; shene 1969; soriJ 4174, 4185; swythe 5812, 7030 (rhyming with sythe); vnnethe 1334, 3132. Forms with *of*: of latē 3281; of newē 152, but comp. 6416; rounde 420 and brood 3646 are to be read as monosyllables.

Adverbs formed by composition of the simple adjective-stem with *-ly* are found in considerable number.

The adverbs enough, full, high, representing adjectival accusatives, remain without *e*. Also the compounds in *-ward*: bakward 211; ageynwarde 650, 1266, 1517; westwarde 658, 799; outwardwarde 738, 4034, 4051: affir-warde 3443; thiderwarde 6726.

The following adverbs are derived from substantives: aloftē 451, 3222, 4176; asydē 5231, 6556, 6706; a-rowi: 6023; besydē 4946, 4952; wronge (perhaps adj.) 616, 855, 2242, awronge 1716, 6754; sommichile occurs in l. 3938 as a dissyllable; in l. 957, however, the regular metre would demand sommichile.

Other adverbs in *e* are: abovē 574; about[e] 258, 412, 560, 2764, 4514, 5068, 5234, 5600: ageynē (O.E. ongegn, etc.) 146, 226, 654, 850, etc.; amonge 797; behynđe 4566 (ryndē); doun (always monosyllabic) 940, 1032, 1291, etc.; fer 3633, 5033; herē 618, in compounds: her with al 823; yondē 2656[?]; more
(O.E. mára), rhyming with sorē: 2889, 6367, 6484, with lorē 3252; ll. 3200 and 4455 we find mor, and 3677 exermore: mo (O.E. má) occurs twice 3934, 4009; nērē, occurring only in the rhyme, 7026 (dere), but nēr (penser) 6972; oftē (dissyllabic from original qî) 862, 3207, 6166, 6712, also in the adverbial phrase oftē sythe 768, 2314, 3320; outē (doute) 2590; sonē is a dissyllable also in the middle of the line: 3906, 4470; seldē 2574; there, always monosyllabic, but comp. rhymes like: ere: there 5216,^ withinnc' 230, 740, withoutii: no conclusive instance Avhere the final -e is not sounded; dubious cases: 3924, 5548.

Adverbs in -es, -s: certēs (certys) 579, 603, 1142, 2800, 3220; ellēs (ellis) 579, 1640, 2503, 2509, 3501, 3520, 5015, 5046; ellēs-where 2785, 5899; hens 6990, but henys 2659; in myddēs 6839; for the nonys 3113, 3212, 5744, 6032; somwhiles 3938: thens 3595; unethis 2148; al the whiles 4967.

Regarding expressions like: the most[e] sage (2360) I refer to ten Brink, l.e. § 246, Anm.

III. (β)

Many of the above-enumerated adverbs are used as prepositions: above 752, 1132, 1277, 5713, but in l. 351 the metre demands above[n], comp. also l. 4551; among, amonge, 1963, amongē 1022, 2423, 4815; amongēs 5179, 5263, 6455; ageyn 171, 868, 938, 1203; etc.; ageyn[e]s 857, 860, 2134 (ther ageyn[e]s) 2897, 3227, 3229, 3413, 3441, 4586, 4764, 4824; in l. 771 also, I think, we had better read āgeyn[e]s; to forne 826; syth 2152; withoutē 11, 51, 142, 155, etc., withouten (mostly before a vowel) 58, 95, 1445, 1375, 3052, 4779, 5052, 5069, withoutē 4547. Only as a preposition occur: ātwene 4445 [l], atwenē 783; atwixen 1942, 4205, atwex 5902.

IV. NUMERALS.

In our text we find the following examples: oon (often used as a pronoun) 1023, 2142, 2148, 2174, 2280, 2281; compare here forms like: ooneś (onys) 2316, 3211, 3609, 3869, 4088, 6091, 7010, al attonies 3114, for the nonys 3113, 3212, 5744, 6032; two 692, 2261, etc.; tweynē 785, 1163, 1815, but compare ll. 73, 826 and 1116 where the rhyme demands tweyne; the word (in Chaucer dissyllabic) rhymes also with peyne: 2502, 4186, 6396, etc. See Schick, l.e. p. lxii. thre 1020, 1168, 1186 etc.; fourē 352, 6046;

1 See ten Brink, § 260, η.

fouré 1000; fyvē 5481; six 5532; sevenè 274, 426, 752, 1676; nyue 276; twelvē 428; hundred 423; thousand 2142; many thousand 2185; thousand foldē 2174, 3861, etc.

Cardinals are treated like weak adjectives: first[e] 4999, 5418, 5448, 6160, 6931, or firstle 186; but 1. 697 and 1029 [?] we find the first, used as a substantive, without the final -e; secounđe 1284, 2004, in l. 5457, 5489, 6203, 6953 we might as well read secounĎe (secounđe); thirđe 1434, 6253, thryđe[?] 5491, 6969, thirđe 3636; fourthē 5464, 5493, 6273; fyfthe, fythē, fyfte 5468 [?], 5497, 6315 [?]; sixte 6375; seveneth 6433.

V. PRONOUNS.

I touch only on those points which are noteworthy in regard to the final -e:

(a) Personal pronouns:

Forms like oure, youre, hire, here are in Chaucer always monosyllabic. Comp. ten Brink, l. c. § 250, Anmerk 4. In ll. 11 and 2277 of our text, however, I think, we must read hir[e].

(β) Relatives:

which, Plural whiche, but also whiche: see 1022, 1882, 4815, 4132; comp. also l. 2533 and 6701.

The whiche is treated differently: we always have to read the whichē when a subst. follows, 918, 1169, 1631; the whiche, standing alone, sometimes drops the final -e: 56, 531, 2545, 5009, but, as a rule, e is sounded as a distinct syllable: 528, 861, 985, 1002, 1091, 1289, 1301, 1342, 1658.

Other pronouns:

alle: 1, 75, 235, 268[?], 503, 821, 851, 857, 867, 1025, 1707, 1814, 1831, 1890, 1968, 1989, 2064, 2431, 2658, 3147, 3152, 3329, 3336, etc.

We find alle especially in connection with other pronouns or numerals: alle tho 857, 867, 3152, 3336; alle the 1968, 1989, 2064, 3329; but, on the other hand, we find al tho 1545.

bothē (mostly dissyllabic) 86, 462, 685, 700 (bothēn), 930, 1369, 1702; fewē 1324.

self is, in connection with my, thy, our, your, him, her, hem, mostly monosyllabic; but compare: my selvē (twelve) 427, thy selvē 2310, hym selven 3885, hem selven 5044, hir selven 4334, hem self[e] 5235—swichē (plural) 3395, 4002 adj., 6130 adj.—some (in Chaucer always monosyllabic, see ten Brink § 255,1)

1 Ten Brink is wrong. Comp. Wif of Bathe's Tale, 79.
VI. COMPOSITION.

Romance words in -ment generally retain the e between the two parts of the compounds: comamundément, comandement, 829, 1790, 2191? (At thyw ovne comamundement), 2376, 4588, 4690, 5959, 5976; entendément 757, 880; awysément 3476, 4938; enchaunte- ment 3550, 3591, 3757, 6394, 6406; amendément 5192; jugément, 1854, 1868, 2070, 2093, 3298, 3304, 3305, 3310, 3327; but in l. 2089 we certainly have to read jugement. There are other instances enough in Lydgate's works, where compounds in -ment, although commonly read with -ē, sometimes appear without it. Compare: Pilgr. 1540 oynement [?], but 1591 oynément, 1901 oynémentys; comp. also l. 14792; entendément: Pilgr. 10926, but entendément in l. 10918 and numerous other cases; in l. 2191 of our text, I think, we must read: At thyw ovnē cōmamundēment.

The -e before -nes seems only to be sounded in words where it originally belonged to the first part of the compound. We find -ē in: kyndēnesse 1654, 6462; doublēnesse 3477, 3880, 6522, 6578 (doublēnesse 6194, etc.); straungēnesse 4829, 5069; secrenesse 6362. But there is not one conclusive instance of the -e being sounded in compounds the stem-word of which ends in a consonant. In fayrennesse 522, w[h]ittenesse 2816, 3956 the metre, it is true, would permit both ways of reading, but I do not see any reason to sound the -ē here, which, in all other cases, is suppressed. With regard to II. 4843 f. see notes. The examples adduced by Schick (p. lxix f.) are in perfect accordance with what our text seems to bear out: kyndēnes 747, secrenes 900; but derknes 11, 12, 1357, swetnes (adj. swēte but O.E. swētnes); meknes 76, 621; goodnes 745. I can only point to one decided instance which is contradictory to the rule given above. In Pilgr. l. 5113 we certainly have to read boldēnesse (but a few lines further down l. 5123 the metre again demands boldnesse).

Adjectives and Adverbs in -ly are very frequent. Again it is evident from the instances in our poem that where the -e already forms a constituent part of the stem-word, it is sounded in the compound: duely 538, naturēly 711, truēly 965, bodēly 780, straungēly.
1440, humbly 1838, benynge 2237 (see Temple of Glas 849), hastily 3297, digesely 3645. Exceptional appears kindely, as an adj., twice with -e: l. 121 (?) (comp. Pilgr. 4454) and 1465. But the sounding of the -e between the two parts of the compound is not at all confined to such cases. Compare: inwardely 2339 ?, boldely 6365.1 Exceptional appears kindely, as an adj., twice with -e: 121 (?) (comp. Pilgr. 4454) and 1465. But the sounding of the -e between the two parts of the compound is not at all confined to such cases. Compare: inwardely 2339 ?, boldely 6365.1

Of other groups of compounds we note especially douteles, rekkëles, causëles, which are always trisyllabic.

VII. VERBS.

In far the most cases the ending of the Infinitive [-e, seldom -en] is sounded as a distinct syllable. The instances in which the final -e is dropped are the following: give yife, etc., 50, 246, 506, 1870, 4676, 6410; bere 122, 1622, 1946; descrivy 1395 (comp. T. of Gl. 79/80), see also: dryve 4606; contrarie 261 (?) ; know 740; put 483; ha, han 543, 1636, 3743, 5017; hauë 1383, 1472, 5166; contene 561; levë 805; holde 844; be-holde 4969; makë 2409, 4232, 4627, 4780, 6682; obey 1522; atteynë 1515, 1993; sey (say) 1593, 1670; set 2198; affermë 1743; rëvë 1876; bekome 2302; komë 4892, come 3498; contë 2335; play 3044, reherse 2435; let 2673; conermë 3298; abyde 4529; take 4610; sustene 4685; tel 5134; wassh 5727; difface 6196; gruchën 6795.

More important, of course, than a mere enumeration of all those cases in which the -e of the infinitive becomes silent would be some elucidation of the conditions under which the ending is dropped. But our investigations seem to point rather to the conclusion that there is no rule at all as to when the sounding of the e takes place and when not. The dropping of the final -e occurs both in verbs of Romance and in verbs of German origin. In the latter class, it is true, we frequently find that the short-stemmed strong verbs lose their ending: give and come appear almost exclusively as monosyllables.

Paroxytona end in -e perseuer 3162, 6173; presever 4441; dissever 2162, 2458, 4181, 4442, etc.; cherish 6675.

The Gerundives are treated identically with the Infinitive.

1 goodly occurs throughout without -e: 486, 494, 1843. In Temple of Glas, l. 851, where Schick reads good[e]ly, we might perhaps also do without the -e.
Ch. III. Inflexions. 7. Verbs.

Forms like to seenë, to doonë, to seynë, which are still retained in Chaucer, are also to be found in our text: comp. l. 6185 to done and 1818 to fleene.

Indicative Present, first person: —ë in far the most cases; but there is a tolerably fair number of examples in -e:

pray (prey) 6772; menë 1295, 1745; hauë 766, 882, 885, 2986; ha 609, 1348, 2811, 2914, 2924, etc.; take 2283 [?] make 2294; órdëyn 2295; bere 2996; know 3293; thinke 4736 [?]; menë 5113, 5907; hope 6679.

Second person: -ëst: herëst 457; hauëst 2056; felyst 1867; comëst 2667; stondëst 3522; callyst 4648. In an almost equal number of instances we have to read -ëst: hast 514, 2157, 4231; lyst 607; gest 892, 4767, gettest 2700; standest 3530; seyst 4638; yivest 4650. No example of the ending -es.

Third person: The ending is -eth, which generally counts as a distinct syllable. Examples of -eth or such forms in which the -th of the ending is absorbed in the dental consonant at the end of the stems are the following:

lyst 33, 77, 164, 649, etc.; hath 51, 187, 258, 267, etc.; hayth 574; persëuergëth 4386; séverëth 290, 292; seth 303, 1360, 2857, 4251, 5380; set 679, 6998; seith 1030, 1129; yivëth 1059; writ 1130; halëth 1457; berëth 1812, 2872, 6780; stant 2416, 3518, 5397; comëth 2617; seneëth 4759; fleëth 3050; drinkëth 3868; abyt 3912, 6386; takëth 4370 [?]; acordëth 4490 [?]; ëxëllëth 4557; sëthe 5496; syt 5564, 6972; last 6231; fret 6483; fleëth 7006, 7015.

Examples of the northern form in -ës (ëys): obeyës 359; tellës 933. Compare Schick, l. c. lxii.

Plural. Besides the usual form in -ë, -w occurs not infrequently: springën 106; stondën 1494; exceedën 1705; longën 2428; duellën 2658; folwën 3077; drawën 3337; makën 4599; writën 4410; Iangën 5382, 6314; knowën 5864; suffriën 6263; delytën 6495; hatën 6565; expressën 6723.

In the following instances the ñ stands before a consonant: writën 1755, longën 6656, taken 6225, makën 3647.

Monosyllables: han 1141, 1442, 1651, 3274, 5174; seyn 1342, 1775, 3308; sen 5021. Forms without any ending occur even in the rhyme (see again Schick, l. c. lxii): love 3, 6559; make 278; lyst 1038; ha 3135, 4241, 4805; bere 3879, 3898, 4380, 6722, 6807; feyn 1615; play 5861; herë 6412; let 6412; fare 6815.
The old ending is retained in *hath* 454, and *discerneth* 1039. The northern form *-ēs* (ys) appears in *duellys* 5046.

Subjunctive, singular in *-ē*. Cases in which the ending is dropped:

- *haue* 64, 589; *look* 1327[?] ; *bere* 2674; *yive* 3483, 3485; *marke* 4117, *turne* 4134, *happe* 4735; *ley* 3671. Monosyllabic are also: *goo* 518, 616, 626; *do* 1474, 2564; *fle* 4185. Dissyllables assume no *-e*.

Save some auxiliary verbs there are, as far as I can see, no good examples of the plural.

Imperative, singular, second person: no ending:

- *arys* 466; *take* 466, 520, 659, 823, 2054, 4080; *draw* 469; *begynne* 608, 817; *ha* 3500; *cast* 628; *sey* 633; *fle* 819; *se* 2064, 4512; *love* 836; *lat* 827; *set* 830, 2188; *dred* 2298, 2353; *make* 820, 4127; *kepe* 854, 4127, 4131, 4136; *thinke* 3427; *stoppe* 4128; *far* 6865. The final *-e* must be sounded in: *sey[e] 2065*; *reysē* 820; *trustē* 2172, 2511; *wey[e] 6616[?].

Romance words generally have *-e*:

- *considē* 2057; *dispisē* 832; *enclynē* 2698; *voydē* 2065; *appliē* 2067; *refuse* 2308; *variē* 2697; *entrē* 4107. The ending *-eth (th)* appears in *doutēth* 2332; *hath* 632, 2333; *trustēth* 4471.

Participle Present, in *-ing*. Numerous examples; but there is no instance of *-inge*. In the adjectival use, we find, of course, the *-ē* of the weak form: *ravysshinge* 5212.

Gower's form in *-ende* is not found in our text.

Strong Preterite, sing.: without ending. We classify the examples according to the change of the root-vowel:

- *saugh* (sawgh) 206, 427, 949, 4939, 4949, 5232; *yaf, gaf, gafe* 486, 907, 1004, 1644, 2154; *quod* 514, 581, 631, etc.; *sat* 341, 1175, 2793, 2796; *bad* 909, 1986, 3721; *spake* 1452, 2894, 2906, etc.; *begat* 1616; *stake* 2088; *gat* 4316, 5656; *forget* 5886; *lay* 88, 1974, 1979; *came* (kam) 848, 1918, 1935, bekam 2840; *bar, bare* 1744, 2759, 2904, 3528, 5412, 6163, 6610; *berē* (vowel of the plural *bēron*), 4985; *brake* 2905, 4775; *gan* 143, 209, 440, 489, 638, 1818, 2076, 2208, etc.; *began* 444, 2351; *wan* 3544, 3584; *ranne* 3970, *ran* 4932; *fonde* 4823, 4825, 4833, 5092; *sange* 5255; *roos* (aroos) 90, 904, 1458, 1943; *shoon* 411, 1576; *abood* 477, 991, 1553; *roof* 3980; *rood* 4400; *ches* 918, 6004, 6830; *took (toke)* 192, 994, 1581, 1620, etc.; *undertook* 1279; *drough* 211, 1545,
1751, with-drought 4096; stood 224, 476, 1367, 1732, 3266, etc.; vunderstood 2074, 4702; awook 1834; slough 3575, 3987, 4337, 4724; forsooke 4781; shoop 5873; knyw (knew) 86, 990, 1165, etc.; fil 183, 2236, 4308, 4875; helde (held) 1308, 1422, 1577, 1590, etc.; becheldë 212, 969, 1421, etc.; wexë 1127, 4275; threwë 1920; bet 2104; heng 4334; lete 4831, 4989, 5625.

Plural: Forms without an ending seem to predominate: 3218; kam 3044; gan 2134, 2478; bare 6730; but, on the other hand, we have: ronne 940; seten) 1915; wexiin 2736, 3942.

Subjunctive, singular: only monosyllabic forms: tooke 1015; stood 2940. In 1. 3489 the metre would demand knywë. Compare, however, ten Brink, 2608.

Weak Preterit, ending

(a) in -ëd: enspirëd 136; enforcëd 146; forcëd 226; causëd 528; resembledë 1116; persëd 1131; sürmõuntëdë 1222, 5839, 5661; sürmoûntëdë 3153; corownëd 1230; nedëd 1368; passedë (passyde) 3529, 5834; semëd 1831; espyëd 1839; flourëd 1874; descended 1883; commandëd 167; grauntëd 1997, 2009, 2129, 3302; attemëdë 2460; entrëd 2720; excellëd 2815; ordeynëd 4100; spared 4788; neghëd 4792; pretendedë 4977; walkëd 5628; declared 5686; deyëd 5704; lykëd 5722, 6106; rekordëd 5926; cursed 6635.

(b) in -ë, -ë: haddë 318, 1379, 2167, 2530, etc.; broghte 84, 1644; made 1626, 1980 [ep. ten Brink, 260 ë]; wroughte 172, 532; thoughte 203, 965, 1000, etc.; raughtë 418; seydë 639, 1850, 1912, 2106, 3342; seydyst 3303; clad[ë] 906; went[ë] 912; toldë 1098, 2116; semptë 974, 1414, 1837, 2112; hyghtë 1881; kept[ë] 1974; demptë 2053, 3308; answerefë 2082; castë 2782, 5701, 6151; durst[ë] 3089; feltë 4789, 4836; sent[ë] 4903.

(y) in -ë, -ë: had 49, 78, 473, 1575, etc.; sprad 134; madë 3573; castë 215; went 224, 1385, 1419, etc.; felt 228; semptë 329, 334; lyst 1849, 1953, 2046; put 5650; hight 1971, wroghtë 4267; loveâdë 4303; estableyshëdë 5055; seydë 5920; mervëlëd 6114.

Plural. In most cases we have -ten, -ten: brentën 1117, 3555; fleddën 3114; madën 3437; mettën 3966; seydën 4571; overspreddën 5182; we have also haddën and loveâdën.

Examples in -ëd: conceyvëdë 1924; purpösëdë 2453. See further the forms: had 1806, 3964; loveâdë 3180. Quite exceptional appear: shëwëd[ë] (Sing.) 1654 [f], and sëvëdën (Plural) 946.
Subjunctive. Only a few instances Sing: hadde 2098 [1]; haddde 231, 3742, 5220, 5350; considereḍ 1013; studyed (dissyllabic) 1395; deyəd 5708. Plural: soughte[w] 2362.

Strong Past Participle.

ten Brink, § 196. The full ending is -en; it is retained before a vowel in the following instances:

- The e of the ending is suppressed: (a) in short-stemmed verbs ending in -n: lorne 610, 3990 (rhyming with aforne); also y-lorne 1322; borne 1623, 5139, 6668 (rhyming with toforn'); (b) in the following verbs: sen 1737, seyn 1137, 1570, 2779, 2832, etc.; slayn[lt] 1810, but slay[en] 3692, 5688; (γ) in yiven[ð] 1790.

The 71 has been dropped: be-gome 49, founde 191, 346, 1283, 4111; broke 3286; take 3776; I-bode 5977; broke[n] 6921 (rhyming with tonne).

The adduced examples are by no means confined to the rhyme.

Cases in which the ending has been dropped altogether are not only confined to originally short-stemmed verbs: yove 574, 718; wove 1397; y-founde 749 (profounde); won[nd] 6707.

Weak Past Participle.

(a) in Romance words.

The ending, as a rule, is -ed. Polysyllables, with the accent thrown back, end in -ed: norysshed 107; conquered 2164; exilled 2530; purtreyd 4943, 5549; enamowred 4286; envenymyd 5492; seuered 5665. The other instances, where the ending does not count as an extra-syllable, are the following: apayd 2320, apayed 513, payed 3036; excelled 2815; rewled 2337; past 4832; atteynt 4257; enoyn 5504; depeyn 6119; feyn 6120; kaught 6087;

(b) in words of Teutonic origin. Syncope takes place:

1 a. in many of the irregular verbs of the first class. The examples of our text are: brought 187, 1072, 2155; wrought 352, 357, 361, etc.; sought 524, 4822; tolde 882, 1050, 1391, 1624, etc.; bought 3100; solde 3100; y-taught 3713.

1 b. in verbs ending in -d and -t: set, sette 426, 781, 827, 1261, 6023, etc.; y-set 2366; knet 3288, 4169, etc.; vnknet 3202; knyt 2035, 2289; y-shet 4984; fret 141, 1400, 3756, 5490.
Ch. III. Inflexions. Anomala. 39

1. in verbs of the third class: seyde 609, 4572; fet 5305; had 5731.

2. as a rule in the ending of the long stems: ouersprad 109; sprad 4186; [y]-shent 807, 3758, 4116, 5960; left 899, 3065; [y]-meynt 982, 3320, 3368, 4145; herd 1141, 1437, 1442, etc.; gyrt 1566; sent 6625; rent 1583, 4866; to-rent 1934, 3684; afferde 3104; Went 3449; y-blent 3659; kept 3545, 3743, etc.; brent 3557, 3802, 4115, 4295; ybrent 5188; dreynt 4146, 4258; lad 6325, 6978; y-whet 6500; queynt 6637. Of long-stemmed verbs which originally followed the strong conjugation, I add the following examples: drad 3406, 5453; yrad 4335; rad 4851, 5691.

3. the words of the second class, usually ending in -ed, exhibit syncope or contraction only in a few instances: clail 120, 910; mad 541, 1886, 2311 etc.; y-made 1559, but also makēd 1191, 1563, 1682; called 698, 863; but callyd, called 254, 921, 1683, 1904, etc.; y-called, y-callyd 248, 1582, etc.; wont 3023, 3140.

There are still some contracted forms of verbs, borrowed from other German dialects. I mention: cast 2900, vp-cast 399, and put (the origin of which is rather doubtful) 1238, 1362, 1983, etc.

The very frequently-occurring Anomala and Praeterito-Praesentia are contained in the following lists. I thought it more advisable to put them together in a table of conjugation which I subjoin.

**Anomala.**

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<tr>
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<tbody>
<tr>
<td>go</td>
<td>go, gost, goth</td>
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<td>goon</td>
<td>go</td>
<td>a-goon</td>
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<td>doon</td>
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<td>a-doon</td>
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<td>ben</td>
<td>be</td>
<td>a-be</td>
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<tr>
<td>wil</td>
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<td>wolde</td>
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<td>wil</td>
<td>a-wil</td>
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</table>

**Praeterito-Praesentia.**

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Pres. Ind. Sg.</th>
<th>Pret. koude</th>
</tr>
</thead>
<tbody>
<tr>
<td>can</td>
<td>can, canst, kan</td>
<td>koudē</td>
</tr>
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</table>
CHAPTER IV.

THE RHYME.

From the works of Lydgate which have been edited before this poem, we already know as to the quality of the rhyme-vowel, that the monk makes no difference between open and close sounds. To enlarge upon this would mean a mere repetition of what has been clearly enough pointed out by Schick, Krausser and others. All the instances adduced in the works of these editors occur, to a greater or lesser extent, also in our poem.

But I should like to dwell a little longer on the question, how matters stand with regard to the number of syllables that form the rhyme. The settlement of this question is in our case of special importance, as there is no external evidence for the date of this poem. In fact, it is a ground upon which to base our opinion as to the date of composition.

I start at once by adducing instances of such rhymes which would be inadmissible in Chaucer’s system:

<table>
<thead>
<tr>
<th>Solace: Grace</th>
<th>887-88, 6351-52;</th>
<th>2515-16, 2645-46, 4141-42, 5891-92, 6865-66;</th>
<th>2859-60, 2997-98;</th>
<th>1787-88, 6771-72;</th>
<th>2895-96, 5077-78;</th>
<th>2107-8;</th>
<th>1287-88;</th>
<th>1879-80;</th>
<th>1395-96, 5131-32;</th>
<th>1809-10;</th>
<th>5461-62;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tracé: Case</td>
<td>6771-72;</td>
<td>5077-78;</td>
<td>2895-96;</td>
<td>5077-78;</td>
<td>2107-8;</td>
<td>1287-88;</td>
<td>1879-80;</td>
<td>1395-96, 5131-32;</td>
<td>1809-10;</td>
<td>5461-62;</td>
<td></td>
</tr>
</tbody>
</table>
Ch. IV. Lydgate's Rhymes in this Poem.

fyne, s. (O.F. fin) : lynë, s. 1881–82;
: deelynë, inf. 6243–44;
contentë, inf. : senë, inf. 561–62;
quenë : sen, inf., 1343–44, 6143–44;
: fleuë, inf. 6251–52;
acorde, s. : discorde, s. 877–78, 1493–4, 2155–56, etc. With reard to acorde, comp. Chaucer V, 197–99, where we have the rhyme acord : lord, nom. sing. and B 4069: “In swete acorde ‘my lief is faren in londe.’”

In O.F., however, appears the form acorde, rhyming with mise-ricorde, se bôrdë, 3 ps. sing., etc. See Godefroy, where the word is adduced as ace. s. f.
cherë : messagere 1721–22;
: leysere 1839–40;
faire adj. : contratyrë 4957–58 (comp. ten Brink, § 231).
maner : chekker [O.F. eshekier] 6017–18; Chaucer (III, 659–60) rhymes the word with here, adv.
I add some examples, which strictly speaking do not come under this head:

In the rime lyche, adj. sing. : rychë—cp. 1309–10, 1407–8, 1591–92, etc., I think lyché (O.E. gelica) is the right form to read. I am almost beginning to believe that lyché is the normal form. Again in square (esquarre) : ware adj. 6117–18, ware may be a weak form; cp. Modern English aware. In 11, 1451–52 I think we must read wrake : spake; the form wrake might be due to an influence from the Old English wraec, neuter. In regard to wele, adv. : felië, inf. (1401–2) see Bülbring, Literaturblatt für germ. uind rom. Philologie, 1894, p. 261. More frequently occur feminine forms without the e : youthe: kouth, adj. sing. 6161–62. In al my lyvë : 1395, 5132, lyve might be explained as dative; in this case the phrase would mean as much as on my lyve.

These examples suffice to corroborate Schick's conclusion that there is in Lydgate a considerable advance beyond Chaucer in the dropping of the final -e in Romance words; but, as far as our poem is concerned, this advance is not only limited to Romance words. In general it can be observed that, with regard to the final -e,
Lydgate is less careful in this work than in the 
Temple of Glas and other earlier poems. Thus the rhyme y : ye, which in the 
Temple of Glas is avoided throughout, is here to be met with in a fair 
number of cases:

 maize : yvory 2995-96 (comp. in ll. 5421-22 the rhyme yvory : 
craftily);

 lusty : company 5543-44;
specialy : companye 6445-46;

 frequently partye rhymes with words in -y:
feythfully : party 2121-22;
lowly : party 6007-8;
partye : sodenly 5697-98.

 Such rhymes as: partye : chaunpartye 3227-28, iuparty : lye
11-12, magnyfye : iupartye 3183-84, iupartye : maistrie 5867-68,
are here out of consideration, for, as has been pointed out by Schick
in his review of Kaluza's work on the Roman de la Rose, forms like
chaunpartye are in Chaucer, too, generally used.

 In connection with these last remarks, I should like to adduce a
series of rhymes where the common Middle-English usage of rhyming
employs words assuming a final -e, which general etymological con-
siderations would not lead us to expect:

 apparyle [O.F. apparaill] : faylle 95-96; 155-56, 1021-22,
1895-96; — : entaylle 349-50; 4269-70 (comp. entaylle : faylle
2823-30); — : mervaylle inf. 1411-12; — : countrevaylle inf.
1540-41;

 faylle inf. : travaylle s. [O.F. travail] 2935-56;

 skye : eye 1007-8; — : wrye inf. 1413-14 (comp. Chaucer,
Hous of Fame 1599-1600, hye, adv. : skye);

 eterne, adj. sing. : governë 1087-88; — : discerne, inf. 1275-

 At last I may be allowed to touch once more upon the question
how Romance words with an especial form for the fem. are treated in
English. Ten Brink (l. c. § 242) says with regard to this: "Zwei-
felhaft erscheint es, ob von einer Motion des französischen Adjectivs
die Rede sein kann."

 Do the rhymes of our poem offer any material which may be of
value in elucidating the disputed point?

 Before making general remarks, I put together all the instances
which come into consideration:

 entere, adj. f. : derë 1617-18; — : herë, inf. 5817-18;
entere, adj. m.: y-feré 2527-28;
(of hert) entere: materé 41-42, 4991-92; ——: deré 873-74;
dyuerse, adj. f.: reversé, inf. 59-60;
enclyné, inf.: dyvyne, adj. f. 259-60; ——: dyvyne, adj. m. 1499-1500; dyvyne, adj. plur. 773-44, 1081-82;
dyffyne, inf.: dyvyne, adj. sing. n. 5103-4;
souereyne, adj. f.: reyne, s. 2263-64; ——: peyn) 4835-36;
shyne 6541-42;
shyue, inf.: (venym) serpentyne 4037-38.

These examples seem to point to the conclusion that, whenever one of the adjectives under consideration occurs as a rhyming word—no matter whether masc. or fem.—the form with -e is employed. A case like herhere: entere does not contradict this. Compare O.F. herbiere, erbiere, arbiere, s. f. pré. There are only two instances inconsistent with the above given examples:
kalender: enter adj. plur. f. 6191-92;
checkker: enter adj. m. 5999-6000 (comp. Chaucer III, 659 f.).

In other works Lydgate often rhymes words ending in -ire with those in -ere. See Sauerstein, Lydgate’s AEsopübersetzung, p. 17; Zupitza, Deutsche Litteraturzeitung, 1886, p. 850; Koeppe, Mitteilungen zur Anglia 1890, p. 92, and Schick, Temple of Glas, lx. But this peculiarity does not appear so frequently in Reson and Sensuallyte; as far as I can see there are only two instances: 483 f. fere: enquire and 1839 f. chere: leysere.

There is likewise no proof that Lydgate used the Kentish e for O.E. y. See Schick, l. c. lx.

I should not like to attach too much importance to these facts. It is only too natural that, when building up stanzas where the difficulties of rhyme were much greater than in rhyme-couplets, our monk should indulge in make-shifts, which he otherwise tried to avoid as much as possible.

CHAPTER V.

ON LYDGATE’S STYLE.

In his Introduction to the Temple of Glas, Schick has given us a graphic picture of the peculiarities of style to be found in our monk’s works:
"Drawled-out and incompact, are the first epithets which one would most readily apply to the style of the monk's productions. His sentences run on aimlessly, without definite stop, and it is often difficult to say where a particular idea begins or ends. One certainly has the impression that the monk never knew himself, when he began a sentence, how the end of it would turn out. He knows little of logic connection, or distinct limitation of his sentences, and the notion of artistic structure, by which all ideas form, in mutual interdependence, an organic whole, is entirely foreign to him: what is uppermost in his mind comes to the surface without further consideration of the context; for a moment he may lose sight of the first idea when something fresh turns up, to resume it again as soon as his new thought leaves him. . . .

"He is especially in his own element whenever he can bring in long sermons and moralizations. Then showers of commonplaces, proverbs, and admonitions rain down upon us, the fruits of extensive reading swelling the vast store of his own commonplaces. In our poem, this natural propensity of the monk is most apparent in the speeches of Venus, who, in this character of a pedantic moralizer, occasionally appears to us in a very philistine aspect. More commendable, however, is the zeal with which our monk allows his pen free flight, when he comes to a passage which inspires him with unusual fervour. Then he lets loose the floodgates of his eloquence, and a whole deluge of epithets and images is showered down upon us."¹

This description so exactly suits the facts that I have nothing to subtract from it and very little to add. I would only venture to remark that the natural prolixity of the monk and the inconsistency of his syntactical constructions are less prominent in our poem than in some of his other works. The French original clips the wings of his partiality for overlengthened description.

If I have set before myself in this chapter a task to carry out, it is that of pointing out the various tricks of style which the monk employs in his works:

Reson and Sensuallyte is perhaps more suitable for the purpose than any of his other poems, since a comparison with the original will throw into strongest relief the translator's own peculiarities of style.

The unprejudiced reader who takes into his hands for the first

¹ Schick, Temple of Glas, p. cxxxiv ff.
Ch. V. Lydgate's Style. His Reduplications.

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time a copy of Lydgate's works, cannot fail to be struck at the outset with a tendency which I should like to denominate "reduplication of expression." The author is rarely, indeed, content with a single expression to denote what he wishes to say, but associates with it a second expression equivalent or similar in meaning to the first. Accordingly we meet frequently with synonymous words and phrases connected together by an and or an or, e. g.: "synge and make melodye," "for verry joye and gladnesse," "the resembleunce and the figure," "intellect or entendement."

Occasionally of the two expressions thus conjoined, the one is a word of Teutonic origin, and the other simply its Romance equivalent, e. g.:

"to here the briddes chaunte and synge," "no man may contrarie nor withseye," "touching the beaute and fayrenesse," "touching the clothing and vesture," "hool and entere."

Naturally it is not always the case that the two words used to denote the same thing are strictly synonymous. Frequently the two combine to form together a single higher conception, e. g.:

"They shal fynde and seen," "disposen and devise," "of malyce and enuye," "of slouthe and negligence," "who can mesure yt or compass," "ye be unworthy and unhable."

In this place may be mentioned such conjunctions as: "hert and body," "al my hert and al my might," "herte and thought," "my thouht and my corage," "bothe mynde and sight," "mynd and thought," etc.

Sometimes the one expression represents a more general idea, under which the other falls under relation of "species" to "genus."

In this case the narrower expression specifies the particular application in which the wider term is intended to be employed, e. g.:

"in the fourthe was wryte and grave," "which was to me ful profitable and right holsum douteless," "right softe and right deliciouse," "to shewen and exemplyfye."

It must not be supposed that any of these combinations are merely fortuitous, flowing, as it were, by chance from the good monk's pen in moments when he is more than usually slipshod. We have to deal for the most part with constantly recurring expressions having a stereotyped, formalistic character.1 Thus, for

1 The following duplicate compound phrases were collected from the first book of The Falls of Princes:

in his hert & in his inward sight; for to know and be put in certayne; countenance and chere; malice and enuy; fishe and find out; gather and
instance, the first example we have given occurs so often that, given a similar occasion, we may always predict with safety that it will be made to do duty again.

The effort of creating these "double-barrelled" expressions sometimes leads to a curious circumlocution. The adverb always is in most cases denoted by some such periphrasis as:

"day and nyght," "night and day," "erly and ek late," "both eve and prime."

Instead of never we find "nouther in slombre nor aslepe," "day nor nyght," "ffor never wakyng nor a-slepe."

Nowhere, everywhere, throughout, under all circumstances, have also each their definite forms of expression:

(a) "not in borgh nor toun," "withinne nor withoute," "nygh nor ferre,"
(b) "in every cite and every toun," "to forne and eke behinde,"
"bothe fer and ner," "high and lowe," "in foul or fayr,"
(γ) "in colde and hete," "for lyf and deth," "each hour and space," "in special and in general."

The combinations collected in the last section, together with many others like them, occur frequently in dependent sentences of a concessive kind introduced by the word wherso, e. g.:

"Wherso that I go or ryde," "wherso that thou slepe or wake,"
"wherso thow go in se or land," "wherso thou gost in foul or ffayr,"
"wherso she do hem lyve or deye," "wherso that thou be glad or lyght," "wherso that thow be dul or ffresh," "wherso that he be glad or wroth."

The manner in which the adjectival ideas many, various, all, find expression is also curious. This is effected mostly by two adjectives related to one another as contraries and following the noun, sometimes introduced by bothe . . . and or by somme . . . somme, and other times without any introductory expression, e. g.:

"Weyes somme freysh and feyre—And somme also that be contreyre,"
"Thinges bothen high and lowe," "All mankynde both high & lowe," "Thynges newe or old," "servantes foule and faire," "fishes

compile; tolde and affirmed; as lord and kyng; reforrne and redresse; for shame and feare; clepe and crie; doubt and ambiguite; he list no lenger tarien ne abide; demure of looke and of visage; beholde and rede; of his hoost leader and gouernoure; ayeinst law, and ayeinst all ryght; to punishe & to purge; for helpe & for succours; flatter & fage; slain his father and make his sydes bled; their puissainece and their might; tender and yong of age; of force and might; was it not routh, was it not pitie; benigne of loke & face.
gret and smale," "Tokny s bothe high and lowe," "Ech estate both young and old," "Of verray ryght both hygh and lowe."

Nor is it only simple ideas capable of being expressed by a single word which are thus represented in duplicate compound phrases, longer or shorter as the case may be, nay, sometimes whole sentences are to be found which are repeated a second time in other words and with the closest possible correspondence of construction. We have selected a few examples only which lay near at hand:

Reson and Sensuallyte 188 f.:
"Whan evry hert ys glad and lyght,
And him reioysseth with plesaunce."

446 f.:
"Thou art to blame,
And vn-to the yt is gret shame."

910 f.:
"In al hast whan I was clad
And redy eke in myw array."

Pilgrimage 6344 f.:
"Yt lyth in thyn ellecioun
And in thy fre choys yt shal be."

7257 f.:
"Pertynt to thy vyage
And nedful to thy pylgrimage."

8225 f.:
"Ma dame, quod I, ne greff yow nouht
Thogh I dyscure to yow my thouht;
And lat yt yow no thyng dysplese
Thogh I declare myn gret vnhese."

Fulls of Princes I, 10 D VI:
"And with þe worde John Bochas stil stode
Full soberly to yene hym audience,
and in the place demurely he abode
To heare þe substaunce of his mortal ofence."

further I, 7 C I b.:
"Thus of Cadmus the sorowes to discrue,
and his mischiefe to put in remembraunce."

I, ii F II.: "For there is none more dredeful auenture,
than in kynred to fynd frowardues,
Nor no damage more perilous to endure,
than in frendship when ther is strangenes."

In some cases the repetition of a thought is effected by means of two sentences, one of which expresses it positively and the other negatively, R. and S. 1.381: "She wirketh ay, and cesseth noght";
further 537 f.: "Duely hem for to yse
and nat destroyenþ hem in veyw";
and 637 f.: "And she ne lyst no lenger duelle,
But in all hast[e] gan me telle."
Pilgr. 6494: "Iustly to deme, & erre nouht;"
6561: "To deme trouthe, and no-thyng erre."

In these cases also it must not be thought that we are dealing with a mere chance occurrence. We are dealing with a principle of art consciously employed and systematically carried through. This becomes clear for the first time when we turn our eyes to the longer instances of combination. Everywhere we see clearly the results of an effort to find for every sentence, and even for every phrase within the sentence, a corresponding counterpart in a parallel construction. Comp. 665 ff.:

"Thorien, \{ which ys so bryght\}
\{ and casteth forth so clere a lyght, \}
Betokeneth in especiall
\{ Things that be celestiall \}
\{ And things, as I kan difyne, \}
That be verrely dyvyne."

1625 ff.:
"Iuno, Iubiter[e]s Wyfe, \{ Made quarel non nor stryf, \}
\{ Nor was wrothe for this offence, \}
But took hyt al in pacience."

5691 ff.:
"And whai I had the lettres rad, \{ Wer profoundely and depe y-grave, \}
Which in the stonys hard and sad \{ The scripture for to save \}
Wryte of olde antyquyte, \{ To conserve the beaute.\"


In regard to these instances of compound sentences, constructed of parallel phrases, it is very instructive to compare them with the constructions of the French original. The example last quoted is merely a translation of the following lines:

"Quant joz leu celle mervelle,
Qui me sambla la non pareille."

To our taste Lydgate's style of translation seems anything but elegant. In his own day, however, it must have doubtless appeared a great accomplishment. And that the good monk, though elsewhere he speaks of his art in very modest tones, certainly prided himself no little upon it, is apparent from the ardour and naive satisfaction with which he resorts again and again to such construc-
tions. With the reader's permission we will give some further examples with the corresponding text of the French:

520 ff.

"And conside, and take"—"Yf ther fayle in my wyrkyng of fairenesse anythyng good hede,"—

"Et que tu consideres bien
Sa beaulte ou II ne fault rien"

613 ff.:

"And fyrst considre well in thy syght
Too go the wey[e] that is ryght,"

And haue in mynde ever amonge{ In thy passage thou go nat wronge,

"Mais garde bien comment quil aille
Que le droit chemin ne te faille."

683 ff.:

"God the whiche of hys goodnesse,
As to forne y dyd expresse,
As he that bothe may and kan,
Hath yvoe and granted unto man,
Many vertu in substaunce,
Throgh hys myghty purveyaunce,
Twoo maners of knowlychynge,
As he that is most souereyn kyng,"

"Dieux qui a fait maint bien a homme
Si com Je tay dit en brief somme,
Ly donna par sa pouruance,
Deux manieres de congnouance."

It is to be noticed especially in the last example how remarkably the two phrases correspond to one another in each case:

"of hys goodnesse"—"throgh hys myghty purveyaunce,"

"as he that bothe may and kan"—"as he that is most souereyn kyng, many vertu in substaunce—twoo maners of knowlychynge."

Naturally some of these features which we have above described as peculiarities of Lydgate, are occasionally met with also in Chaucer and other poets of the period. The employment of synonyms plays indeed not a small part in all forms of poetical representation. But the distinctive trait of Lydgate is that he employs consistently and with full consciousness a means of poetical diction which is resorted to in Chaucer only occasionally. If the reader would appreciate Lydgate's uniqueness in this respect, let him first read Chaucer's Book of the Duchess, and then turn to this poem, or still better, after enjoying the simple and smooth flowing verse of Lyndsay's Monarchy let him take up the Pilgrimage of Man.
Wide indeed though the gulf is which separates his vivid verse, betraying in every line the traces of decadence, from the inimitable creations of Israel's golden youth, Lydgate is, in point of fact, not so far removed from a mere parallelism such as meets us in the poetry of the Hebrews.

It is indispensable that the reduplication of expression which we have described, is not developed in an equal manner in the various writings of the prolific monk. It appears more constantly in the four-beat verse than in those works which are written in five-foot iambics. The four-beat line falling as it naturally does into two equal halves separated by the caesura, appears to have been found especially favourable for the parallelism. A considerable difference is however observed also in works written in the same metre. The tendency is more noticeable in the Pilgrimage of Man than in our poem. In the Temple of Glas it is kept remarkably in the background. It is more apparent in the Troy-Book and in the Story of Thebes, but in the Falls of Princes and the Secres of old Philisoffres it has grown to enormous proportions. Here is traceable a development of usage which it would be interesting indeed to follow out in greater detail. The research would contribute a fresh witness in favour of Cicero's maxim "Senectus loquacior est." Indeed there can be no doubt that this straining after parallelism of expression is ultimately to be explained by the growing tendency of prolixity which is the natural accompaniment of advanced age. In his latest works the monk, often enough, is not content with a simple reduplication of expression; he uses three and even more synonymous words to denote what he wishes to say. Comp., for instance, Falls of Princes, I, 19 G iii:

"she could wel flatter, forge and faine";

"though Dalilah complain, cry and wepe."

Lydgate's prolixity reveals itself in other directions also. Everything is painted with the strongest possible colouring. When the French original in a running narrative employs the personal pronoun, Lydgate generally casts about him for a heavy substantial periphrasis. Comp. l. 242: "Thys hevenly emperesse"; 773: "that lady debonaire"; 691: "thys myghty lorde." A plain dame of the French is promoted by him to the dignity of emperesse, the simple raisons becomes reson, the mighty queene.

Especially at the turning points of his story when the goddesses
appear, does he seem insatiate in his straining after titles, epithets and apostrophisings. Compare the following examples:¹

1. 437 ff.: “This noble goddesse honurable, Debonayre, and amiable, Fresh of hece as any Rose.”

1. 473 ff.: “Whan she had shewyd hir sentence, This lady most of excellence, As she that was bothe fair and good.”

1. 481 ff.: “But tho in hast[e] this goddesse, Oonly of her gentilesse, To put me out of drede and fere, Of al that me lyst enquire, Or what that me lyst derye Yaf me answere in goodly wyse, Benyf[ur]e of chere and eke of face.”

1. 513: “This lady tho, ful wet apayed.”

1. 581 ff.: “Lady, quod I, and maistresse And under god cheffe goddesse Of al this worlde, as semeth me.”

1. 824 ff.: “Both to love him and to drede As thy lorde most souereyne.”

Compare further l. 603–691, 1095–97, 2209–10, 2887–89, 1074–76 with the corresponding passages of the French poem.

Frequently also we find that Lydgate has substituted for the simple pronoun of the person addressed a descriptive, abstract noun, e. g. l. 494 ff.:

“Which so goodly lyst appere And shewe yow to my symplesse, I thanke vn-to your high noblesse And eke to your magnificence.”

In the original text:

“Si vous Regraci bonnement 
De ce que si benignement
Vous manes voulu visiter.”

1. 508 ff.: “I wil in enery thynge obeye, With al my hert and al [my] myght, To your plesaunce.”

In the French poem:

“Je veuil obeir et cest drois 
A vous madame en tous endrois.”

1. 925 ff.: “To my plesaunce most covenable.”

¹ We have italicized in these examples all that the monk has added to the original from his own workshop. The exaggeration of his style stands out here in especial prominence.
Naturally intensifying adverbs also play a great part in the monk's vocabulary. At every possible opportunity the simple adjective appears thus strengthened. The goddess which appears to him, is "passing" or "inly faire," and often "faire above all mesure."

She addresses him "in ryght wonder friendly wyse" (1845), so that he, "ful wel apayed," or even "ryght wonder wel apayde" (2320), breaks into tokens of overflowing gratitude.

The following instances from our poem may give some idea of the frequency of the commonest adverbs of this kind:

- wel: 43, 498, 505, 513, 514, 571, 613, 1041, etc.
- passing: 1097, 1216, 1411, 1538, 2063, 3558, etc.
- passingly: 264, 1302, 1352, 2405, 2440, 2748, 3345, etc.
- inly: 951, 1796, 1978, etc.
- fully: 35, 2266, etc.
- pleynly: 153, 413, 504, 750, 1034, 1433, 1560, 1575, 1645, 1853, 2162, etc.
- sothely: 79, 558, 1019, 1478, 1539, 1658, 1725, etc.
- trewly: 760, 864, 965, 1028, 1214, 1234, etc.

"The more, the merrier," seems indeed to have been Lydgate's principle. Even where the additional meaning given by the adverb contributes nothing to heighten or fix more definitely and fully the thought which he is expressing, he does not on that account fail to drag it in:

R. and S. 3309: "Me semeth in my syght."
Pilgr. 879: "Me semeth in my thought."
Pilgr. 13665: "I gan consydren in my mynde."
R. and S. 3464 f.: "For, pleynly, to my fantasye—
She is benigne."

" 3487: "Of entent thou maist declyne."
Pilgr. 14099: "I hate also, in my entent."
" 971 f.: "Feble in my devis—of wisdam."

Often enough the monk does not content himself with a simple adverbial of so secondary a kind. Then with a pleonastic munificence two or three are employed together:

l. 79 f.: "To knowe sothely, in sentence,
The verray trewe difference."

Pleonasm plays generally a great part in Lydgate's works. The astonishing frequency of such expressions as: "Enowgh suffise," "to galirr yfere," "aprochen or neghen nere" is pointed out in the corresponding notes, where this has not already been done by others.
The game appears nearly always strengthened in some way, e. g.:

"Thys ylke same weye."
"the sylne same place."
"the sylne same tre."

The connection of two things or persons with one another is generally signified by "both tweyne" as in the following instances:

_Pilgr._ 4990 ff.: "And bothè tweyne be mortal; 
The Tom, the tother, in certeyne 
They be but vermes bothè tweyne."

Expressions containing a downright tautology will hardly be found in the present work. In Lydgate's later poems, however, they are frequent: see the following examples from the _Pilgrimage_:

5255: "The trouthi trewly to conceyve."
5316: "ffor profyt off thyn owne speed."

Note also expressions like: "clad in cloth," "worth off valu," "knelynge on his knees."

In agreement with the poet's love of strong effects in positive statements is the tendency which we shall find almost constantly to strengthen his negatives also. Here also—and this is a point we would lay stress on throughout—we have to deal with a feature common to all Middle English literature. See J. Hein, _Ueber die bildliche Vernei?gung in der mittel-englischen Poesie_. Anglia 15, p. 42 ff., and especially Chapter II.

The peculiarity of Lydgate's position here again consists in the frequency with which he indulges in this practice. The simple negation is generally emphasized and supplemented by a second clause as: "For no chaunce," "in no degre," "in no wyse," "in no cas," "in no manere"; or not seldom by more complicated expressions such as: "in no maner wyse." _Nothing_ appears as "no maner thing," _nobody_ as "no maner wight."

The simple _not_ is very often ousted by the more pretentious "neveradel."

We have been concerned hitherto with the peculiarities of Lydgate's style in respect of its _matter_, i.e. what he says. The question now follows: what are we to say of his poetry in regard to its _form_, i.e. how does he build up his sentence and how connect it with the other sentences? The answer to this question would involve an exhaustive account of our author's syntax, such as lies neither in our purpose nor in our power to give at this place.
must content ourselves here with touching merely on the most salient points.

Let us take once more the standpoint of the uninitiated reader, who takes the verses of our poet in his hands for the first time. The first thing which, I think, will strike his notice is the great number of stop-gap expressions which stand, for the most part, in no syntactical connection with the context. Naturally Lydgate does not stand alone in this respect. Often enough, as Schick, l. c. p. cxxxvii, notices, has a poet like Chaucer recourse to such means, and the original of our poem also exhibits not a few of these "aids to metre."

But in the thoroughness with which he develops this system of makeshifts, Lydgate far outstrips all rivals. They do not occur merely sporadically, but sometimes the poet finds himself reduced to resort to them for two or three consecutive lines. Comp. the following lines of our poem: 1056–57, 1153–55, 1216–20, 1348–51, 1414–16. In ll. 1029–43 we are referred to the original no less than seven times by little reminders parenthetically thrown in.

In spite of the great frequency with which sentences inserted solely to fill up a space occur, the number available for selection is by no means large. The same old stop-gaps, varied a little to suit the necessities of the metre, are dished up again and again. Most frequent are the expressions appealing to the reader and expressing a judgment in which he will concur if he have diligence and insight or a good faith:

Cp. "Who that can espyle" (1056); "Who took good hede" (1153); "Who that kan wel vnderstande" (1160); "Who that vnderstood" (1173); "Who vnderstood" (5505); "Who that truly kan espyle" (1234); "Who lyest assay[e], he shal fynde" (1337); "As men may se" (1647); "As ye may se" (1655); "As thou maist see" (4337, 4385); "Who that konde looke aryght" (5760); "Yf ye Lyst here(j) of entencion" (5796 f.); "Yf ye lyest to lere" (5793).

Often too the inserted stop-gap connects the thoughts already expressed or about to be expressed with the poet's power of observation or insight:

"As me dide seme" (1214); "As sempte me" (1414); "And as I konde espyle and knowe" (1415); "Me thought" (1416); "So

1 This is one of the most frequently repeated stop-gaps, which turns up again and again with many variations:
"Yf you take hede" (4264, 4347); "who lyest take hede" (5911); "who so lyest arigih take hede" (5138); "who taketh hede" (1579, 5443), etc.
as I kan devise” (1419); “As I behelde” (1421); “So I koude knowe” (5754).

In close connection with these stand the formulae relating to the poet’s own activity or the progress and advance of the recital:

“Yif I shal nat tarye” (1057); “As I kan telle” (1093); “Lych to form as I yow tolde” (1098); “As hyt was seyn” (1137); “As ye han herd aforw declare” (1141); “As I rehearse shal” (1316); “As ye aforw han herd deuyse” (1442); “Lych as I haue tolde to form” (1624); “And also eke I dar expresse” (1634); “I dar expresse” (5607); “And to rehearse hem oon by oon” (5451); “Thus I mene” (1679); “To declare yt and expresse” (4889); “Shortly to telle” (5009); “And to conclude in lytill space” (5050); “To make iust comparison” (5108); “As I kan dyffyne” (5103).

To these should be added the formulae of asseveration which the poet thinks right to repeat again and again:

“This no fable” (1147); “This no fayle” (1895); “This no tale” (1149); “It is no Iape” (1259); “Also god me save, and spede,—And me defende from all damage” (1154 f.); “I knew yt wel, me lyst nat lye” (1165); “out of drede” (1203); “Wythout[e] were” (1263); “Sooth to sey” (1357); “I yow ensure” (1217, 1366); “But of Reson I dar wel seyn,—And afferme hyt in certeyn” (1219 f.).

Unusually common also are references to the original. I do not mean those by no means unimportant passages so welcome especially to the student, in which an author is cited by name, but those expressions repeated all nauseam which refer either to the writer’s immediate source or quite generally to poets’ books, writings, etc.:

“As seith my boke,” “as I rede,” “the booke seyth thus,” “as clerkes write—And in her bookes lyst endyte,” “So as they discerneth,” “lyke as they lere.”

All these examples occur in the passage 1029-43 above-mentioned. Compare further:

“Rede poetis, and ye shal se” (1051); “And as myw Auctour seyth certeyn,—The which ne writ no thing in seyn” (1129-30); “Bookys seyn so” (1253); “As bookes telle” (1306); “As hyt ys founde” (1283); “As yt is ryff” (1287); “so as I rede” (1301).

But it would be useless to heap up further examples. If we recollect, however, that the part of the poem from which this last group of examples is quoted covers hardly more than 150 lines, it
becomes clear what a part these literary "acknowledgments"—if we may use the expression—play in the poetic art of our monk.¹

We should like to point out also that the list of such phrases as given above is not exhaustive; for instance, it does not include a formula which stands almost next to none in frequency of application, viz. "to reknen alle." We need only mention here some of the many variations under which this phrase is found: "To reckene hem oow by oow" (4717); "to rehers hem oow by oow" (5451); "for to rekene al the Route" (5279); "for to rekne hem everychow" (1488).

We might mention also phrases referring to a moral judgment, e. g.: "As yt ys skylle" (4590); "Which was nouther good nor faire" (1448).

A somewhat curious instance of this kind is found in the Pilgrimage, 17571 ff.: "Thys hand ful hih vp-on A tre
Maketh many on enhanyd be;
And with hys fleet (wych ys nat fayr),
Ffor to waggen in the hayr."

But we had better stop here. Naturally more important than a comprehensive analysis of these quite meaningless parentheses is the question, how are they worked into the sentence in such a way as to fulfil their purpose as make-shifts?

As a rule, the stop-gaps constitute the second half of the verse. Their selection is then determined by the exigencies of rhyme. They occur less often in the first half of the verse where one or two feet of the line have to be supplied. In Reson and Sensuallyte I find not a single example of their occurrence in the middle of the line; but there are occasional instances of this in the Pilgrimage, where phrases like "I mene," etc., are inserted between the two halves of the verse.

A poet whose style is concise, and whose rules of syntactical connection are strict, would scarcely find himself able to use stop-gap phrases to such an extent.

And in reality the extent to which he indulges himself in this

¹ In truth, our poem is more beautifully blessed with them than any other of Lydgate's works. And the cause lies near at hand. The author of the French poem, a learned and deeply read man, seldom forgets to acknowledge his source. Besides, in the part of his work relating to the rose-garden he lay under a natural necessity to point again and again to his original. Thus it happened that the French poem satisfied in the completest manner Lydgate's partiality for inserting clauses of a similar kind.
usage is typical of Lydgate's syntactical constructions. Without troubling himself to express manifold shades of logical connection which exist between the parts of a syntactical whole, he produces verse after verse in haphazard order. He starts with any part of the sentence—often the subject or the object. If there is anything in the way of apposition, adjectival attributes or adjectival sentences to be found, they are made to do duty; then follow relative sentences broken up by adverbial qualifications or clauses and infinitive phrases of all kinds, until finally the object which occasioned all this eloquence becomes invisible to our syntactical consciousness. Then the poet picks it up again by means of a pronoun, often introduced with a "I menè," or some such expression; again his pen spreads its wings on its blythe career, and once more he drops into a tangled skein of countless qualifying clauses and dependent sentences. See, for example, the following passages: ll.1265-74,1464 ff., 4094 ff., 4233 ff. Especially typical are ll. 4200-4218: After "How, through unhappy aventure" we expect for certain the end of the sentence, but the poet finds it convenient first to insert a number of explanatory clauses. Then he takes up the broken thread again in the words "For which, through his unhappy chancce." But again he disappoints our expectation. First there stands in the way a stop-gap clause, then a causal sentence introduced with a "for," the connection of which with the rest we are left to conjecture; then this in its turn suggests a further independent sentence. At last he loses himself entirely in his construction: for the words "For which al the worlde they brent," etc., are only the close of the preceding interpolation.

However, as regards the syntax all parts of our poem are not of equal quality. The middle part, especially the description of Diana and the rose-garden, exhibits in places a remarkable want of continuity in the construction. I should not like to impute this to a greater carelessness on the part of the author. I believe the fact is to be traced rather to the following circumstance: Instead of relating quietly in epic style the many tales brought forward to illustrate the adventures of Venus, the poet falls into the error of investing en passant the separate details of a history which is sometimes spun out rather long. The last-mentioned quotation is typical in this connection also. It is, however, not possible to arrange so much material en passant in grammatically dependent sentences without ruining the style even of the best writer.

It is not to be wondered at that amidst such looseness of con-
struction it often happens that a sentence is not properly rounded off, and it is often difficult to say for certain where one sentence ends and the next begins (see Schick, l. c. p. cxxxiv).

It is not until we have recourse to comparison with the original that we are able to punctuate in all cases with precision, a new conception generally ushered in with an *and*. In the same way examples are not wanting of cases in which the sentence is not completed at all, but breaks off in the middle, *e.g.* 940 and 3543.

Schick has also noticed that *oratio recta* often passes into *oratio obliqua* and *vice versa*. In the present work this occurs sometimes within the compass of a single line. It speaks little, moreover, for the poet's carefulness, that sometimes even his own *oratio recta* is introduced with "quod he," ep. 2637, 3019.

So much for the point to be noticed concerning the structure of the lengthier grammatical constructions and the method of their connection. Let us now for a minute consider the single elements of the syntax one by one. Here also we meet with a large amount of licence, if we are to refrain from calling it carelessness. This is especially the case as regards the position of the words. The rule that the conjunction must introduce the dependent sentence seems to have no existence for Lydgate. The conjunction is very often itself preceded by an adverbial phrase which qualifies the dependent sentence, *e.g.* "In-to Colchos whan he went" (3525). The object too is often placed at the head of such dependent sentences, *e.g.* Pilgr. 13769 "The trouthe, yiff I shal the telle," and again 14252 "The wyche, whan the fox beheld."

In principal sentences also Lydgate does not hesitate to place the object at the beginning, and picks it up again later on by a pronoun, *e.g.*:

"Hys honour gold, hys goode fame—Al I tourned yt . . . ."

"Thys lessoun I forgette yt nouht."

Such inversions of the order, if prudently and sparingly employed, are indeed by no means to be condemned: on the contrary, they are perhaps in view of certain desired effects deserving of commendation. In Lydgate, however, they are not the outcome of a balanced and delicate insight. They are concessions, and their frequent recurrence cannot fail to strike us as such.

The same is true of the arbitrary manner in which he splits up and separates words which should naturally go together. A qualifying genitive, for instance, is cut off from its noun by a longer or
shorter clause, e.g. 3836 f.:

"By clere refleccon,
In the watir of his face."

Here might be mentioned, l. 4265 f.:

"The crafty man\ Pigmation\ To grave in metal and in ston."

Note also in the following instance the startling connection of the abbreviated relative clause with the preceding hir:

"To make hir fre from\ al servage
Inly fair of hir visage" (1795-96).

See another example in which a single continuous phrase is broken up into a chiasmus which is quite artistic:

"In-to Colchos whan\ he went
There to conquere of entent,
In-to that He famous and olde,
The Ram") (3524 ff.).

CHAPTER VI.

THE SOURCE OF LYDGATE'S POEM.

1. The source of the English poem is the still-unprinted Early-French love-romance, Les Echecs amoureux, whose first 4873 lines Lydgate has spun out into 7042. Of the contents of this work I have given some account in my book bearing the same name, to which I have referred in Part I. And as the reader of Reson and Sensualtie may naturally desire to know how Lydgate's poem should have ended, I will sketch concisely the French continuation.

The author first describes the chess-board and then the game. He is checkmated by his fair opponent, and the defeat greatly grieves him, but Deduit comforts him with kindly words, and then leads him to Amor, who is ready to take him as a retainer, and prepares him for that office by appropriate instructions. He shows him the right art to serve Love. Lady Nature, in wise care for the conservation of her works, knew how to unite love and sensual delight. Amor presides over love. Venus is the goddess of sensual delight. Both are aided by Oiseuse and Deduit (Idleness and Pleasure).

We next come to the grave considerations which lay hold of the Poet after Amor has left him. He ardently wishes to conquer
the fair maid at chess, but ever doubts whether he be fitted for the task. The state of his heart is that painted in Goethe's verse:

"Hangen und bangen
In schwebender Pein."

Once more Amor approaches the dispirited one and comforts him. He blames the lover's unsteadiness of spirit, and exhorts him to keep his mind right. He must learn to bridle his impatience. Venus, he assures the lover, would be sure to keep her word, and let him win the maid she has promised him. Only little-spiritedness could induce a doubt of the power of Venus. No one can resist her fire.

Strengthened and encouraged, the Poet now asks for instructions for his farther bearing. Amor first lays stress on the necessity of the author believing in the power of the goddess of love, and in his own power. Hope and Self-confidence are represented as the most indispensable conditions of success; and unconditional obedience must be yielded to the decrees of Amor.

These decrees are now formulated; they are:

1. Be loyal. Attempt no unlawful manœuvre, no violence and no magic. Nor can any buying or selling take place in the commerce of love.

2. Be discreet. You must be on your guard against Jalousie and Malebouche; cause for attack too easily is given to these enemies. Nor is it advisable to employ the aid of strangers or any sort of mediators.

3. Be zealous. Your wooing must be cleverly adapted to the character of the woman. You must be able to laugh or to weep, as the nature of the lady requires. The metamorphoses of Jupiter show how, by skilful contrivance, one always reaches the goal. And zeal must be connected with persistency, which is manifested in firmness and patience. Only by persistence does a man succeed, who wishes to undertake some great task. Only the brave are aided by the gods. Use, too, only gentle and flattering words. The advantages of the dou à parler are incalculable. The form of prayer, also, must be used to obtain one's end.

Amor's words do not fail to have the expected effect on the poet. All hesitation seems to have gone from his heart, and he bravely longs to turn Amor's theory into practice. At once his imagination leads him into the presence of the lady. In a rather long speech he invites her to a new battle of chess. To checkmate her in it, is the thought which occupies him exclusively.
At this moment Pallas appears before our meditating poet. She admonishes him to struggle manfully against his lamentable condition of mind, and to devote his life to some useful aim.

In his reply the poet seeks to show that, by following Amor as his liege-lord, he commits no wrong. But Pallas, in reply, insists that it is unworthy of a man to waste his time in the service of Venus. Only by resisting sensual feelings, and submitting to the commands of Reason, does man rise above the animals, and become his own master. But if, on the contrary, he pays no heed to Reason, he withdraws from his proper vocation, and committs a wrong against Lady Nature.

With manifold arguments Pallas seeks to confirm her judgments. A lover’s life injures the body, and brings about disturbances of health, cares and grief. At every step the lover sees himself exposed to jealousy and evil report. The delight which Venus grants, ends with the power of enjoying it. Moreover it is manifest that Amor fulfills his office so unjustly. Love itself is inconstant and faithless. Its sweet joy is soon mingled with sad bitterness.

Further, a lover’s life is not worthy of a human being; it is of an animal nature; it tends towards idleness, from whence arise neither utility nor fruits. Virtue and wisdom can be obtained only by trouble and work.

With a renewed and urgent exhortation to flee under all circumstances from a lover’s life, Pallas closes this part of her discourse.

The poem then passes on to the question of how the passion of love can be cured. Pallas gives the author thirty-five remedial rules, which are drawn up in tolerably close similarity with Ovid’s Remedia amoris. To him who has overcome the malady of Love, we are further told, two roads offer themselves towards a useful way of spending his life and finding true happiness. This highest happiness is offered by a contemplative life. The best school for preparing oneself for such a life is offered by the city of Paris. The praises of this wonderful place are sung in sonorous words. Its university is a school of Christianity, a source of Wisdom, and the mother of Philosophy.

Still, not every one feels that he has a calling towards philosophical contemplation. But to him stands open the way to an active practical life. This practical life embraces four stations of life: 1. the King, 2. his Councillors, 3. the Judges, and 4. the People. The people again contains the Clergy, the Nobles, Artists,
Craftsmen, Merchants and Peasants. Then the Author proceeds to enlarge on the essence of the position of these different stations of life, and on the duties of each, as follows—

1. Princes and lords must direct their eyes and their heart wholly towards God, in order to be able to govern well, i.e. in accordance with the precepts of sound reason; they must possess all the qualities —Courage, Wisdom, Affability—which we still to-day consider the necessary virtues of a good prince. But they could not have a complete survey of a State nor govern it wisely, unless they were supported by 2. Councillors, whose task it is to consider and advise, —without falseness or deceit, without flattery, and with proper foresight,—the ways and means which appear calculated to obtain a great and worthy aim. 3. The third rank or station in life belongs to the judges. They must judge, above all, in accordance with the orders of the government and conformably to the existing laws, more especially in accordance with the spirit, rather than the letter, of these laws, but never arbitrarily. The judge moreover must not allow the lawyers to indulge in fine words, or to overwhelm the opposing party with insults. Yet, adds the author, I am speaking of judges as they ought to be, not as they are. 4. The fourth rank, the People, must lead a virtuous and good life: so much is demanded by nature. To render this possible, towns have been established; however, the instinct of sociability—as evidenced by marriage, formerly by love, now often for the sake of money—has had a part in the foundation of towns. However that be, we may regard that town as the best, in which the inhabitants possess but moderate riches; for in it prevails neither arrogance, nor envy, nor covetousness, but constant peace and quietness, as well as reverence and obedience to princes. A strong column of political order is the rank of Knights, which opposes enemies, supports the Right, and punishes the ill-disposed. But only the worthiest men in the nation may become knights; thus the Ancients chose, from each thousand men, only one to be a Knight (the word appears formed from mille, hence miles). After an ample account of the education of an Esquire, and the accomplishments and qualities of a worthy knight, our poet touches with surprising brevity upon the clerical ranks. In the towns this rank is very much required, in order that the people may love, fear, and serve God. The Clerics must have a dignified exterior and high mind; above all, they must not come from among bondsmen. The House of Worship must be worthily
and splendidly furnished with paintings, gold, silver, and precious stones. But your inclinations do not lie in the direction of this station of life. I prefer therefore to speak to you of the married state. Marriage is required on various grounds; but not on those only: it is also the noblest form of friendship, and comprises within itself every kind of love. The books which speak ill of it, one must look on with suspicion, for rationally no one can speak ill of it. One ought not to marry too early, nor on the other hand too late. The right age is 18 for the woman, and 24 to 30 for the man. The wife one chooses must not be chosen from among one's relations. She must have some fortune, as well as good qualities of body and soul. Both husband and wife must be devoted to one another in esteem and faithfulness, and must try to mend each other's failings. Whilst the wife, in propriety and decency attends to the house, the sewing, spinning, embroidery, with but little visiting, and not being much seen in the street, simpleness in dress, and without rouging or otherwise painting, the husband must go out into general life, to carry on his business, yet not lose sight of the affairs of the house.

The children are to be fed by the mother herself; yet, if a wet-nurse be necessary, one should be chosen between the age of 24 and 36, in good bodily health, and of sound normal mind. The weaning of the child must take place in winter, with boys at the age of $2\frac{1}{2}$ to 3 years, with girls between 2 to $2\frac{1}{2}$. The child must not be allowed to walk before it is a year old. The process of teething may be rendered easier to the child by the gums being rubbed with honey, or the blood of fowls, or the brain of hares.

As the child grows into knowledge, it is to learn the Creed and the Commandments, and is to live honestly and with good breeding. The children of the rich are to study Philosophy, Divinity, or Medicine. Their teachers must be honest men of deep science and great knowledge of the world, so that they may be able to influence their pupils, both by word and example. The children are to be brought up in moderate ways; they are not to drink any wine, nor eat too much, and then only at fixed hours and in a proper way; above all, they must chew their food well. Their habiliments are to be warm in winter, light in summer; at no time luxurious. In speaking, the child must only use its mouth, not its arms and legs. Their games are to be decent, and appropriate to their age. One of the noblest among them is music, which invigorates men, and brings peace to a troubled heart, leading, moreover, the way
to speculative meditation. For everything in Nature is, according to Pythagoras, ordered by the laws of Music, and is by them well proportioned, as the music of the Spheres, etc. Bodily exercises make a child healthy, keep the medical man away, and call forth the sense and the understanding of the beauty of Nature. Walking tours through beautiful parts of the country, riding on horseback, hunting, going in a vehicle or in a boat, throwing stones at a mark, running, leaping, fighting with a friend with staff or lance, amusing themselves with nine-pins or balls, swinging by a rope, singing—these are games for both children and grown-ups. The education of girls has to be still more careful than that of boys, that they may grow up respectably, and worthy of a good marriage. The good father of the family has to pay heed, too, to the servants, that they do their proper work, lead good lives, and receive appropriate wages. The house you inhabit must be both fine and healthy, and fit to protect your property. It must be situated in a healthy neighbourhood and in good air; it must contain a hall, a kitchen with appurtenances, good bedrooms, a room for praying, a wardrobe, a bath-room, a closet, a loft, a granary and cellarage. All round the house are to be gardens and stables, also pigeon and peacock houses. The water must not contain any metallic admixture, or trace of a marsh; it must be clear, and without any smell, and must come from a well or a cistern. The best water, however, is that which flows over gravel, more especially in an easterly or northerly direction, and is subject to sun and wind. The house must be situated so as to be cool in summer, warm in winter; the wine-cellar should face the north; the barns must open to the north, but the stables must be closed.

Man is meant to strive for making a fortune, and this is possible in various ways. It can best be attained by dealing in letters of exchange, and earning interest on money. It is necessary to invest money, it must not root in its strong-box. The art of exchange is a very fine one, for the conclusions one has to come to in that line sharpens the intellect. Thus, too, we become familiar with the different sorts of coin, and to distinguish them, by comparison:

1 mars fin d'or is always equal to as many livres, as 1 carate 10 deniers is worth; e.g. if 1 carate is equal to 100 times 10 deniers, then 1 mars fin = 100 livres.

2. In my book on the Échecs amoureux I have treated at some length the sources of this early French Romance. I have
shown that a number of classical and mediaeval authors have furnished the poet with the material of his work. The book *de Plantae Naturae* by Alanus ab Insulis, the Latin Mythographers, the *Roman de la Rose*, books on Chess (*libri Scaccorum*), the books on Love by Andreas Capellanus, Ovid’s *Remedia amoris*, and other writings: such are the principal sources, whose confluence has produced the stream of the French poem. As to the less interesting and more didactic second part of the *Échees amoureux* I had omitted it in my inquiry about the sources. A pupil of mine, however, Mr. H. Höfler, induced by me, has examined more fully into the relation of this second part to the mediaeval cyclopaedias, and has thus arrived at the following results which, with his kind permission, I here publish.

In the introductory observations on the three ways of life and the different manners of obtaining happiness, there appears a close connection with the *Spec. Doctr.* of Vincent of Beauvais. Cf. lib. 5, cap. 34. An agreement with Brunetto Latini is apparent in the chapter on the position of princes. Cf. iii, 2, 25 and iii, 2, 3, also iii, 2, 24. Further, what is said here on the rank and offices of Councillors, reminds one of Brunetto. Cf. ii, 1, 17. The discussion of the duty of monogamy is in complete harmony with the views of Vincent of Beauvais. Cf. *Spec. Nat.* lib. 30, cap. 32 and 33. The notion that one is not to marry a relation¹ is laid down in Vincent, 1. c. 30, 17. Especially close is the parallelism with Vincent in that part which treats of the feeding of the infant, and the necessity of choosing a wet-nurse. The prudential measures to be taken in the choice of one appear to be a translation of the chapter *de eligienda nutrice et eius regimine* (*Spec. Doctr.* lib. 12, cap. 29). Many details are likewise borrowed from Vincent as to the treatment of a child in its first years.

I had already indicated in my *Échees amoureux*, how the far-digressing *excursus* of our author on Music becomes intelligible by a survey of the literature of that time, which was fond of such digressions. I would here further and specially refer to the Anticaudianus of Albanus (lib. 3, cap. 5). It has now been found that this *excursus*, in almost all its parts, is in Vincent of Beauvais. There we find at once the introductory musings on the delicious and befuddling influence of sounds (*Spec. Doctr.* lib. 18, cap. 10). There, too,

¹ This is part of the doctrine of the Church as to prohibited degrees in Marriage.
we find the treatise on the cosmic system of Pythagoras; cf. lib. 18, cap. 24. The immediately preceding chapter of the same book, and especially chap. 21 have also left their traces on the French poet. The theory of the music of the spheres, on which our author dwells rather at length, is touched on by Vincent in several passages. Cf. lib. 18, cap. 10 and 16. In the sixteenth chapter we also meet again with the assertion laid down by our author concerning the existence of certain musical harmonies and relations in the four elements, the four seasons, and in the constitution of man himself.

Our author's general view of physical recreation coincides with what Vincent says in Spec. Doctr. lib. 15, cap. 62. The advice to take all bodily exercise before breaking one's fast is found in Vincent, l. c. lib. 15, cap. 63.

In the last section of our poem, which treats of the house, the following traits occur in Vincent also: (a) indications as to the situation of the house, Spec. Doctr. lib. 6, cap. 16, 17 and 39; (b) the stress laid on the necessity of having good drinking water, lib. 6, cap. 39; (c) rules as to cellar, loft and stables, lib. 6, cap. 21-23. The part-coincidence with Brunetto Latini, in some places, is accidental. It arises from the fact that both Brunetto and Vincent point back to the same source, viz. the Roman author Rutilius Taurus Aemilianus Palladius, who in the fourth century wrote in fourteen books his work de re rustica.¹ Compare also Spec. Nat. lib. 5, cap. 45 ff., 49, 54, and 56.

What is said about the order and position of Councillors, is taken from Brunetto, cf. ii, 1, 17. As to his information on the class of knights, our author, beside the corresponding portions of Jacobus a Cessolis, has used, according to his own statement (fol. 102 a and b), a Roman author of the fourth and fifth century, Flavius Vegetius Renatus. The latter wrote his work Epitome rei militaris in four books, of which the first treats on levyng and drilling of recruits, the second on discipline, the third on campaigning and strategy, the fourth on the war of sieges. The work of Frontius, de re militari, which our author likewise cites, is now lost.

In the foregoing, the relation of the French poem to mediaeval cyclopaedias seems, without too much detail, clearly established.

But it has now become patent that, in a much larger proportion than Vincent of Beauvais and Brunetto Latini, another mediaeval author has furnished our poet with the material for the second and

¹ Comp. Teuffel-Schwabe, Geschichte der röm. Literatur, § 410.
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extensive part of his poem. This is Guido da Colonna. Guido's book, De regimine principum, was the authority on which the poet of the Échecs amoureux depends, in giving so exhaustive a picture of life, of its rank and duties. Of this point Höfler's essay, which we may hope to see soon in print, may give more complete elucidation.

3. In still one more direction do I feel impelled to extend what I said in my essay on the Échecs amoureux. The chess-poem has called forth a lengthy and interesting commentary. As to the contents and disposition of this commentary cf. p. 89 ff. of my essay. Now it has been found that, beside the two MSS. mentioned by me, of this commentary (Fonds français, 1508 and 143) there are three others in the Bibliothèque nationale. These are the Codices, which in the Catalogue des Manuscrits français are entered as Nos. 19114, 24295, and 9197. With the exception of No. 143, which dates from the 16th century, all the MSS. have been written in the 15th century.

As to the contents and plan of the commentary, the reader, I think, will get an idea from the following remarks. The quotations are taken from No. 143 of the above-mentioned MSS.

The first heading at once informs us of the origin and aim of this commentary: Ce livre present fut fact et ordonné principalment à l'instance d'ung aultre fact en ryme, nagueres et de novel venu à cognoissance qui est intitulé des Eschez amoureux et des eschez d'amours aussi comme pour declairer aucunes choses que la ryme contient, qui semblent estre obscurees et estranges de premiere face. Et pour ce fut il fait en prose, pour ce que prose est plus clere à entendre par raison que n'est ryme.

As regards the plan and general intentions of the poem which we are explaining, we find the following remarks: Fol. 1. r° c. 2. Pour ce que la matiere d'amours est delictable en soy et joyeuse, et plaisant a plusieurs escoutans, et par especial aux jeunes gens du monde ausquelz le fait d'amours aussi est plus appartenant, pour ce vout cilz qui fist le livre des eschez amoureux montrer comment il fut amoureux en sa jeunesse, espris et esmeuz de l'amour d'une jeune damoiselle. Et ce vout il signiffier couvernement par le jeu des eschez plus que par aultre voye par aventure: Fol. 1. v° c. 1. pour ce que c'est le plus beau jeu, et le plus merveilleux, et le plus proprement a amours comparable, qui soit quant à present en nostre usaige. Et pour ce dient les astronomiens a ce propos mesmes que

1 Comp. Échecs amoureux, p. 97 ff.
ce jeu est de la signification de Venus, qui estoit des anciens poetes deesse d'amours appelee sans faille, pour ce que ce livre plus agreablement et plus generalment feust de tous receu jeunes et anciens. L'acteur, avec l'amoureuse matiere entremesla, et adjousta plusieurs choses estranges qui profissent aux meurs tres grandement et au gouvernement de nostre vie humaine, affin que ceuls qui y regarde-ront, avec la recreacion et le delit qu'ilz pourroyent prendre, aucun profit aussi rapporter en peusent. Et quant a ce aussi ressemble il aux poetes anciens qui, en leurs faictz et en leurs escriptures, quirent tousjours profit ou delectacion. Car le delit que on a et la plaisance en lire ou en ouyr les anciennes escriptures recree moul et resjoyst nature, dont grandement vault mieulx la corporelle disposition, et le profit aussi que on en rapporte parfait l'ame et amende. Finalement l'entente principal de l'acteur dessusdit et la fin de son livre, c'est de tendre a vertu et a bonne oeuvre et de fiuyr tout mal et toute folle oiseuse. Il ressemble aux peres anciens, en tant qu'il parle aucunes foiz aussi comme en faignant et fabuleusement en disant moul de choses qui ne sont pas du tout a entendre a la lecte ainsi come elles gisent de premiere venue, ains ont mestier d'aucune declaracion a ceuls qui ne sont pas apris ne acoustumeez, Fol. 1. v°. c. 2. de la fainte maniere de parler des poetes, car elles ne sont pas sans raison ainsi faictes, ains contiennent en elles aucune grant sentence secrete moult souvent. Item, il ressemble aux poetes a ce qu'il fact son livre par rymes et par vers, car de ceste maniere de parler par rymes et par metres usent communement en leur faict les poetes pour plus subtillement et plus plaisamment dire ce qu'ilz veulent ; car en rymes et en metres est la parol assise et mesuree par musical mesure, c'est a dire par nombres ressemblables a ceuls dont les consonances musicaux dependent, en laquelle musical consonance se delicte moult l'ame humaine naturelment, si comme dit Aristote aillures.

Here the commentator attempts to show, in connection with the title of the poem, how the game of chess has been conceived as a picture of the commonwealth of the state, further how it has been compared to a battle, to events which are represented in the vault of the heavens, and lastly, how it can be made to refer to the game of Love. The headings of the chapters in question run as follows:

1. Fol. 1. v°. c. 2. Cy nous monstre l'acteur comment le jeu des eschez a est et peut estre a plusieurs choses comparez.

2. Fol. 2. v°. c. 1. De bataille commune.

1 The lines in italics are underlined in the MS.
3. Fol. 3. v° c. 2. Comment ce jeu est d'aucuns comparé au ciel et aux estoilles et a police du ciel.

4. Fol. 4. r° c. 2. Comment le jeu des eschez est ou peut estre aussi comparez a amours.

As to the contents of these headings, the reader may compare my remarks on the battle of chess in the garden of Deduit: *Échecs amoureux*, p. 161 ff.

The commentator wishes to have the observations, which have been so far only given in outline, considered as a sort of prologue, which is to prepare for the actual discussion of the poem. This discussion, upon which he now enters, follows the plot closely. This is shown by the sequence of the headings, which may be given here for the sake of the general review.

Fol. 5. r° c. 2. Cy commence lacteur de ce livre a declarer aucuneament la ryme dessus dicte et premierement parle de fortune.

Fol. 6. r° c. 1. Encores de ce et monstre l'acteur comment aucuns out ramené fortune a la vertu du ciel.

Fol. 7. r° c. 1. Come les anciens figuroient fortune.

Fol. 7. v° c. 2. Cy applique l'acteur a son propos ce qu'il a cy devant dit de fortune.

Fol. 9. r° c. 1. Cy parle l'acteur de ce livre de nature comment elle se vint monstrer a l'acteur dessusdit et que ce signifie. Et premierement il monstre que on ne doit pas les parolles entendre a la lettre du tout et que on peut faindre aucunes fois pour plusieurs causes.

Fol. 10. r° c. 1. De diverses manières de faindre.

Fol. 10. v° c. 2. De nature et de son ordre.

Fol. 11. v° c. 1. Encores de nature et de sa beaulté.

Fol. 12. r° c. 1. De la principalité que Dieu a en l'ordre de nature.

Fol. 13. v° c. 2. De l'age de nature et de ses vestemens.

Fol. 14. v° c. 1. De troys deesses fees lesquelles scelon le poete ont a ordonner de la vie humaine.

Fol. 15. v° c. 1. Cy parle l'acteur de ce livre de l'attour du chief de nature et en descoevre la signification pour l'occasion de laquelle matiere il parle de la composition de ce monde premierement.

Fol. 16. v° c. 2. Cy parle l'acteur dessusdit du ciel et des estoilles.

Fol. 18. r° c. 2. Des IX esperes que les philozophes mettent communement ou ciel et des deux mouvements dont elles se meuent.
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Fol. 18. v° c. 2. Encores de ce mesmes.
Fol. 19. v° c. 2. Ce chapitre parle des cercles ymaginaires ou ciel en la IXe espere qui est premiere.
Fol. 20. r° c. 2. Encores de ce mesmes.
Fol. 21. r° c. 2. Des planetes et de l'excellence et grandeur du soleil.
Fol. 22. r° c. 2. Des cheveulx de nature.
Fol. 23. r° c. 1. Comment nature introduit l'amant de fuyr oysivete.
Fol. 23. v° c. 2. Encores de ce mesmes.
Fol. 24. v° c. 2. Encores de ce mesmes propos.
Fol. 26. v° c. 2. Cy apres s'ensuyt la declaration des toys deesses qui a luy se monstrerent et de Mercure qui les y admena pour laquelle cause il parla premier des figures des dieux, et des deesses selon les anciens poetes.
Fol. 27. v° c. 2. Ce chapitre est des ymages et des figures que les anciens assignoyent aux dieux, et des deesses selon les aultres poetes.
Fol. 29. r° c. 2. De ce mesmes.
Fol. 30. r° c. 1. Exposition de Saturne.
Fol. 31. v° c. 1. Encor de ce mesmes.
Fol. 32. v° c. 1. Aultre exposition de Saturne.
Fol. 33. r° c. 1. Comment Jupiter est figure.
Fol. 34. r° c. 1. De ce mesmes encore.
Fol. 36. r° c. 1. Comment Mars est figure des anciens.
Fol. 36. v° c. 2. Comment Appolo, c'est a dire le souleil estoit figure et fait.
Fol. 38. r° c. 1. Encores de ce mesmes.
Fol. 39. r° c. 1. Du monstre terrible de Appolo.
Fol. 40. r° c. 2. De ce mesmes.
Fol. 40. v° c. 1. Du lozier et du corbel.
Fol. 41. r° c. 2. Cy parle des IX muses.
Fol. 42. v° c. 1. Encore de ce mesmes.
Fol. 44. r° c. 1. Comment par les IX muses on en peut entendre IX sciences notables.
Fol. 45. v° c. 2. De geometrie.
Fol. 47. r° c. 2. De astronomie.
Fol. 49. r° c. 1. Encores de astronomie.
Fol. 50. v° c. 1. De la mutation de l'an.
Fol. 50. v° c. 2. Des nativitez.
Fol. 52. v° c. 1. Des interrogations.
Fol. 53. r° c. 2. Des elections.
Fol. 56. r° c. 2. Encores de ce.
As far as here the headings are written out in red ink. There are three more headings in black:
Fol. 57. v° c. 2. La VIIe partie.
Fol. 59. r° c. 1. La VIIIe.
Fol. 59. v° c. 1. La VIIe [!] des.
The commentator follows the thread of the plot to the game of chess in the garden of Deduit, the allegorical meaning of which he describes in detail, through the different stages of the fight. With the check-mate of the author his commentary breaks off. He confines himself to giving the further course of the poem in shortened form.
Fol. 357. v° c. 1. Apres le mat s'ensuyt comment le dieu d'amours, qui du mat ot grant joye, se fist cognoistre a luy. Comment il luy parla de son estat et de quoy ilz servoyent luy et sa Venus mere, et de deduyt et oysuse, et comment celluy luy fist finablement hommage. C'est a dire qu'il se donna du tout entierement cœur et corps a amours et comment celluy dieu luy bailla ses commandemens et ses reigles et luy monstra comment on se devoit maintenir en amours. Et comment oltre aprs la deesse Pallas, C'est a dire sapience ou prudence ou raison, le vint en fin reprendre, et blasmer sa folye et luy monstra premierement comment Fol. 357. v° c. 2 la vie delectable que Venus et amours et deduyt et oysuse enseignent a ensuyvre, est une vie decevable et perilleuse et quelle n'est pas seulement a raison ennemye, ains est nuyant mesmes et contraire a nature. Elle luy monstre aussi secondelement comment il se pourroit de ceste vie folle retraire s'il vouloit, et comment oltre aussi il pourroit myeulx sa jeunesse employer en vie raisonnable, et luy parla de la vie contemplative et de la vie aussi active moult longuement; laquelle en soy comprent moult de divers estatz qui tous sont bons honourables et lictes a tenir, qui en scet bien user. Et luy dist dame Pallas et monstra moult d'enseignemens beaux, et moult de belles choses profitables a meurs et a honnest vie et qui seroyent belles a declareir, mais pour certaine cause je m'en tairay a tant, quant a present. Amen.
The commentary ends with the following verses:
Je layray donc ceste matere,
Tant soit elle de grant mistere.
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Je n'y puis briefment plus entendre
Ne ma nef plus avant estendre;
Car je nay pas vent avenant.
Face qui veult le remanant.
Il me convient ailleurs deduyre
Et Dieu vueille ma nef conduyre.
Amen.

These verses are not, as I was inclined to believe, the work of the commentator himself, but the last verses of the commentated poem. This is proved by No. 9197 of the Paris MSS., where we read: Ces vers estoient en la fin de l'original.

So much for the outward plan of the Codex. The reader is not offered any complete and clear picture of the way in which the commentator has conceived and carried out his task in detail. He would not receive it at all, unless he could form an opinion for himself, as to how the commentator works, by means of a concrete example. Therefore I hope we may be permitted to give here a longer, connected extract from the manuscript. We choose those portions which concern the introduction of the poem, and which, therefore, attempt to explain the fiction of Dame Fortune.

Pour la declaration donc du chapitre premier ou il fait mention de fortune il nous convient premiernement considerer quelle chose ce peut estre de fortune. Fol. 5. v° e. 1. Pourquoi nous devons scavoir que des choses que nous veons advenir entre nous. Les unes sont et se font par nature qui en est cause comme les choses naturelles. Les aultres sont faictes par art et par raison humaine qui en est aussi cause comme les choses artificielles. Et aucunes aultres aussi sont faictes et adviennent par fortune, si come toutes manieres de gens communement confessent et accordent. Et pour ce convient il con-

fesser que fortune soit aucune chose reelle et vraye et non pas chose du tout simplement fainte, et qu'elle soit aucunement aussi cause des choses qui ainsi adviennent fortunement. Car ce seroit bien grant frivolle a dire que de ce qui seroit tout purement neant peust advenir aucun notable effect.

Pour veoir doucques quelle chose fortune est et aussi de quelle chose elle est cause. Nous devons outre apresent aussi scavoir que fortune proprement prise n'a lieu fors en l'especes humaine seulement, et mesmement en ceulx qui ont usaige de raison, et qui font, ce que ilz font, par deliberation et de certain propos. Car nous ne disons point que les enfans et ceulx qui sont folz de nature, ne les bestes aussi, ne

1 Comp. Écheis amoureux, p. 105.
les autrtes choses communes qui n'ont point d'âme, soient ne bien ne mal fortunées pour chose que elles facent ne pour chose qui leur advieigne, combien qu'il leur advieigne moult de choses casuelles et moult d'aventures senestre.

Sans faille nous disons bien aucunesfoiz, scelon le commun usage de parler de fortune, que les enfans sont fortuné ou bien ou mal pour la fortune bonne ou malle aussi de leurs parens et de leurs amys, et mesmes fol. 5. v° c. 2. les bestes, disons nous, estre aussi aucunesfoiz bien ou mal fortunées selon ce qu'elles vivent soubz seigneur qui bien ou mal les nourrist ou gouverne, mais ce n'est pas bien proprement de fortune parlé. Et pour ce devons nous encore aussi savoir que des effectz qui adviennent par nous et par noz oeuvres ou qui a ce s'ensuyvent. Les aucuns sont de nous advisés par devant et entenduz et pour eulx sommes nous esmeuz à oeuvre et de certain propos, et telz esffectz ne sont point à fortune attribuez, ne nous ne devons point aussi par eulx estre ditz bien ne mal fortunés. Les autrtes ne sont point en riens de nous advisez par devant, ne par nous entenduz, ne nous ne mectons point a oeuvres pour eulx, ains nous esmerveillons quant ilz adviennent et sont proprement les effectz de fortune et pour lesquelz nous sommes ditz bien ou mal fortunez scelon leur qualité mauvaise ou bonne. Exemple:

Quant aucun va foyr en sa vigne ou en son champ pour avoir plus de fruit et plus, il n'est pour ce dit, quant à ce, bien ou mal fortune ne ne doit estre dit combien qu'il luy en vienge bien ou mal. Mais s'il trouvoit, en ce faisant, ung grant tresor mucie, ceste chose seroit lors a fortune attribuée et diroit on qu'il seroit, quant a ce, bien fortunez, et ainsi peult on dire de toutes autrtes semblables aventures bonnes ou malles.

Fortune done, a proprement parler, n'est autrhe chose que ce qui nous esmeult a aucune oeuvre faire, a laquelle s'ensuyt aucun esfect inoppi[na]ble et ce n'est autrhe chose que nostre volonté ou nostre entendement, auquel les philozophes finalement ramainent ceste fol. 6. i° c. 1. fortune, car l'entendement nous esmeult et adrece aux oeuvres dessusdictes, ausquelles l'esfect inoppinable dessusdit aucunesfoiz s'ensuyt.

Et pour ce appert il que l'entendement, qui, au regard des effectz dessusdicts, est appellé fortune, n'en est pas proprement ne directement cause, ains en est seulement cause par accident; mais il est proprement et directement cause des oeuvres principaux de certain propos faites et des esfectz que nous y entendons. Et pour ce, quant
Ch. VI. The Source of Lydgate's Poem.

a ce, ne doit pas ainsi estre appellez fortune. Il ne doit pas aussi estre oblié que les esefctz inoppinables dessusditz, qui a fortune sont aussi attribuez, doivent estre notabledment bons ou mauvais. Car se c'estoyent choses de petite valeur ou de petit malice, on n'en serait ja, pour ce, appellez ne repputé pour eureux ne pour malfortuné. Car de petite chose qui bien ou mal ne fait, on n'en doit tenir compte. Aussi come se aucun en fouant en sa vigne trouvait ung faulx denier ou ung charbon, il n'en serait pour ce bien ne mal fortunez.

In connection with this the commentator explains how the good or evil decrees of fate were ascribed to the influence of the stars, and later, in another chapter, how Dame Fortune was represented by the ancients. Then he continues as follows:

Fol. 7. v°- c. 2. Cy applique l'acteur a son propos ce qu'il a cy devant dit de fortune.

L'acteur donc dessusdit en son premier chapitre veult ainsi dire que le premier commencement de son aventure et le premier mouvement qu'il nous veult recorder secretement par le jeu des eschez se fist en sa jeunesse, ou il le fiant ainsi, des lors, ou assez tost apres qu'il se veit hors d'enfance et qu'il ot commencé a sentir que c'estoit de joye et de tristesse et de bien et de mal suffisamment; si Fol. 8. v°- c. 1. qu'il scavoit ja mettre prestement difference entre la liqueur douce et la liqueur amere des tonneaulx dessusditz dont fortune nous sert, de laquelle chose la simplesce de enfance ne se donne garde.

Et oultre il dit que ce fut en printemps pour ce que cilz printemps est le plus doux et le plus gracieux, et le plus attrempez par nature de tous, et cilz aussi ouquel amours monstre myeulx sa puissance et sa vertu, et a la verité toute creature terrestre s'en resjoyst, et aucune ment lors se mue et se renouvelle pour la douceur du temps et l'actrempance, si como les elemens monstreton evidamment et auques toutes les choses de nature. Et pour ce, locd il, et recommande si en tant qu'il compare la terre au ciel et aux estoilles et ce n'est mye sans aucune raison. Car tout aussi que les estoilles cleres et lumineuses embellissent le ciel et le grant monde, tout aussi la verdure des herbes et les plantes et les belles florettes de diverses couleurs qui ou printemps habondent et qui dessus le terre sont aussi, comme les estoilles l'embellissent et parent plaisamment et font tresgrant confort en ce bas monde et par especial a humaine nature.

Pour ce aussi le compare il a la jeune espousée, qui le jour que on l'espose se cointoye et se pare au plus bel quelle peult et le plus noblement.
Briefement aussi semble il que la terre lors faicté qui adone semble estre au ciel maryée nouvellement pour la grant influence de sa vertu qui lors aussi, come soudainement, se monstre et plus notablement que en nulz des aultres temps; et ceste comparaison fut prinsse ou livre Aristote du gouvernement des princes, a la recommandation du printemps dessusdit.

Fol. 8, v° c. 2. Pour l'occasion de ceste matiere nous devons scaver que l'an fut party et divisé des saiges anciens en quatre temps ou en quatre parties pour la diversite et la grant difference de leurs natures.

L'ung est le printemps, come dit est, qui aultrement est appelé ver selon le latin, lequel est chaud et moithe actrempeement.

Le second est esté qui est chault et sec.

Le tiers est autompne, qui est froid et sec. Et le quart est yver qui est froid et moithe. Nous devons oultre aussi secondement entendre que les quatre temps dessusdits se pevent commencer ou pevent estre prins en troys manieres, scelon troys diverses considérations. Premierement scelon la consideration des medecins qui voulentiers se arrestent et se tiennent au sens et a l'experience. Car la medicinal consideration ne se doit point de experience ne du sens descorder. Les medecins donc considerent en l'assignation des quatre temps leurs esfectz et regardent ce que sensiblement en voit de leur nature et scelon ce les partissent et prennent. Pour ce dit Avicennes que le printemps commence quant les arbres se commencent a fueillir et que les neges des montaignes se fondent et degastent et que nous n'avons pas aussi trop grant mestier de nous vestir ne couvrir pour le froid ne de eventation aussi trop grant pour la chaleur, et ce, dit il, pour la bonne attrempancse de sa nature. Et scelon ce que auptonne au contraire est le temps que les fucelles des arbres commencent a muer leur couleur naturelle et les aultres deux te[m]ps esté et yver sont entre ces Fol. 8, v° c. 1. deux, et est esté le temps qui habonde en chaleur et yver d'autrue part qui habonde en froidure.

Secondement les quatre temps sont prins scelon les astronomiens qui au soleil regardent et a son mouvement, pource qu'il en est cause principal scelon la verité. Et pource dient ilz que scelon ce que le soleil se meult ou siodiache et que il passe parmy les quatre poincts principaux de son cercle, selon ce s'en ensuyvent les quatre temps divers aussi, dont nous parlons, et scelon ce aussi les quatre temps de l'an sont aussi come egaulx, et contient chacun d'eulx le temps que le soleil met a passer troys signes qui contiennent la quarte partie du siodiache dessusdit.
Ch. VI. The Source of Lydgate's Poem.

Le printemps donques, scelon ceste maniere, se commence quant le soleil par son mouvement entre ou signe du mouston et dure tant qu'il vient en la fin des juneaulx, et pour ce sont en son commencement les jours egaulx aux nuytz, sicome dit la ryme, laquelle chose fait moul a sa bonne attendrance.

In the same way the duration of the other seasons is settled. In connection with this we are instructed about a third manner of dividing the seasons. But it would lead us too far to give these explanations also. They are only in so far instructive, in that they show forth to us the pedagogic aim of the commentary, which, as we know, was destined for a distinguished brother and sister, and therefore justified to give some general explanations.

We see, from this fragment, how painfully accurately the commentator did his work. His first and principal task is, to reveal to us the deeper intentions of his author, and to make clear to us the real meaning of the allegorical poem. In doing this he does not disdain to go into the details of the poem. Certain expressions, allegories and parables, which the poet uses, are shown up by him and expounded.

We may be sure that, in his effort to explain everything, the commentator often overshoots the mark, and that therefore the common fate of all commentators devolves upon him.

Thus, the motive of the seasons, at the beginning of the poem, is certainly nothing more than a concession to the prevailing taste of the time. And certain features of the description of spring, over which the commentator thinks it necessary to linger, the author has simply copied from his prototypes.

The commentary is uncommonly precious by reason of the number of literary references which it contains. But here also the investigator must not allow himself to be led, without criticism, by the assertions of the commentator. Certainly the latter had at his command a much larger number of the sources of classical antiquity, brought to light by the Renaissance, than his author, who did not know all the works to which he refers.
NOTES.

1-6. COMPARE with these opening lines the following passage from the preface of the MSS, 7390 (now Lat. 10286) and 7391 (now French 1173) of the National Library at Paris (quoted from Palamède ii, p. 82): “Pour les beautés de ce jeu, doivent désirer les savoir tous les gens gentils, qui veulent se récréer honnêtement et éviter l'oisiveté, et spécialement les amants par amour, car il est venu premièrement de l’amour d’un chevalier et de sa dame.”

12. iupartye] O.F. iu parti, later ieu parti, lit. divided play or game, chiefly employed, from the very beginning of its use, as an expression in chess. The word occurs, with the same meaning, also in other writings of Lydgate. Comp. Troy-Book ii, 11, F. ii f:

“Of the chesse the playe moste gloryous, . . .

For though a man studyed al his lyue

He shal ay fynde dyverse fantasyes

Of wardes makynge and newe Iupartyes.”

See also Chaucer, Book of the Duchesse, l. 666. On the jeux partis (prov. joces partitz) as a literary genre see Gaston Paris, La littérature française au moyen âge, § 126.

23. hyndring of my name] In Gower’s Conf. Am. the expression occurs several times: ii, p. 64, 24 and p. 130, 10. Comp. Tiete’s Dissertation, p. 30. In Myrr. our Lady 241 we hear of “the hendrynge of her sowle.”

27. at prime face] See further, l. 3366, 3905, 3950. Comp. also Troy-Book i, 407; Assembly of Gods 157. Triggs, in his note on this line, has pointed out that the date of the first instance of the English usage of this phrase, as given in the Stanford Dict. (1406), is wrong. In this case the phrase renders the French “de première face,” instead of which the original of our poem sometimes has “prime face.”

32-41. Lydgate when recommending his book seldom forgets to bring in the request to correct “al that ys mys.” Comp. Temple of Glas, p. exli, and Schick’s note on l. 1400. This, as is already apparent from Schick’s note, is not only a peculiarity of Lydgate’s. In those of his works for which we have the French source at hand, it is also found in the original. The passage in question reads in the French:

“Mais qui par bonne diligence

Ceste escription aura leu

Et bien la sentence esleu

Lors veuel Je bien quil me Reprendre

Sil y voit riens ou Je mesprendre

Ou qu il lamente a son vouloir

On ne men verr Ja douloir.”

For instances in other French works see Deguileville, Le Pelerinage de Vie Humaine, 1351 ff. (ed. Stürzinger):

“Se ce songe n’ai bien songie,

Je pri qu’a droit soit corrigie

De cenz qui songier miex saront

Ou qui miex faire le pourront.”
See further the preface of the above-mentioned Paris MSS. which wind up with the following words: "Comme nulle chose ne peut être parfaite, je demande à mes seigneurs, à mes compagnons, à mes amis, à tous ceux à qui parviendra ce livre, de vouloir bien le rectifier et le corriger." Comp. also Schmid, *Literatur des Schachspiels*, p. 86.

47 ff. *Fortune and her two tons*] The direct model of this passage is *Le Roman de la Rose* 7097 ff. (see Marteau ii, p. 178), where Homer is referred to as the source of the fiction. The poet has in mind the 24th book of the *Iliad*, where Achilles tells his story to King Priamus in order to console him of the death of his son Hector. Comp. Marteau’s note. See also Schick’s note on l. 198 of the *Compleynt*, which gives a collection of allusions to the casks of Fortune or Jupiter containing sweet and bitter liquor. Especially noticeable is Gower’s detailed account (see Pauli iii, p. 12, etc.). The author of the *Confessio Amantis* says in a marginal note: "qualiter in suo cellario Jupiter duo dolia habet, quorum primum liquoris dulcissimi, secundum amarisimi plenum consistit, ita quod ille, cui fatata est prosperitas, de dulci potabit, alter vero, cui adversabitur, pocium gustabit amarum." I may be allowed to add a few more instances to Schick’s list: *Troy-Book II*, 10 E iv b:

To some sugre and hony she distylleth  
And of some she the botell fylleth  
With bytter galle myrte and ales  
And thus this lady wythfull and recheles  
As she that is frowarde and perners  
Hath in her seler drynkes of dyuers  
For she to some of fraude and of fallas  
Mynystreth pyment bawne and ypocras  
And sodeynly whan the soote is paste  
She of custome can gyue hym a caste  
For to conclude falsly in the fyne  
Of bytter eysell and of egre wyne  
And corrossynes that fret and perce depe  
And Narcotykes that cause men to slepe."

In *Secrecy of old Philosophres* 249 "the licour of Citheroes tone" is mentioned, which gives rise to the following note of the editor: "Is this a reference to the vats of sweet and bitter, of which each of us may take one?" In the *Pilgrimage of the Life of Man* Fortune speaks of the "sour and swete" of her gifts. There is another allusion to Jupiter’s two tons in *Le Roman de la Rose* 11009 ff. The passage refers to the other Jean who is to continue the romance, and reads as follows:

"Et quant après à ce vendra  
Que Jupiter vif le tendra,  
Et qu’il devra estre abevrés,  
Dès ains nées qu’il soit sevrés,  
Des tonneaus qu’il a tous jors dobles,  
Dont l’ung est cler et l’autre trobles,  
Li uns est dons, et l’autre amer  
Plus que n’est suie, ne la mer," etc.

48. *Which after changeth as the mone*] Comp. *Pilgrimage* 19549 f.:

"Than y, lykned to the mone,  
Folk wyl chaunge my namé sone."

Chaucer, *Romanant* 3777 f.:

"Affir the calm the trouble sone  
Mot folowe, and chaunge as the mone."
and again 5331 ff.:

"[This] love cometh of dame Fortune,
That litel while wol contyne;
For it shal chaungen wonder sone,
And take eclips right as the mone."

Compleynt of Mars 234 ff.:

"Algates he that hath with love to done
Hath ofter wo than changed is the mone."

Hous of Fame 2115 ff.:

"to wexe and wane sone,
As dooth the faire whyte mone."

51. ivith-oute etter The phrase occurs again 1. 326, 1263, etc. It appears very frequently in Lydgate. See Schick's note on 1. 651 of the Temple of Glas and Triggs's note on 1. 1872 of the Assembly of Gods.

52. Couched tweyn in hir celler] Similar expressions occur in Pilgrimage 176 ff.:

"the sugryd tonne
Off Iubiter, couchyd in hys celer."

and 20433 ff:

"no taverner
That couchyd hath in hys celer
So many wynes."


"This excessif Glotoun
Moste Idropik drank ofte ageyn lust."

The word is rather rare in Middle English. The Old French equivalent is found more frequently. See Roman de la Rose 6263 ff.:

"Car l'écherie si les pique,
Qu'il en sunt tretuit ydopique."

These lines, which likewise refer to the insatiability of those who once have tasted the sweet liquor of Fortuna, were perhaps in Lydgate's mind, when he chose the word "ydropyke." Another passage which closely resembles Lydgate's lines is found in Gower's Conf. Am. ii, p. 135, 25 ff. The author having pointed out the greediness of King Midas continues:

"Men tellen, that the malady,
Which cleped is ydropes
Resembled is unto this vice
By way of kinde of avarice,
The more ydropes dranketh,
The more him thursteth, for him thinketh,
That he may never drink his fille,
So that there may no thing fulfille
The lustes of his appetite."

With the whole of Lydgate's description of the delicious drink may be compared Roman de la Rose 6245–64. In E. Ballerstedt, Über Chauers Naturschilderungen, p. 32, we find printed the lines from Anticlaudianus corresponding to this passage.

101–200. The season-motive is one of the conventional traits of mediaeval poetry. For the text of the French original see Vol. I, Append-
Notes. Lines 112–141.

dix and *Échecs Amoureux* p. 230, 32, 34 and 36. How much Lydgate borrows from Chaucer is pointed out on p. 224 ff. Especially noticeable is the accordance of our passage with the introduction to the *Book of the Duchesse* iii, 291 ff. and the *Romaut* 49 ff. See also note on l. 112–14 and 145–48.

Lydgate's dependency upon his great master is also evident from the following list: to almost every line may be found similar passages from Chaucer. For shortness' sake I initialize the works referred to in accordance with Skeat, Students' Chaucer:

95–98: R. 68; T. I, 159.
104 f.: R. 1433; T. I, 158,
110: R. 60; A. 1; III, 414.
112–14: III, 406; R. 59, 63,
130–32: R. 130–31; V, 204–5;
III, 340–42.

Other spring-descriptions in Lydgate show perhaps still more what an extensive use the good monk makes of Chaucerian formulas. Thus the description in his *Troy-Book* I. 8, E I, is nothing but a poor paraphrase of the introductory lines to the *Canterbury Tales*, A 1 ff.

112–14. These lines run in the original as follows:

"la terre est si orgueilleuse
Et si se cointoye et se pare
Quil samble quelle se compare
Au ciel destre mieulx estellec."

With regard to this imagery comp. Ballerstedt l. c. p. 19 f. Ballerstedt's statement that the *Roman de la Rose* did not contain a metaphor of that kind is incorrect, for the lines quoted are borrowed directly from that work. Comp. l. 8741–47. I have already stated this fact in my *Échecs Amoureux* p. 139. Similar passages are to be found in Chaucer. See the *Book of the Duchesse* 405 ff.:

"For hit was, on to beholde,
As thogh the erthe envye wolde
To be gayer than the heven,
To have mo floures, swiche seven
As in the welken sterres be."


"For right as veines ben of blood
In man, right so the water flood
Therth of his cours maketh ful of veines. . . ."

141. *fret*] I do not feel sure whether *fret* is here a p.p. = set, adorned. Perhaps it might be explained as 3 pres. plur. either of *fret*, O.E. *fretan* = 'to waste away' or 'to move in agitation' (comp. *New Engl. Dict.*, *fret v.*), or of *fret*, O.F. *fretre* = to form a pattern upon. (*New Engl. Dict.*, *fret v.*).

In l. 1400, 3576 and 5490 the word is certainly a
Notes. Lines 145–203.

p.p., meaning as much as 'furnished,' 'supplied.' For similar instances see Pilgrimage 587 ff.:

"cordlys rovnd & long;
All yffret with knottys strong,"


Legend of Good Women 1117 "jauvel, freted ful of riche stones."


"Hit had forgete the povertee
That winter, through his colde morwes,
Had mad hit suffre[n], and his sorwes."

Romanant 59 ff.:

"And th'erthe wexeth proud withalle,
For swote dewes that on it falle,
And [all] the pore estat forget
In which that winter hadde it set."

Legend, Prologue A, 112 ff.:

"Forgeten had the erthe his pore estat
Of winter, that him naked made and mat,
And with his swerd of cold so sore had greved."

In a similar way, birds and trees and flowers are said to rejoice, and to forget

"the harmys and gret damage
That wynter wroughte with his rage."

203 ff. Dame Nature appears more frequently than any other personification in mediaeval poems, with the exception perhaps of Dame Resoun. Alanus ab Insulis gave her form and figure in De Planctu Naturae. See Migne, Patr. Lat. 210, p. 431 ff. The fiction was employed in extenso by the poet of the second part of the Roman de la Rose 16553 ff. We find it again in Lydgate's Pilgrimage 3344, and, of course, in the French original of this poem. A very original use of this fiction was made by Chaucer in his Parlement of Foules 368 ff., 379 ff. Comp. further III, 871. In Langland's dream Nature appears and shows the wonders of the world: p. xi, l. 311–25. Our poet's description is borrowed from Alanus but considerably influenced by the Roman de la Rose. Lydgate again introduces Dame Nature in Pur Le Roy. See J. O. Halliwell, A Selection from the Minor Poems of Don John Lydgate, p. 2 ff. There are many allusions to this "lady and godesse" in the other writings of Lydgate. Comp. Troy-Book, I, 5, C I a; "kynde whiche is so hye a quene;" further C I b, where the unchangeable laws of Nature are pointed out:

"the godesse that called is nature
Whiche next hir lorde [hath] all thyng in cure
Hath vertue gyue to herbe gras and stone
Whiche no man knoweth but her selfe alone
The causis hyd be closed in her hande
That wytte of man can not vnderstande
Openly the myght of her workynge."

In the Assembly of Gods 452 ff. Attropus asks Nature to testify that she got the office of death-bringing. 1268 ff.; Nature protests that her servant Sensuality should be set at liberty. 1325 ff.: The patent which the gods have granted to Attropus is only legal in the jurisdiction of Nature. In 1380 ff. the "carnall myght" of Nature is alluded to. As to the Ballad on the Forked Head Dresses, see the above quoted Minor Poems, p. 47: "clad al in flours and blosmes of a tre—He sauhe nature." See also

REASON, II
Ballad gyven unto be kyng Henry st. 10 (see Add. MS. 29279 fol. 145 b) : "the lady which is called nature satt in her see lych as a presydente." Of later descriptions of Dame Nature the most beautiful is that of Dunbar in the Thrissil and the Rois.

209-10 and 221-23. Comp. Troy-Book IV, 30 S vi:
"hym thought he myght nat endure
To beholde the bryghtnesse of hir face
For he felte thorugh his herte pace
The persyng stremys of hir eyen two."

213-216. Verses of this kind are rather frequent with Lydgate. Comp. l. 1004 f. :
"For they yaf as gret a lyght
As sterris in the frosty nyght."

Pilgrimage 691 f. :
"a reche sterre,
Wych that cast hys bemyss ferre
Round abovten at the place."

and 700 ff. :
"a crowne of golde
Wrouht of sterrys shene & bryht,
That cast aboute a ful cler lyht."

A close resemblance to the lines of our poem is also seen in the following passage from Chaucer’s Anelida and Arcite 40 f. :
"al the ground aboute hir char she spradde
With brightnesse of the beante in hir face."

243 Moste digne to were corone] Comp. Pilgrimage 14151 :
"Worthy for to were a Crowne."

276. meyng of the spere s nyne] Since it was deemed impossible in ancient times, that the planets could move freely in space, the theory arose of a system of planets of which each was fixed to a sphere. These spheres were concentric and fitted into one another like a series of round boxes. Each planet was fastened to its own sphere, and it followed that there should be the same number of spheres as there were heavenly bodies having different motions and periods of revolution. Plato considered the earth as resting and motionless on its axis in the centre of the universe. Then followed, in seven circles, the seven planets (the sun and moon being included). The utmost sphere, enclosing all the others, held the fixed stars. Comp. Somnium Scipionis iv, 9, where the different planets are enumerated in the following order: Saturnus, Jupiter, Mars, Sol, Venus, Mercurius, Luna. Meissner, Somn. Scip. p. 21, note l. 9.

277-282. The music of the spheres is a hypothesis of the Pythagoreans who supposed that the then known seven planets, as they rotated in space, called forth a melody too delicate to be heard by the ear of man. The Pythagoreans, led by the idea that the entire universe was composed of harmony, considered the seven planets as the seven strings of the heptachord, and supposed that their rotation about the centre produced a series of musical notes. These notes, taken together, formed an octave, or, which was the same thing to the Pythagoreans, a harmony. The pitch of each note corresponded to the rapidity of rotation of its planet, and the distance between the planets was determined by the interval of the octave. The heptachord of that time was the seven-stringed Terpendros (named after the poet, about 644 B.C.). How far the author of Lydgate’s source was acquainted with these facts appears from his work later on where he treats on music in the following chapters—fol. 130 b:—Cy commence pallas pour loccasion des Jeux et des Recre-
acions a parler de musique qui vaut a cest propos.—fol. 131: Encore de ce et monstre comment Musique vaut a IIII choses.—fol. 131 b: Encore de ce et parle de la seconde chose a quoy musique vaut pour le occasion de laquelle Il commence a parler comment pithagoras trouua premirement musique.—fol. 132 b: Encore de ce et monstre comment Les proportionz de musique sont trouuez es chosez de nature.—fol. 133: Comment armonie est entendue ou ciel.—fol. 133 b: Comment ceste celestre musique est ce samble segnefie par les mases que li poete anchijens metoient ou ciel. Encore de ce & parle du songe du Roy cipion.—fol. 134: Comment musique selon lez Anchijens est aussy es IIII elemens & es chosez de nature trouuee. Encore de ce et des IIII temps.—fol. 134 b: Encore de ce et parle des mutacions du monde.—fol. 135: Comment les proportions de musique se monstrent et sont de grant efficace en plusieurs chosez.

In Somnium Scipionis, to which the author of the Échecs amoureux refers, the harmony of the spheres is spoken of at great length in V, § 10–11. Comp. the reference to this passage in Chaucer's Parlement of Foulis 59–63:

"And after shewed he him the nyne speres,  
And after that the melodye herde he  
That cometh of thilke speres thryes three,  
That welle is of musyke and melodye  
In this world heer, and cause of armonye."

In the Roman de la Rose the harmony of the spheres is touched upon in the following lines—17631 ff.:

"... cors du ciel reflamboians  
Par lor diversité commune  
Parmi l'air obscurci raïans,  
Séspoissent li cler clément,  
Qui tornoient en lor esperes,  
Cler font les espés ensemest ;  
Si cum l'establi Diex li peres,  
Et fröit, et chant, et sec, et moiste,  
Là font entr 'eus lor armonies,  
Tout ainsinc cum en une boiste,  
Qui sont causes des melodies  
Font-il à chacuns cors venir,  
Et des diversités de tons,  
Par lor pez ensemble tenir ;  
Que par acordance metons  
Tout soient-il contrariant,  
En toutes manieres de chant ;  
Les vont-il ensemble liant ;  
N'est riens qui par celes ne chant,  
Si font pez de quatre anemis,  
Et muent par lor influences  
Quant si les ont ensemble mis  
Les accidens et les sustances  
Par atrempeance covenable  
Des choses qui sont soiz la lune ;  
A compelexion raisonnable."

Marteau appends a long note to this passage in which Plato's ideas on the subject are set forth. Allusions to the music of the spheres in modern English poetry are innumerable. I give only the instances which I collected from Shakespeare, Twelfth Night III. 1. 105 ff.:

"But would you undertake another suit,  
I had rather hear you to solicit that  
Than music from the spheres."

Antony and Cleop. V. 2. 83 f.:  
"his voice was propertied  
As all the tuned spheres."

Pericles V. 1. 227:  
"The music of the spheres! List."

and 231 ff.:  
"Most heavenly music  
It nips me unto listening, and thick slumber  
Hangs upon mine eyes."
Merchant of Venice V. 1. 60 ff.:
“There’s not the smallest orb which thou behold’st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins.”

Henry VIII. IV. 2. 19:
“I sit meditating
On that celestial harmony I go to.”

282. crop and roote] In the hyperbolical language of Lydgate we meet metaphors of this kind very frequently. Comp. the following lines from our poem: 324, 2160, 2599–2600, 5990.

For instances in other Lydgate works see Pilgrimage, 5015 f.:
“To ha pes with hys neihébour,
As roote off al perfeccioun.”

7992 f.:
“Iownesse and humylyte,
Ground and rote of eche good werk.”

8011 ff.:
“ffor perseueraunce (I dar seye)
Ys the verray parfyt keye
And lok also (I dar assure)
Off perfeccioun off armure.”

8044:
“he that was off wysdom flour.”

Troy-Book, Prologue A, I c:
“of knyghthood welle & spryne.”

I, 5 B v b:
“this noble worthy kynge
As he that was of fredam a myroure.”

C, I a:
“he of poetes was the sprynge & welle.”

C, VI a:
“of bounte sprynge and welle.” (11,10.)

E, V c:
“Roote and stocke of chyualrye
And of knyghthood very soueraygne floure
The souris and welle of worshyp & honoure
And of manhod I dar it wel expresse
Example and myroure and of hye prowesse
Gynnynge and grounde” (i. e. Hector).

Temple of Glas 307:
“she was rote of womanly plesauence.”

410:
“Dorigene, flour of al Britagne.”

1207:
“pe floure of womanhede.”

455:
“of trouth crop & rote.” (Comp. Schick’s note.)

751 f.:
“roote of al plesaunce
And examplaire to al pat wil be stable.”

754:
“Mirroure of wit, ground of gouernaunce.”

758:
“A welle of fredome.”

970–73:
“Princes of ioue & flour of gentilesse,
Ensauté of vertue, ground of curtesie.
Of beaute rote, quene & eke maistres
To al women.”

981:
“o wel of goodlihed.”

1208–10:
“bis wor[l]dis sonne & lizt,
The sterre of beaute, flour eke of fairnes—
Bope crop and rote—and eke pe rubie brït.”

Notes. Lines 282-314.

Tretis of the kynges coronacion (Add. MS. 29729, fol. 84 a), st. 12, 6: “myrrour of manhed;” st. 13, 1-2: “of resoun croppe and root.”


Fulls of Princes, Prologue A, II, where Lydgate says of Chaucer: “of our language he was ?o lodesterre,” and Tullius is called “chefo wel of eloquence”; I, 10 D v Adrastus is praised as “floure of chinalrye,” and in the next chapter, D vi, Atreus is styled “roote of vnkindnes,” “of treason sourdes and well,” “ground of falsenes.” From the great number of praising metaphors showered down upon Hector I give the following: I, 16 F vi, “of prouesse the lanterne & the light”; the same image is applied to Athens which is called, I, 12 E ii: “Sonne of al sciences of Grece the lanterne and the light.”

In Chaucer, too, such metaphors are frequently met with. Here are the instances I gathered from Troilus.

Comp. II, 178: “of worthinesse welle.”

II, 348: “of beantee crop and rote.”

II, 841 ff.: “the welle of worthinesse,
Of tronthe ground, mirour of goodliheed,
Of wit Appollo, stoon of sikerness,
Of vertu rote, of lust findere and heed.”

III, 1472 f.: “of my wele or woo
The welle and rote.”

V, 25 f.: “she that was the soothfast crop and more,
Of al his lust, or joyes.”

V, 1245: “now knowe I crop and rote.”

V, 1330: “of wele and wo my welle.”

V, 1590 f.: “ensample of goodlihede,
O swerd of knighthod, sourdes of gentilesse.”

How different does it sound, when Shakespeare adopts expressions of this kind. Comp. Troilus III. 1. 30 f., where a servant calls Helen “the mortal Venus, the heart-blood of beauty, love’s invisible soul.”

Sober Gower comparatively seldom indulges in this kind of figures. From his Confessio Amantis I collected the following examples: I, p. 46: “she (viz. Venus) whiche is the source and welle
Of wele or wo.”

II, p. 186: “he, (viz. God) which is the welle of helth,
The highe creatour of life.”

p. 214: “She is pure hede and welle
And mirour and ensample of good.”

III, p. 291: “the lusty flour of youth.”

p. 338: “Here cometh the welle
Of alle womanishe grace.”

307. The forge of Dame Nature again mentioned 4521. For similar allusions comp. Roman de la Rose 16553-66, 16671-78, 20137-40. These passages are suggested by Alanus ab Insulis, who in his De Planctu Naturae represented Dame Nature as working at a forge.

314. Plato, and especially Aristotle, are frequently referred to as authorities in mediaeval writings. See again 340. The “philosphre” in
l. 6279 is likewise Aristotle. Comp. also *Pilgrimage* 621 f. 5536 ff.: Nature sends her clerk “Arystotyles the wyse, In dyffence off hyr fraunc-chysse,” to Wisdom. Plato together with Aristotle is named in *Hous of Fame* 757 ff.:

“Lo, this sentence is knownen couthe
Of every philosophres mouthe,
As Aristotle and dan Platon.”

Comp. also l. 931, *Prologue* 295 and 741. *Chan. Yem. Tale* 895; *Mannc. Tale* 103 f.; *Squieres Tale* 225; and the numerous references in *Boetius.*

315. **Touching the beaunte**] The word *touching* occurs very frequently in Lydgate’s translations; it is, of course, the equivalent of the French *quant à*; as an easy way of getting started it is often to be found at the beginning of a chapter. See l. 347, 407, 1464, 1539, 2091, 4094, 4102, 4233 of our poem. Comp. further *Secrees* 974, 979, 1022, 1234. *Pilgrimage* 17442, 17763, 19751, 20027. There are instances, but only comparatively few, where *touching* has the signification of “coming (or being) in contact with.” Comp. *Falls of Princes* I, 14 T ii: as they [viz. Hercules and Antheus] wrestled Hercules found “touching the earth, this Giant it is true,
his force, his might did alway renewe.”

315–328. Comp. the lines from the *Book of the Duchesse*, in which the lover describes the beauty of his lady: 895–917.

317 f. Lydgate again and again asserts that he has no “kunning to descriyue,” whatever he is about to write upon. See further 355, 410, 981, 1001, 1394 ff., 2552, 2811, 3382. Comp. also *Temple of Glas* 951, 1289 ff.; *Pilgrimage* 401 f.; *Troy-Book*, Prol. *A i c*; I, 5, B vi b; II, 11 F i. In other writers of that time we find similar lines. Comp. Hoccleve, *Regiment of Princes* 8788–90:

“O wommanhole! in the regneb vertu
So excellent, pat to feble is my witt
To expresse it.”


336. **fer y Ronne in age**] Comp. l. 343 “to be fal[le] fer in age”;
*Pilgrimage* 904: “folk that ben on age ronne”; *Secrees* 53: “whanne he was falle in Age”; 1090–92: “And greet Recours off femynynyte... makith hem falle in Age”; *Falls of Princes* I, 1 A iv b, where we hear of the things in Paradise that they “Euer endure and neuer fall in age”; II, 2 B ii b: “Nembroth gan feble and fal into grete age”; *Troy-Book* IV, 30 S iv b: “hym that was so ferre ronne in age.”

361 f. Comp. Chaucer, *Legend of Good Women* 2228 f.:

“Thou yiver of the formes, that last wroght
The faire world, and bare hit in thy thoght
Eternally, or thon thy wergk began,” etc.

369–379. In the *Roman de la Rose*, too, the destructive powers in Nature are touched upon several times. Comp. l. 16631 ff.:

“Ainsinc Mort qui j’à n’iert saoule,
Glometen les pieces engoule :
Tant les siert par mer et par terre,
Qui’en la fin toutes les enserre.”

16672 ff.:

“el (viz. Nature) voit que Mort l’envienne
Entre li et corruption
Vuelent metre a destruccion
Quanqu’il truede dedens sa forge.”

Comp. further 20475–34 and 20508–30. The three sisters are often named
in contemporaneous writers. Especially Antropos is often alluded to. In Story of Thebes Atropos is one of the Fates, in Assembly of Gods Atropos, a male figure, is identified with Death. Comp. also Temple of Glas 782 f. :

"Riht so shal I, til Antropos me sleiße,  
For welle or wo, hir faithful man be found."

Gower, Conf. Am. II p. 94:  
"For whan my moder was with childe  
And I lay in her wombe clos,  
I wolde rather Atropos,  
Which is goddesse of alle deth,  
Anone as I had any breth,  
Me hadde fro my moder cast.  
But now I am nothing agast,  
I thanke god, for Lachesis  
Ne Cloto, which her felaw is,  
Me shopen no such destine."

Falls of Princes I, 1 A vi.:  
"Antropos, which afore shall gone  
For tuntwic his lynes threde anone."

I, 9 D v b:  
"he endured mischiefe sorow and drede  
tyl Atropos vntwined his lynes thred."

I, 11 E ii:  
"our fatall end, in sorrow and mischiefe fyned  
when Atropos our lynes thred hath twined."

Read also what is said in I, 14 about Antropos and her sisters.  
377-79. The French reads :  
"Cerberus qui tout engoule  
Qan quil happe a sa tripple goule  
Riens ne len pourroit saouler  
Ains vouldroit tres bien engouluer  
A vn cop par sa desmesure  
Toute la cotte de nature."

The French poet evidently bore in mind what is said about Cerberus in Roman de la Rose 20517 ff. and 21027: "The porter infernal" in our text is Lydgate’s addition. Comp. Assembly of Gods 37, where Cerberus likewise appears as "the porter of hell," and Story of Thebes, fol. 375, where he is called “chief porter of hell.” In our poem there are two more allusions to the cruel and monstrous beast: 1382 ff. and 1746 ff. With this last allusion is to be compared Testament, p. 236:  
"
. . . Ihesu  
Took out of helle soulys many a peyre  
Mawgre Cerberus and al his cruelte."

In the Troy-Book, too, Cerberus is mentioned. Comp. Prologue, A i, "Cerberus so cruell founde at all." See also Triggs’s note on l. 37 of the Assembly of Gods.  
393 ff. Comp. Boeitus, Philos. Cons. V, metr. 5:  
"Prōna tamen facies hebetes ualet ingrauare sensus.  
Vnica gens hominum celsum leuat altius caecum,  
Atque leuis recto stat corpore despiciteque terras.  
Haeç, nisi terrenus male desipis, amnonet figura,  
Qui recto caelum multu petes exeresque frontem,  
In sublime feras animum quoque, ne granuta pessum  
Inferior sidat mens corpore celsius leuato."
The marginal note is taken from Ovid, Metam. I, 84 ff.: "Pronaque cum spectent animalia cetera terram Os homini sublime dedit: celumque tueri Iussit, et erectos ad sidera tollere vultus."

417 f. Things very great are said "to reche up to the sterres," or "above the sterres." Comp. Falls of Princes I, 1 A vi, "their renoun recheth aboue þe sterres clere"; II, 2 B ii b, "whose (viz. Nembroth) pomp ranght above þe sterres clere."

422-24. Comp. Chaucer, Book of the Duchesse 434 ff.: "Shortly, hit was so ful of bestes, That thogh Argus, the noble countour, Sete to rekene in his countour, And rekene[d] with his figures ten... Yet shulde he fayle to rekene evne The wondres."

Further, Roman de la Rose 13378-84. The story of lo guarded by Argus is told in 1. 1780 ff. of our poem. See also Roman 14983-96.

442. Comp. Falls of Princes 1, 7 B iv b: "þe fine of his entent"; Fabula Dvor. Mercat. 361: "the somme of your desyre."

449-54. Comp. Troy-Book I, 6, D ii b: "Whan that Tytan had with his fervent hete Drawe up þe dewe from the levis wete."

Chaucer, Knightes Tale 635 ff.: "And fyrry Phebus ryseth up so brighte, That al the orient laugheth of the lighte, And with his strems dryeth in the greves The silver dropes, hanging on the leves."

The Legend of Good Women 773 ff.: "Whan Phebus gan to clere Aurora with the stremses of hir hete Had dryed up the dew of herbes wete."

l. 455-56. Comp. Gower, Conf. Am. III, p. 94: "The moist droppes of the rein, Descenden into middel erthe And tempreth it to sede and erthe, And doth to springe gras and floure."

See however Add. MS. 29729, fol. 140 b, where we find the following lines of Lydgate: "the freshe floures glad on ther stalkes he dothe fade."

In most cases the to after do is wanting. See l. 1474 and 1504 of our poem, l. 587 of the Temple of Glas, etc.

ll. 463-65. Gower, Conf. Am. II, p. 38: "Among these other of slouthes kinde, Whiche alle labour set behinde, And hateth alle besinesse, There is yet one, whiche idelnesse Is cleped, and is the norice In mannes kinde of every vice."

p. 80: "For he that wit and reson can, It sit him wel, that he travaile Upon such thing, which might availe,
For idleship is nought comended,
But every law it hath defended."
p. 115:

"slouthe, whiche as moder is,
The forth drawer and the noircce
To man of many a dreadful vice."

Comp. further Falls of Princes I, 13 E iv b, where idlenesse is called
"mother of vices." I might also refer to the poem Le Dit de Percee in A.

513-28. According to the doctrines of stoicism, it is the duty of man
to comprehend the marvellous structure of the world in order to adapt
his will and actions to the laws of reason in operation throughout the
universe.

Comp. Somnium Scipionis, iii, 7: "Homines enim sunt hae lege
generati, qui tuerentur illum globum, quem in hoc templo medium vides.
quire terra dicitur." See C. Meissner, Somn. Sc[ip]. p. 19, where is quoted
the following passage from Cat. m. 77: "credo deos immortales sparsisse
animos in corpora humana, ut essent, qui terras tuerentur, quique caelestium
ordinem contempleantes imitarentur eum vitae modo atque constanta."

531 etc. Gower, Conf. Am. iii, p. 101: "All ethely thing, which
god began,—Was only made to serve man." The whole passage from
which these lines are taken (iii, p. 100, 28—p. 102, 4) may be compared
with the next chapters of R. and S. to which it bears a striking likeness.
I am inclined to believe that Gower’s dissertation, too, is to be traced
back to Alanus.

552. The idea of a man being a microcosm is Platonic. It is very
frequently to be met with in the literature of the Middle Ages. Comp.
Baumgartner, Die Philosophie des Alanus ab Insulis, p. 88, note 2;
further Mullenhoff-Scherer, Denkmäler II. Bd. (3. Ausg.), p. 171. With
regard to the fructification of the idea in Lydgate’s writings, I adduce
Triggs’s note on 1. 923 of the Assembly of Gods. A certain likeness to
the passage in question is seen in the following lines from Seevices 2313–17:

[in beeste nor thyng vegitable,
No thyng may be vnyuersally
But yf it be founde naturally
In manmys nature. Wherfore of Oon Accoord
Oold philisoffres Called hym the litel woord."
[woord ought, of course, to be the worlde of all other MSS.] Note
further the following passages from the Pilgrimage 12370 ff. :

"‘Mycrocosme’ men the calle;
And microcosme ys a word
Wych clerkys calle ‘the lassè world.’"

15637 ff. : 

"phylisoffres Alle
‘The lasse world’ a man they calle,”

21165 ff. Sorcerye puts this question to the pilgrim:

"Herdystow nenere (off aventure)
That a man, in scrypture,
Off thys philisoffres alle,
How Myrcrocosme they hym calle
(Shortly to tellen, at o word)
Nat ellys but ‘the lassè world.’"
The answer of the pilgrim is :

"I haue herd yt in scolys ofte,
Ther yrad, bothe loude and softe."
The direct source of the ideas here set forth is, of course, *Alanus ab Insulis*, who repeatedly points out the frequent agreement between the regulation of the world and of man. See *De Planctu Naturae* (Migne 210, p. 443, etc.); *Dist. Dict. Theol.* (p. 866); *Antichrist.* (p. 517). Comp. also the *Roman de la Rose* 1971 ff. Gower, too, touches upon the idea; see *Conf. Am. i*, p. 35:

"Gregoire in his morall
Saith, that a man in especiall
The lasse worlde is properly,
And that he proveth redily."

Regarding the expression "the lesse world," see Triggs's note on l. 1829 of the *Assembly of Gods*.

565–66. *God* or *the gods* very frequently have the attribute *celestial*, comp. l. 1894 and 3768, "goddys celestial." In general, *celestial* seems to signify a thing which is in heaven or has some claim to heaven. Comp. *Pilgr.* 21237 f. "a man, ... calyed celestyal"; *Ballad made for Queen Katherine*, Envoy (Adil. MS. 29729 fol. 129 b.):

"ye cite
Which is a bove celestiall."

610. not in the original. A line which in a similar form frequently occurs in Lydgate. Comp. the following examples from the *Pilgrimage*:

9936:

"that your tymë be nat lorn."

12223 ff.:

"Be wel exspleyted (in certeyn),
And ellys thy labour ys in veyn,
Lesynge thy travayH enerydel."

12443 ff.:

"My labour may me nat avayle;
I do but lesë my travayle."

12460:

"My tyme I lesse, and my sesoun."

Comp. also the French quotation in Chaucer's *Fortune*:

"Iay tout perdu mon temps et mon labour."

637 ff. The two opposite rotations of the firmament seem to have given rise to mystical speculation even in ancient times. Comp. *Somm. Scip.* IV, 9, and further *Macrobi. in Somn. Scip. Libri* i, xvi, etc. Note especially what Macrobius says on the "extimus globus," conceived as the soul of the universe which includes all virtues, and on its relation to the human soul which comes from that utmost sphere and, after having wandered though the exile of this world, finally returns to its origin. To a certain extent these remarks already contain the elements of Al anus's description, which is the primary source of our text. If the last sphere encircling all the others was identified with the essence of all virtues, viz. reason, the other spheres could only signify the sensual inclinations of man striving against the godlike quality of reason. Thus Al anus, being always anxious to prove that everything in nature is symbolic of the organization of man, uses the opposite rotations of the celestial bodies as a kind of simile for the illustration of the antagonistic inclinations of the human soul.

Lydgate as well as the French author plainly identify the two opposite courses of the rotating stars as the conflicting inclinations in man. The rotations of the celestial bodies are also described in the *Roman de la Rose* 17486 ff., but without any reference to man. In the *Pilgrimage* 12208 ff. we find a discourse which, in many parts, resembles the account of our poem, and may have been known to the author of the French original. The opposite rotations of the firmament are illustrated by means of two concentric wheels. Comp. with the whole note my
remarcs in Écques Amourenx, p. 134–136. With the marginal note may be compared Isidor, Etym. vii, 2, 27: “Oriens, quia luminis fons, et illustrator est rerum, et quod oriri nos faciat at vitam aeternam.” See also Alanus, Distinct. (Migne, l. c. p. 866): “sicut in mundo majori firmamentum movetur ab oriente in occidentem et revertitur in orientem, sic ratio in homine movetur a contemplatione orientalium, id est coelestium, primo considerando Deum et divina, consequenter descendit ad occidentale, id est ad considerationem terrenorum, ut per visibilita contemplatur invisibilia, deinde revertetur ad orientem iterum considerando coelestia. Et sicut planetae moventur contra firmamentum et retardant eius motum, sic quinque sensus moventur contra rationem et impedit eis motum, ratio tamen eos fert secum et servire cogit.” With regard to orien and occidens comp. Pitra, Spicilegium Solesmense ii, 81, and iii, 480.

680–682. Comp. l. 1237 “worldly thing most transitoriæ”; Tretis of the Kynges coronacion (Add. MS. 29729), st. 3, 7: “to fore all thynges that been transitorye—love god!”

Pilgr. 9667 f.: “thynges off veynglorye That be passyng & transytórye.”

683–816. With the whole dissertation may be compared what Boetius says about the different qualities of man in Philos. Cons. V, pros. and metr. 5.

729–764. Similar ideas we find expressed in Falls of Princes I. 1 A vi b and B i.: “And of his grace here in this mortall life, as we precell in wisdome and reason, and of his gift han a prerogatife, toforn al beasts by discrecjon, therfore let vs of whole intencion: as we of reason beasts farre excede, let vs afrom them be by word, example and dede.”

Men are often called “reasonable beasts,” in M.E. poetry. See Hoccleve, The Regiment of Princes 3895.

731–740. Comp. Romaut of the Rose, 7168 ff.: “Now have I you declared right The mening of the bark and rinde. That maketh the entencions blinde. But now at erst I wol biginne To expowne you the pith withinne.”

The imagery may have been suggested by Alanus ab Insulis, De Planetu Natuæ (Migne 210, p. 451 c): “At, in superficiali litterae cortice falsum resonat lyra poetica, sed interius, auditoribus secretum intelligentiae altioris eloquitur, ut exteriose falsitatis abjecto putamine, dulciorem nucleum veritatis secrete initus lector inveniat.”

760–64. Comp. with this passage Pilgr. 2033 ff. where Dame Resoun says:

“And plainely, ck, I kan yow telle, All the whyl that I dwelle With you, A-mongys hyh and lowe, flor verray men ye shal be knowe, Thorgh wysdom & thorgh prouynedence, And haue A verray dyfference flrom other bestys to dyscerne How ye shal your syllf gouerne. At the whyle that ye me holde
With your tabyle, as I tolde,  
'Ye shal be men, & ellys naught  
And yiff the trouthe be wel souht,  
Whan that I am fro yow gon,  
Ye may avaunte (& that a-moon,)  
That ye be (thys, no fable)  
Bestys and vnresownable,  
Dyspurveyed of al Resoun;”  

Secrees, 655-56, Aristotle advises Alexander:  
“To leve al manerys that be bestial,  
Yertues to fohve that been Inpey-al.”  

Caxton, Game and Playe of the Cheesse, p. 104: “And man that is  
callyd a beste resouable and doth not his werke after reson and truthe  
Is more bestyall than any beste brute”; further, p. 171: “woman whyche  
ought to be a best Raysonable.” See also Cicero, De Off. 1, 4; Boetius,  
Phil. Cons. IV, pros. 3 and V, metr. 5.

781. Comp. further 830:  
“Set thy desire and thy\textsuperscript{m} entent  
To thinges that be celestiaH.”

4587:  
“I ha set my\textsuperscript{m} entent  
To ben at his comandement.”

Pilgr. 17876:  
“Myn herte on malys ys so set.”

20953 f:  
“And that hys herte was so set  
To worshepe A Marmoset.”

Temple of Glas 430-32:  
“Because I enowe yoitr entencion  
Is truli set, in parti and in al,  
To loue him.”

1061:  
“as youre entent is sette  
Oonli in vertu.”

Gower, Conf. Amant. iii, 161:  
“But all his hertes besinesse  
He sette to be vertuous.”

Examples from Chaucer are Prologue 132: “In curteisye was set ful  
muche hir lest”; Prioresses Tale 98: “On Cristes moder set was his  
entente”; Clerkes Tale 117: “Ther as myn herte is set, ther wol I  
wyve.”

817 ff. The admonition which Dame Nature winds up with is to be  
compared with Gower, Conf. Am. iii, p. 342, 14-343, 6, and p. 344, 11- 
347, 6. Lines which in an especially striking manner recall the sentences  
of our text are the following:

p. 342-43:  
“But certes it is for to rewe  
To se love ayecin kinde falle, . . .  
Forthy my sone, I wolde rede  
To let all other love awey,  
But if it be through such a wey  
As love and reson wolde accorde.”

p. 346:  
“Set thin hert under that lawe,  
The which of reson is governed  
And nought of will.”

p. 347:  
“For I can do to the no more,  
But teche the the righte way.  
Now chese, if thou wilt live or deie.”
1. 817 ff. The passages hinted at in the marginal note are taken from Somnium Scipionis (ed. Meissner) III, 8: “Sed sic, Scipio, ut avus hic tuus, ut ego, qui te genui, insti tiam cole et pietatem, quae cum magna in parentibus et propinquis, tum in patria maxima est. Ea vita via est in caelum et in hunc coetum eorum, qui iam vixerunt et corpore laxati illum incolunt locum, quem vide.” VI, 12: “Tum Afric anus: Sentio, inquit, te sedem etiam nunc hominum ac domum contemplari. Quae si tibi parva, ut est, ita videtur, haec caelestia semper spectata, illa humana contemnito. Tu enim quam celebritatem sermonis hominum aut quam expetendam gloriam conseque potes?” VII, 17: “Quocirca si reddimus in hunc locum desperaveris, in quo omnia sunt magnis et praestantibus viris, quoti tandem est ista hominum gloria, quae pertinere vix ad unius anni partem exiguum potest? Igitur alte spectate si voles atque hanc sedem et aeter nam domum contueri, neque te sermonibus vulgi dedideris nec in praenmis humanis spem posueris rerum tuarum. Suis te oportet incelebris ipsa virtus trahat ad verum decus [quid de te alii loquantur ipsi videant, sed loquentur tamen], sermo autem omnis ille et angustiis cingitur is regionum, quas vides, nec unquam deullo perennis fuit: et obruitur hominum interitu et oblivione posteritatis extinguitur.”

820–25. The biblical character of these lines is obvious. For scriptural passages which might be adduced as sources see Deuter. vi. 5, and x. 12; Ecclesiast. ii. 7 and 9. For similar lines in other writings of Lydgate comp. Pilgrim. 7866 ff.: The Sword Righteousness teacheth man

“To loue god with al hys myght,
A-bone al other Erthly thyng,
As hym that ys most myghty kyng.”

Tretis of the kynges coronacion, st. 3, 8: “love god and hym drede & gyn so thy passage.” Falls of Princes, I, 1 A vii b:

“For vnto a man that perfite is and stables,
by good reason mine auctor doth wel preue
there is nothing more fayre ne agreable,
than finally, his vicious life to lene,
On very God rightfully beleue:
him loue & worship aboue al erthly thinges
this passeth victory of Emperors and kin ges.”

Hoccleve, Regiment of Princes 1332, “god honoure and drede”; see also 2898.

837–40. Lydgate was evidently thinking of theacula aurea perfectionis, Matt. vii. 12: “Omnia ergo quae cumque vultis ut faciant vos homines, et vos facite illis.” The same thought is expressed in Roman de la Rose 5699 ff.:

“Fai tant que tex envers tous soies
Cum tous envers tois les vodroies;
Ne fai vers autre, ne porchace
Fors ce que tu veus qu’en te face.”

There are some more passages in the Roman de la Rose, which remind us of the admonition of Dame Nature, for instance l. 1552 ff.:

“Mes raisonnable creature,
Soit mortex hons, soit divins anges,
Qui truit doient a Diex loanges,
S’el se mescongoist comune nice,
E defaut li vient de ses vices
Qui le sens li troble et enivre :
Car il puet bien Raison ensivre,
Et puet de franc voloir user :
N’est rien que l’en puist escuser.”
847–50. Here the thought is expressed that our soul does not begin its existence at the moment of its birth, but that it has already existed before with God, to whom it finally returns. The idea is taken from Plato, and is adapted to Christian doctrine. Again we notice the influence of the Somn. Scip., where we read (iii, 5), “Hinc profecti luc revertuntur,” and further (iii, 7), “et semper animus datu est e illis semieternum ignibus,” and where the purified soul is stated to return “in hunc sedem et domum suam.” Comp. Meissner, note 10, p. 17. For similar passages in Lydgate comp. l. 1245–1277 of our poem, and especially Pilgr. 12257 ff.:

“... thow haddest, in alle thynge,  
Off hym orygynal begynnynge, ...  
To hym, off verray ryhte certeyn,  
Thow must resorte and turne ageyn,”

12301 ff.:

“... the spyrtyt (in hys entent)  
Meneth toward the oryent,  
Whych theynys kam, & yiff he sholde  
Thyder ayeyn, flfl flhyyn he wolde.”

12377 ff.:

“for thy lyff (yt ys no doute),  
Ys lyk a cercle that goth aboute,  
Round and sywffe as any thunht,  
Wych in hys course ne cesset nouht  
Yiff he go ryht, and wel compace  
Tyl he kam to hys restyng place  
Wych ys in god, yiff he wel go  
Hys owné place wych he kam ffro.”

The same idea occurs in the Roman de la Rose, comp. l. 18159 f.

856–63. Comp. Romaunt 4766–69:

“Love maketh alle to goon miswey,  
But it be they of yvel lyf,  
Whom Genius cursith, man and wyf,  
That wrongly werke ageyn nature.”

With regard to Genius, the priest of Nature, see De Planctu Naturae (Migne 210, p. 479–82), Roman de la Rose 16942 ff. In Gower, Conf. Am. i, p. 48 ff., Genius acts as the clerk of Venus.

892–96. The expression “thou gest no more of me” occurs, with slight variations, very frequently; comp. Fall. Duor. Mercat. 852:

“Ye han that herd, ye gete no mor of me.”

Pilgr. 21029:  “Thow gest no mor, as now, for me.”

21036:  “Ffor thow gest no mor off me.”

Troy-Book, I, 5 B vi a:

“Thow gettest no more of me  
Do as thou lyste I put the choys in the.”

I, 6 D iv b:  “ye gete no more of me.”

Chaucer, Legend 1557:

“Ye gete no more of me.”

895. Lo, this the ende!] Similar phrases occur l. 4540 and 4628:

“Lo, here is al!”

Lydgate uses this “lo, here is al” very often, not only to finish up a speech, but also, as a kind of expletive sentence, in the middle of an oration. Compare, for instance, Pilgr. 1979, 2031, 2340, 10552, 10712, 17448, 19661. Chaucer, too, has this phrase; see Troilus, ii. 321.
Now and then we find the variation "here (this) is all." Comp.

Falls of Princes, I, 8 C iv b:
"Here is al and some. I can say you no more."

Troy-Book, IV, 29 T ii b:
"This all and some and that we hens wende
I can no more my tale is at an ende."

897-902. After the departure of a goddess or one of the other fictitious personages of allegorical poetry, Lydgate and other contemporary poets usually bring in complaining verses of this kind. Comp. Pilg. 17113 f., where the poet, after the departure of Tribulation says:
"And as I stood alone, al sool,
Gan compleyne, and make dool."

19668 f., where we read, after Dame Fortune has gone:
"And also sone as she was gon,
I stood in dread and in great doute."

Comp. also the following instances from the Romaut 2954-56:
"He (viz. Cupido) vanished awaye al sodeinly;
And I alone lefte, al sole,
So ful of compleyt and of dole."

3167-69:
"Than Bialacoil is fled and mate,
And I al sole, disconsoalte,
Was left aloon in peyne and thought."

3332-35:
"With that word Resoun wente hir gate ...
Than dismayed, I lefte al soole."

3359-60:
"Fro me he (viz. Daunger) made him (viz. Bialacoil) for to go,
And I bilette aloon in wo."

949 ff. Comp. the enumeration in Hous of Fame 896-903.

1007. skye] O.E. sky = cloud, nubes. This is the usual meaning in M.E. Comp. Pilg. 9600, 9641, 9829, 11032, etc.; Temple of Glas 36, 611; F. of Pr. I, 12 E 11 b: "These Centaures ... wer whilom engendred of a skye." Chancer's Hous of Fame 1600, and Gower's Conf. Am. p. 50, 2. But there are instances in which the word undoubtedly has the signification of "sky" or "cloudy sky." See Pilg. 9626, "a cloudwy skye?; 9979, "aboue the skye I was wont to fle"; Troy-Book, Prologue 13 f.: "the leuen that algyghteth lowe Downe by the skye." F. of Pr. I, 10 D iv: "some cloudy skye of vnware sorow."

1029 ff.: The quotation in the first marginal note is from Eccles. i. 1:
"Omnis sapientia a Domino Deo est, et cum illo fuit semper, et est ante aevum." Comp. first marginal note on p. 33.

1089-94. Comp. Apocalypsis xxi. 3 ff.

1107. The expression out of joint occurs twice more in our poem:
2939, "Thow art in party out of Ioynt," and 3016, "I stond in partye out of Ioynt." Instances from other works of Lydgate are numerous.

1109-14. In the marginal note we certainly have to read [im]noterales. Apart from the sense, our conjecture is proved by Fulgentius, Mythol. II, 1, where we read: "Minerva denique et Athenæa Grecia dicitur, quasi athanate parthene: id est immortalis virgo, quia sapientia nec mori poterit, nec corrumpi." See Helm's edition.

oculorum habebat splendidos." Boetius, *Philos. Consol.* pros. I: "mulier reuerendi admodum uultus oculis ardentibus." In the *Roman de la Rose* Dame Raison is likewise gifted with two star-bright eyes. See 3087 ff.:

"Li oel qui en son chief estoient,
A deus estoies resembloint."

With this and the following notes compare my remarks in *Échecs Amoureux,* p. 141 ff.

1123-38. See Boetius, l. c. pros. I: "Nam nunc quidem ad communem sese hominum mensuram colibebat, nunc uero pulsare caelum summi uerticis cacumine videbatur: quae cum altius caput extulisset, ipsum etiam caelum penetrabat respicientiumque hominum frustrabatur intuitum."

1147-72. Boetius, l. c. pros. I: "Vestes erant tenuissimis filis subtili artificio indissolubili materia perfectae quas, uti post eadem prodente cognouit, suis manibus ipsa texuerat." With regard to the three colours see Albric. l. c. viii: "triplici colore pallium induebat, distinctum aureo, purpureo et coelesti." Fulgent. l. c. II, 1: "Triplici etiam veste subnixa est, seu quod omnis sapientia sit multiplex, sive etiam quod celata."

1187-93. Fulgent. l. c. II, 1: "Cristam cum galea ponunt, ut sapientis cerebrum et armatum sit & decorum." Albricus has "ipsamque cassis cum crista desuper (de)tegebat."

1188 ff. The allegorical interpretation of the armour of Pallas—"a bright helme of a-tempearance," "the egal launce of ryght wysnesse," "a myghty sheld of pacience"—is the work of Lydgate. The French only names the three parts of the armour. Lydgate's interpretation reminds us of the *armatura mystica christiana* as it is described by St. Paul in *Ephes.* vi. 14 ff.:

"State ergo succincti lumbos vestros in veritate, et induti loricam justitiae, et calceasti pedes in preparatione Evangelii pacis: in omnibus sumentes scutum fidei, in quo possitis omnia tela nequissimi ignea extinguere: et galeam salutis assumite et gladium spiritus (quod est verbum Dei)."


1194-1206. See Albr. l. c. viii: "ipsa autem lanceam tenebat in dextra: in sinistra vero scutum crystallinum habebat, quod caput Gorgonis a cervice serpentibus monstrose continebat." Fulgent. l. c. II, 1: "Gorgonam etiam huic addunt in pectore, quasi terrioris imaginem, ut vir sapiens terrem contra adversarios gestet in pectore."

1207-13. The French for these lines reads (fol. 6 b):

"Touteffois la deesse honnest.
Nauoit pas son hayaulme en teste
Quant Je la vis a celle fois
Mais cest mespeiance et ma fois
Quelle lauot fait a cantelle
Pour moy monstre sa face belle
M Jeuld et plus descouernement
Allin que plus appertement
De sa beaulte Jaugier peutisse."

I am inclined to believe that these verses are the result of a misinterpretation of the following faulty passage from Albricus, l. c. lib. viii:

"cuius caput viri decinctum circum erat, ipsamque cassis cum crista desuper detegebat."

1214-37. For the primary source of these lines I refer the reader to the *Roman de la Rose* 3089 ff., where Lorris speaks of Dame Raison as follows:
"Si ot où chief une coronne,
Bien ressembloit hante personne.
A son semblant et à son vis
Pert que tu faite en paradis,
Car Nature ne séust pas
Ovre faire de tel compas."

1238 ff. The bird of Pallas is the owl. See Fulg. l. c. II, 1: "In hujus etiam tutelam noctuam volunt." Comp. Échees Amoureux, p. 143 and Preface, p. viii.

1245-77. The whole passage is an addition of Lydgate. The French simply reads (fol. 6 b):

"Et sachiez quen tour luy tous temps
Avoit chienettez voletans
Et tournians entour sa teste
Assy com pour luy faire feste."

The marginal note in Lydgate's work refers to the following passage from Alanus ab Insulis, De Planctu Naturae (Migne 210, p. 435-36): "Olor sui funeris praeco, mellitae eihariationis organo, vitae vaticina-batur apocham." Chancer, too, has this passage in mind when, in his Parlament of Foules, l. 342, he says: "The jalous swan, ayens his deth that singeth." Comp. also Legend 1355: "the whyte swan
Ayeins his deeth beginneth for to singe."

The story of the swan singing before his death is old. There is a proverbial saying in Greek "Τὸ κίοντειν ἄφεσιν" = to try the last. Com. Pol. xxx, 4, 7 and xxxi, 20, 1. The above-quoted passage from Chancer's Legend is taken from Ovid's Heroides, where the letter of Dido begins with these lines:

"Sic ubi fata vocant, udis abiectus in herbis,
Ad vada Macandri conceinit albus olor."

The saying of St. Paul referred to we find in Phil. i. 23: "desiderium habens dissolvii, et esse cum Christo." Comp. Joan. xi. 25 f.

1264 ff. That the soul is placed in the body for a punishment is an idea of Plato. It finds expression in Cicero's Somnium Scipionis iii, 6: "Immo vero, inquit, hi vivunt, qui e corporum vinculis tamquam e carcere evolaverunt, vostra vero, quae dicitur, vita mors est." Meissner, in his note to this sentence, mentions a passage from Oratio pro Scaur. 4: "Socrates illo ipso die, quo erat ei moriendum, permulta disputat, hanc esse mortem, quam nos vitam putaremus, cum corpore animus tamquam carcere saeptus teneretur, vitam autem esse eam, cum idem animus vinculis corporis liberatus in eum se locum, unde esset ortus, rettulisset." Boetius, too, in his Philos. Cons. points out that the soul has its true home in Heaven, living here in a kind of exile; comp. IV, metr. 1. It is only natural that Chancer, the translator of Boetius, should have similar ideas; comp. Knights Tale 3058: "Why have we hevinesse,
That good ticate, of chivalrye flour,
Departed is, with dutee and honour,
Out of this foule prisou of this lyf?"

I think it is not out of place here to refer the reader to Wordsworth's beautiful Ode on Immortality, further to Byron, Childe Harold's Pilgr. iii, st. 73 f.

1276 f. Fer a-bove the sterrys cleer] Comp. for similar expressions Secrees 663: "God that sit hilhest Above the sterrys cleer."

REASON, II.
Notes. Lines 1290–1432.

Pilgr. 4783 f.: “My soule vn-to my Fader dere,
That syt above the sterrys clere.”

14579 f.: “Hable to flffen vp to heuene,
ffer above the sterrys seuene.”

1299 ff. The expulsion of Saturn from Heaven and the happiness reigning in the Golden Age are themes frequently touched upon by classical and mediaeval writers. See Roman de la Rose 8671–8712 and 20807–20924; Ovid, Met. i, 89–150 and Eleg. iii, 8. 35 ff.; Virgil, Geory. i, 125 ff.; Tibullus i, 3. 35 ff.; Boetius, Philos. Cons. ii, metr. 5; Lactant. Fabulae i, 3; Gower, Conf. Am. II, p. 155 f. Comp. my remarks in Écées Amoureuex, p. 158 f. With 1. 1332 ff. may be compared the long discourse on the development of covetousness and avarice in the Roman de la Rose 9843 ff.

1306 f. With his lokkys hoore and gray] Comp. 1347, where Saturn is described as “Corbed, croked, feble, and colde,” also 3091, where we read: “For he was courbed, gray, and olde”; 1438 where the god appears with a “frosty berd,” and 3103 where he has a “siluer berde.” These lines remind us of the description of Saturn in Albric., De Deor. Imag. i: “pingebatur, ut homo senex, canus, prolix a barba, curvus, tristis et pallidus, tecto capite, colore glanco.” For other descriptions of Saturn I refer the reader to Assembly of Gods 278–287, Mirror for Magistrates. introduction.

1335. [lure] The word is not very frequent, but in Amor vincit omnia, st. 6 and 7 Lydgate uses it not less than four times. In F. of Pr. there are also some instances: 1, 13 E iv: “Some for lucre can maintene wel falsness”; 1, 18 G i: “Lyf, body, good, al put in aventure, Onely for lucre, great riches to recure”; and again: “Pleters which for lucre and mede Mayntain quarels.” As far as I can see, Chancer has the word twice: Chanouns Yem. Tale 849: “Lo! swich a lucre is in this lusty game”; and Prior. Tale 39: “foole usure and lucre of vilenye.” From Gower’s Conf. Am. I collected the following instances—I, p. 358: “To make werres and to pille—For lucre”; II, p. 194: “Where he (viz. covetise) purposeth him to fare—Upon his lucre”; p. 217: “For lucre and nought for loves sake”; p. 222: “And marriage is made for lucre”; p. 274: “Schn lucre is none above grounde”; III, p. 180: “Withoute lucre of such richesse.” More frequently lure occurs in Hoccleve. Comp. Regimen of Princes 634, 1544, 3059, 3911.

1359. With regard to Fortune, “the gerful lady with hir whel,” see Triggs, note on 1. 316 of the Assembly of Gods. We have the fiction further in extenso in Pilgr. 19463 ff. The allusions to the wheel of Fortune are far too numerous to be enumerated here. Comp. only Conf. Am. i, p. 8, 7–10; p. 28, 18; III, p. 198, 26 f. p. 295, 3 ff.; p. 333, 14 f.

1368. Comp. F. of Pr. i, 19 G iii b: “whan these verkes fere yrone in age
Within them self hath vaine glory & delite
For to farce and poppe their visage.”

Romane 1018 ff.:
“No windred browes hadde she,
Ne popped hir, for it neded nought
To windre hir, or to peynye hir ought.”

1410–1432. Comp. what is said about the array of Juno with the description of Alb. I. c. xi: “Erat enim foemina in throne sedens, sceptrum regium tenens in dextra, ejus caput nubes tenebant opertum supra diadema, quod capite gestabat, cui & Iris sociata erat, quae ipsam
per circitum cingebant. . . Pavones antem ante pedes ejus lambebant: que dextra & sinistrae dominæ stabant, avesque Junonis specialiter vocabantur.”

1428. *Auncely fethers bryght*] Comp. 5244:
“As an Angel fethred faire.”

5358 f.:
“And of fethres he was as bryght As an Angel of paradyss.”

Chaucer has similar lines: *Romanant* 711 f.:
“They were lyk, as to my sighte, To angels, that ben fethered brighte.”

Legend 168, A: “And angelighe hes wenges gan he sprede” (Cupido).

1433–64, Comp. what Gower says about the birth of the goddess:
*Conf. Am.* ii, p. 156.

1445. *fytal eure*] In *F. of Pr.* I, 11 E ii we have “vnhappy eure.” The contrary is “good eure.” Comp. *Tretis of the kynges coronacion*, lenvoy: “grace and good eure.” The word without any adj. occurs *Pilgr.* 131: “Swych grace & Eur, God to hym hath sent”; *Troy-Book* I. 5 B ii b: “It was hir vre to konne what hir leste.” From *eure* is formed the adj. *eurous*. Comp. l. 1084 of our poem: “eurous and fortunat”; this phrase is frequently met with in Lydgate. A similar expression is “happi and Ewrous,” see *T. of Gl.* 562 (comp. Schick’s note). There is also a verb *eure*: *Troy-Book* I, 5 C ii b: “That by assent of fortune and hir whole—J ewred were to stonde in his grace.”

D ii b: “Right as ferforthe as fortune wyll him eure.”

1457. *halt = teten, holds*] Comp. Lydgate’s *F. of Pr.* I, 19 G iii b, “Bochas affirmeth and halt it for no tale.” The form is not so very rare as one might conclude from the marginal note. In *Hoccleve’s R. of Pr.* it occurs twice: 4608 and 5226; in his *Male Regle* once: 53.

1495–1523, The French for this passage is quoted in my *Échees Amoureux*, p. 218 f. The primary source is Andreas Capellanus, *De amore libri tres* I, 4, as I have already pointed out in *E. A.* p. 145. The text runs as follows (ed. E. Trojel): “Effectus autem amoris hic est, quia verus amator nulla posset avaritiam offuscare, amor horridum et inculturn omni facit formositatem plolere, infimis natu etiam morum novit nobilitate ditare, superbos quoque soleat humiliare beare, obsiquia cunctis amorosus multa consuevit decenter parare.” Comp. also Le *Bien des Fames* in Jubinal, *Jongleurs et Trouvères*, p. 85:

“Fames si fet simples et dous
Cels qui mult sont fel et estous,
Cels qui sont fels et desdaigneus;
Fames si fet les envieux
Veir a sens et a mesure;
Fame si est de tel nature
Qu’ele fet les coars hardis,
Et esveiller les endormis.
Mult est fame de grant pooir,
Quar par fame, je sai de voir,
Devienent large li aver.
Toz li mondes doit fame amer,
Quar de fame vient si granz preus
Qu’ele fet les mauvès preus,” etc.

The refining and all-conquering power of Love is a favourite theme of Lydgate and other mediaeval writers. Comp. l. 2026–29 of our poem. See also *Temple of Glæs* 321–27, 985, 1171. Gower touches upon the subject several times in his *Conf. Am.* See ii, p. 78 f.:

“For ever yet it hath be so,
That love honest in sondry wey
Profitheth, for it doth away
The vice, and as the bokes sain,
It maketh curteis of the vilain
And to the coward hardiesse
It yiveth, so that the verray
Is caused upon loves reule
To him that can manhode reule,
And eke toward the womanhede,
Who that therof woll taken hede.”

III, p. 4:  
"Love is of so great a maine,  
That where he taketh a herte on honde,  
There may nothing his might withstande.  
The wise Salomon was none,  
And stronge Sampson overcome,  
The knightly David him ne might  
Rescouse, that he with the sight  
Of Bersabe ne was bestade,  
Virgile also was overlade,  
And Aristotle was put under."

III, p. 149:  
"Through hem (viz. women) men finden out the way  
To knighthode and to worldes fame,  
They make a man to drede shame  
And honour for to be desired."

Comp. also Roman de la Rose 893–900.  
1535–1600. The portrait of Venus is not quite in accordance with the  
mythographers, as, for instance, Chaucer's picture in *Hous of Fame* I,  
reminds us of the description which Lorris gives of the Goddess of Love.  

1569–1600 read in the French as follows: (Fol. 7 b).:

"Ceste dame en lieu de couronne  
Auoit aueuc toutes ces choses  
Vn chappel de vermeilles Roses  
Qui bien li seoit sur le chief  
On Ji not point de coeurechief  
Ains estoit assis li chappiaux  
Sur les cheueux quelle ot si biaux  
Quil sambloint estre dores  
Tant estoient bien couloures  
SIl ne pourroit pas sceu estre  
Quelle tenoit en sa main destre  
Vn brandon de feu tout ardant  
Qui esbahist le Regardant  
Et a la fois hart et esprent  
Se bien ad ce garde ne prent  
Voire de si faitte maniere  
Que se trop fort nest Jamais nyere  
Chilz fus ne Rescous ne estains  
Car Ji nest Jen suy tous certains  
Feu gregois tant soit merueilleux  
Qui puist estre plus perilleux  
Ne qui soit de vertu plus forte  
Que li fus est que Venus porte."

1576. Comp. *Troy-Book* iv, 30 S v b:  
"Hyr heer also resemblynge to gold wyere."

1577–89. With regard to the fire-brand of Venus and its dangerous  
effects, see Roman de la Rose 3548–50:  
"Ele tint ung brandon flamant  
En sa main destre, dont la flame  
A eschauffée mainte dame."

Also Romanant 3705 ff. The broad or fire of Venus is frequently  
mentioned in our poem: 2023, 4117 f., 4285, 4295. 6949; "lovys bronde"  
occurs 5188, "lovys fire" 5466, and 6284; in l. 2018 Venus appears with  
"hir firy cheyne." In *Troy-Book* iv, 29 T iv b, this "firy chayne" is  
given to Cupido. There are many more instances in Lydgate where the  
brond of Venus or Cupid is mentioned.

*T.* of *G.* 436:

"with my brond I haue him set afire."

632 f.:  
"be fire  
of louis brond is kindled in my brest."

Compleynt 556 "Cupidis bronde"; *Pilgr.* 8155 "ffyry brond"; *Troy-  
Book* i, 5 B v "loues bronde."

Cii b: "Loure hathe hir caught so newly in a trauunce  
And I marked with his fury bronde."

Ciii: "the furious god Cupyde—  
Hath suche a fyre kynled (!) in her syde."
Ciii b: "The fyre that love hath in hir brest enclosed."
IV, 30 S vi: "Cuppydes bronde hath hym marked so."

E. of Pr. I, 15 T iv. Cupide causes Narcissus to have his part "of Venus bronde and of her fyry dart." Comp. Schick's notes on l. 436 and 838 f. of the T. of Gl. Allegorical expressions of this kind are not only adapted to the passion of love. Comp. Romanunt 5706: "So hole he brenneth in the fire—Of coveyte;" and 5716: "The fire of gredinesse."

1582. That fire which is y-called greke "Greek fire, a combustible composition, the constituents of which are supposed to have been asphalt, niter, and sulphur. It would burn on or under water, and was used with great effect in war by the Greeks of the Eastern Empire who kept its composition secret for several hundred years. Upon the conquest of Constantinople, the secret came into the possession of the Mohammedans to whom it rendered repeated and valuable service." Comp. Cent. Dict.

1583. rage] So far as I know Chaucer does not use this word as an adj., but it is very frequent in Lydgate. See II. 4133, 4222, 4365, and 4532 of our poem. Comp. further Pilgr. 1657 "floodys rage"; 14757 "rokkys wykde and rage"; Denys of a deseysinge (Add. MS. 29729 fol. 140 b) "a rage fleed;" F. of Pr. I, 1 A v b:

"thylke beastes that tofore were mylde
After their sining full rage wexe;"

and again, on the same page, "wethers rage;" 1, 2 B i b: "his furious yre so mortall was and rage;" 1, 4 B v: "waues rage;" on the same page and I, 18 G i we have again "flondes rage."

1607. my stil dresse] Comp. F. of Pr., Prologue A iii b: "J gan my stil dresse;"
1, 6 B vi: "J wil . . . vnto Cadmus forth my style dresse;"
1, 8 C iii b: "To whom J must now my style adresse;"

Other expressions—
1, 2 B i b: "myne autor transported hath his stile;"
1, 6 B v: "His stile conveayed . . . to;"
1, 10 D v b: "direct his stile;" D vi: "turne thy style."


"Soft as silke" occurs also in T. of Glas 540. Comp. Schick's note. In F. of Pr. I 23 G vi we find "lippes soft as silke."

1657. I think we must take facundus as an adj., although we read in the original: "dieux de faconde." Comp. Horat. Od. I, 10:

"Mercuri facundus nepos Atlantis
Qui feros cultus hominum recentum
Voce formasti catus,"

With Mercury as "god of eloquence" deals Schick's note on l. 132 of the T. of Gl.

1657-71. The French for this passage reads, fol. 8 a:

"Cest chilz qui est dieux de faconde
Car sur tous autrez Ji habonde
En langaige aurchase et bel
Et se luy anient si tres bel
Com ny puict veoir mespresure
Car tous ses nos sont par mesure
Par pois et par nombre ordonne."
Again the influence of Mart. Cap. is clearly visible. That the author of the French poem certainly knew the celebrated book of Mart. Cap. appears later on. On Fol. 44 a-b of his work we read:

"Pour ce se dient aucuns saiges
Firent li dieux li mariaiges
Du dieu mercure lautrefie
Et de dame philosophie
Car on ne peut voir ce samble
Deux chosez mieuxx scens ensamle
Et cest pour ce que chilz habonde
Dessus tous en belle faconde
Et en biau langaige parfait
Et sapience le parfait."

How much Mart. Cap. was read in the Middle Ages is evident from Schick's note on l. 129-136 of the T. of Glas, and from E. Langlois, Origines et Sources du Roman de la Rose. See p. 63.

1658. except is certainly not to be changed. With our punctuation the lines render the French not at all badly. I can find only one instance where except occurs with a similar meaning. Romaint 4291:

"She was except in hir servyse."

Skeat, Student's Chancer, alters except into expert. "Expert in language" occurs in F. of Pr. Prologue A iii: "no man is more expert in language."

1662-36: Comp. the frequently quoted hexameter:

"Pondere, mensura, numero deus omnia fecit."

1664. rape = haste, hurry] Comp. Chancer, Words unto Adam, his owne Scriveyn: "And al is through thy negligence and rape."

Gower, Conf. Am. I, p. 296:

"that sometime in rape
Him may some light word overscape."

See also Pilgr. 13781:

"For haste nor rape,
Thow shalt not fro my danager skape."

Troy-Book IV, 29 S ii b:

"no nelygence
Of hasty speche sothly for to rape
Myght make a worde his lyppes to escape."

1665 f. I do not see how else to arrange these lines. Rhyme and sense require the omission of reserved.


1699-1708. The textual difficulties disappear by referring to the French which reads (fol. 8 a):
Notes. Lines 1701–1723.

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"Cest chilz quant Jl a pris en main
Qui dispose longien humain
En tel maniere quil habonde
En soubtillete si parfonde
Quil perche la terre et les cieulx
Et y voit telz choses que cieulx
Qui sa vertu ne sentiroient
Jamais ne se consentiroient
Que ne penist estre seen
Ainsy sont en terre veu
Li Philosophse et li prophete
Qui mainte merneille secrete
Qui excederont par samblance
Toute lumaine congoissance
Sceuent et voyent clerement
On temps futur meismement."


Anniniani Marcellini, lib. xvi. 5. 5: "occulte Mercurio supplicabat, quem mundi velociorem sensum esse, motum mentium suscitarente theo-

logicae prodidere: atque in tanto rerum defectu explorare rei publicae manera curabat." Comp. É. A. p. 146 f.

1708. With regard to our conjecture, comp. Troy-Book II, 10 E vi:

"And in eche art hadde experyence
Of thynges futur fully prescylene
To tell afore what that shall betyde;"

further, II, 12 F vi b:

... "anyzed
To caste afore what that schalbe fall
And thynges futur aduertynge from a ferre."

1709–23: The description of the French poem reads as follows (fol. 8 a):

"Chilz dieux qui de nature est
telle
Estoit de taille aussi moult belle
La face et par samblant Jonette
Sestoit sur toute blance et nette
Et polie et bien ordonnee
Et bien a son droit aournee
De membres plaisans et faititis
De verdz yeulx de long nez traittis
De petite bouche bien faitte
Par droite mesure parfaitta
Et cest verites que dedens
Elle estoit garnie de dens
BJanlx et nes et bien arrengies
On ne les veist pas mengies
Ors ne pourris mais blans et gens
Plus que nest ynoires ne argens
Le corps auoit gresle et plaisant
Non pas mal ostru ne pesant
Mais sur tous Jsnel et legier."

I should like to call attention to the conventional character of traits like these: "verdz yeulx," "long nez traittis," "petite bouche bien faitte." Comp. De Venns la Deesse d'Amor (ed. W. Foerster), st. 156 ff., where the lover describes his lady in the following manner:

"Les ex nairs et rians, lone et traitis le nes.
La bocete a umerneille, le menton forceles,
Les dens blans con argens, menus et entasses,
Le front blanc et poli con yvoires planes,
Et tos ses autres membres sont a compas oures."

Note also the portrait of Chaucer's Prioresse, Prologue 118 ff., especially 152–53:

"Hir nose tretys; hir eyen greye as glas;
Hir mouth ful smal."

The verdz yeulx of French authors are in English translations usually changed into yen greye. Comp. Romaunt 822, where it is said of Deduit:

"With metely mouth and yen greye;
His nose by mesure wrought ful right."
The original version of these lines runs thus (833-34):

"Les yex ot vairs, la bouche gente,
Et le nez fait par grand entente."

Gower, *Conf.* *Am.* ii, p. 210, mentions "eyen grey" as one of those qualities which increase a woman's charms.

1724-33. Comp. Albr. 1. c. vi: "De albis vero nigra. et de nigris alba faciebat, quod ostenditur per ejus pileum semialbum et seminigrum"; further, Ovid, *Met.* xi, 314 ff.:

"Qui facere adsuerat, patriae non degener artis,
Candida de nigris, et de candardibus atr." 

1735-54. With regard to the *yerde* of Mercury, see Albr. 1. c. vi: "in manu autem sua laeva virgam tenebat, quae virtutem habebat soporiferam"; Virg. *Aeneid*, iv, 242 ff.:

"Tum virgini capit: hac animas ille evocat Orco Pallentes; alias sub Tartara tristia mittit;
Dat somnos admitique, et lumina morte resignat."

The *yerde of Moses* is also referred to in other writings of Lydgate. Comp. *Pilgr.* 1656 ff.:

"with his yerde, thys was he
That passede the floodys raige.
And made hem haue good passage."

Again, 3576 ff. and 3908. Mercury’s "slepy yerde" is also mentioned in Chaucer, *Knightes Tale* 529: "His slepy yerde he (viz. the messenger of the gods appearing before Arcite) bar uprighte." 

1748. Comp. *F. of Pr.* 1, 12:

"to hell they descend
Duke Pirithous and worthy Theseus
Maugre the daunger of cruel Cerberus,"

1760 ff. Comp. Albr. 1. c. vi: "Fistulamque de calamo factam Syringe ad os suum ponebat, dextra sonans."

I. 1765. *sugred* is one of the favourite adjectives of Lydgate, see l. 5213, 6398, 6415 of our poem; comp. further Secres 220: "his sugryd Ensyrelyd Eloquenye"; 376: "Tullius sugryd Elloquenye"; 1309: "sugryd mellodye." *Amor vinct omnia* (Addit. MS. 29729), st. 5, 3: "Homerus with his sugryd mouthe." *Troy-Book*, Prol. 56 l., where we read of Calliope:

"that with thyme hony swete
Sugryst tunges of rethorieyens."

277-78: "sugred wordes"; *Pilgr.* 14287: "sugryd galle"; *Chorle and Bird* (Halliwell, p. 182): "the soote sugred armonye"; *Play before Eastfeld* (Add. MS. 29729, fol. 133): "that sugred bawe wæreate"; *F. of Pr.* Prol. A iii b: "sugred aureat licour" (viz. of the Muses), 1. 8 D i:

"fames trumpe blew his name vp loude
with sugred sownes semyng wonder sote."

I, 14 F i b: "flattry and sugred faire langages"; I, 15 F v: "sote sugred armonie."

1770-79. Comp. the detailed description in l. 3620-67. These lines and the marginal note refer to Isidor, *Etym.* XI, 3, 30-31 (Migne, *Patr. Lat.* 82): "Sirenas tres fingunt fuisse ex parte virgines, ex parte volucres, habentes alas, et unguulas; quorum una voce, altera tibiis, tertia lyra canebat. Quae illectos navigantes suos cuncti in naufragia trahabant." Nearly the same description, and in its wording even more recalling the lines of Lydgate, is found in *Brunetto Latini* I, 5, chap. cxxvii. See further the

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1788. *Ther was as tho noonther grace* Comp. *F. of Pr.* I, 8 C iii: "there was none other spare"; 1, 9 D iii: "there was none help nor other remedye"; "there was none other grace"; the latter phrase occurs also I. 20 G iv b; 1, 21 G v b, and I, 23 G vi: "but of vs twcly there is none other grace saue onely death." *Troy-Book* IV, 30 S. vi:

"hym thought he must nedes dye
But if that he founde in hir some grace
There was no geyne."


1816 ff. Comp. Albr. l. c. vi: "Erat ipsius signum homo unus, qui in capitc & in talis alas habebat."

1847. Expressions of this kind are very frequent in the *Troy-Book.* See 1, 8 E i: "Began to lande in all the haste they myghte."

E i b: "in all the hasted we may
Let vs set on."

11, 13 H iv: "in all the haste they may
They cast anker."

II v: "To the temple anone he hath hym lyed
Full thryftely in all the haste he myght."

II v b: "To his shyppes he helde the right way
And than anone in all the haste he myght."

II, 14 I i b: "Kynge Pryamus alyghte
And anone as faste as ener lie myghte."

IV, 30 S iv b: "every maner man
Gan arme hym in all the haste they can."

S v b: "forth he went in all the haste he may." For other instances see *F. of Pr.* I, 9 D ii: "This yong childe . . . shalbe deliuered in all the haste he may"; I, 14 F ii b: "Hercules . . . gan to espewe in all the haste he may."

*Assembly of Gods* 958 f.:

"I commaunde you all without delay
Toward felde drawe, in all the haste ye may."

Gower, *Conf. Am.* III, p. 58: "And he with all the haste he might
A spere caught."

p. 255: "With all the haste that they might,
They ridden to the sieue ayen."

1910. *mortal* = deadly, destructive to life, fatal, causing death, occurs frequently in our text. Comp. 1. 2465, 3134, 3406, 3418, 3757, 4013, 4260. The word occurs very often with the same meaning in other works of Lydgate. From the *Pilgr.* I have collected the following instances: 9056 "mortal foe," 10242 "mortal ennemy," 10525 "mortal stryff," 13679
"mortal sfer," 13959 "mortal lawe," 12485 f. "dedly syne... The wych ycalyd ys ‘mortal.’" In *F. of Pr*, the examples are far too numerous to be enumerated here, comp. only 17 B vi "his mortal distres," C i b "all his mortall peynes," "the furious mortall heauinesse," I. 8 C iii "the mortal vengeance," C iv "his mortal fone." In the *Play before Eastfeld*, st. 3 (Add. MS. 29720, fol. 134 b) "mortal" is used in contrast to "heucnly": "gyfftes that be both heuennly and mortale"; in *Pilgr.* 9306 it has a similar signification: "this mortal lyff," also in *F. of Pr*, I. 1 A vi b: "this mortall life." In *Pilgr.* 11847 the word seems simply to mean *great, violent, "mortal rage"*. Also in *F. of Pr*, I. 1 A vi b: "manye mortall strife of hote and colde." Characteristic of Lydgate's tendency to tautologize are such phrases as "deadly mortall payne" (*F. of Pr*, I. 1 A iv b), "dedly mortall wo" (*Pilgr.* 12157).


"... if it wer by incantacion which so wel could turne vp so doun Sundry thinges of loue and of hatred;"

1, 23 G vi: "losse & fortune hath turned vp-so doun our grace."

1934. Comp. the portrait of Envye given in the *Romanvit* 247-300. 

1946, *to bere the belle*] to be the first or leader, in allusion either to the bell which was the prize at a horse-race, or to the leading horse of a team or drove, that wears a bell. Comp. *Cent. Dict.*. The expression occurs *Troy-Book*, II. 3 B i b: "For of connyng he myght bere the bell." Chaucer, *Troilus*, III, 198: 

"lat see which of yow shall bere the belle To speke of lóve a-right."

In *Secrees* we have the phrase "to bear away the flour"; see 224: "of Tullius gardyn he bar away the flour"; 1176: "Clergye beryth a-wey the flour"; also in *F. of Pr*, I, 15 F v: "for he (viz. Adones) of favrenes bare away the flour." Gower prefers the expression "to bear the prize." See *Conf. Am.* I, p. 135: "my lady berth the prise," and III, 298 f: 

"he all other men surmounteth 
And bare the prise above hem alle."

Comp. also *F. of Pr*, I, 14, E vi: 

"she in hir anice 
Of this victory should bear away þe pryce."

And F i b: "he bare away the pryse."

1950. *to holde champartye*] This expression is very frequent in Lydgate, as Schick has already pointed out. See note on 1. 1164 of the *T. of Gl*. I may be allowed to adduce the following instances from the first book of the *F. of Pr*.

B iii: "and let your power proudly vnderfong your self with pryde, for to magnifiye against the heauen to holden champartie."

C ii: "Hector,, againe al tilles holdeth champartie."

D i: "Where god abone holdeth champartee there mai ayeinst him be made no defence."

1953 f. Comp. *Troy-Book*, II, 12 F vi b:
Notes. Lines 2071-2397.

"For he desyreth of knyghtly hye prudence
To stynke werre and to norysshe pes
For he is nouthre raken nor rekles."

F. of Pr. l. 9 D iv b: "to stint werre, and to cherish peas."

2071 ff. With the marginal note may be compared Fulgentius, Mythol. II. i, and Vincent de Beauvais, Spec. Doctr. V, cap. 34.

2232. dalyamey] The word means here as well as in l. 6576 and 7024 merely conversation. See F. of Pr. I, 18 G i b, where it is said of Zeno- crates that "he was solayne of his daliance." Comp. the notes of Schick on l. 291 of the T. of Gl. and of Triggs on l. 1509 of the A. of G.

There are instances in which the word has a wider signification: Countenance de table (Add. MS. 5467, fol. 67 b): "All honest myrth the latte be thy daliance."

2256. Comp. F. of Pr. I. 14 E vi b: "Althea gan sore muse and heng in abalance"; also l. 8 D i b:

"Al earthly blisse dependeth in a wcre
in a balaunce vneuenly hanging."

I, 5 C iii b:

"And thus she stode in Jupardye
Of lone and shame in maner of a trauance
Un-euenly hanged in balaunce."

2316. See also l. 2983. I refer the reader to Schick's note on l. 1026 of the T. of Gl. How often Lydgate recurs to such expressions, is evident from the following list containing the instances I have collected from the Pldgr. L. 997: "yt shal ynowh suffise"; 2146, "Wych outhe ynowgh to yow suffysye"; 3009, "Yt outhe ynowh to the suffysye"; 3378, "Yt outhe ynowgh to yow suffysye—The party that ye han ytake"; 4190, "yt doth nat ynowgh suffysye"; 5178, "A lytel dyde ynowh suffysye"; 5200, "so lytel quantyte .. Myghte of resoun ynowh suffysye"; 6963, "Wych doth nat ynowh suffysye"; 7246, "To me yt doth ynoth suffysye." See further 9895, 10741, 11023, 11784, 12920, 13438, etc. In some cases the pleonasm is already contained in the original: l. 3378 f. reads in the French: "Souffire vous deust assez—La partie que vous avez." I think it will not be out of place here to add a list of other pleonastic expressions found in Lydgate's works—Pldgr. 3931: "The comon good in general"; 4990, "bothre tweyne be mortal;—The Ton, the tother, in certeyne—They be but wermes bothre tweyne": 5255, "The trouthe trewly to conceyve"; 5279, "verrayly in dede"; 5316, "flor profyt off thy ownē speed"; 5724, "He that was wysest in batayle, Off wysdam & dyscrecoun"; 6208 and 6265, "bothre tweyne"; 15999, "bothre two yffere"; 9125, 9938 and 13470, "to-gydre yffere"; 11603, "thys ylkē same weye"; 12007, "the sylnē same place"; 15184, "the sylnē same Tre"; 14953. "Round abouten enyroun"; 19986, "allone, al sool"; 17770, "worth off vahn"; 20447, "Ah folkys la suffysaunce, Plente ynoth." Under the same heading come such expressions as "to neghen nere," "aprocchen nere," "aprocchen & neghen nere," "avale a-doun," "dedly mortal." From the first book of the F. of Pr. I adduce the following instances: 7 C i, "verily in dede": 8 C ii, "both twaine": 8 C iii, "Sonne by descint of Jupiter,

He and his wife compelled both two"; 10 D vi b, "There is no damage in comparison, that may be likened by no resemblaunce"; 11 E ii, "This tragedy sheweth a figure,—a maner of yunage, and also likenes." 2390-2397. Middle-English poets often try to render descriptions of merry-makings more graphic by a detailed list of the performers and the instruments used. Cp. here l. 5571-5592 of our poem, also Chaucer, Hous of Fame 214-26, Roman de la Rose 763 ff. A similar enumeration occurs

“There was myrrth and melody
With harpe, getron and sauntry,
With rote, ribille, and clokarde,
With pypes, organs and bumbarde,
With other mynstrlres them amonge,
With synolphe and with sauntry songe

Comp. also the following lines from *Sir Degreuant* (Halliwell, *The Thornton Romances*, p. 178):

“He was ffayre mane and ffree,
And grettech yaff hym to gle.
To harp and to sauntré,
And geterne ffyl gay;

From the *Pilgrymage* I may be allowed to quote the following passages:

Youthe answers to the pilgrim, 1179:

“I wyl be ffethryd, & ga ffle,
And among, go sporte me;
Pleye at the cloo, among, I shal,
And somwhyle Reayyn at the bal
Wyth a Staff mad lyk an hook;
And I wyl han a kamyng crook;
Ffor I desyre, in my depos,
ffor to han noon other croos.
And among, I wyl nat spare
To hunte ffor herft, ffor bük & hare;
Sontyme ffysshe & cachche fowlys,
And somtyme pleyen at the bowlys;
Among, shetyn at bessellys,
The damysele says, 11604 ff.:

“Gladly ffolkys I covenye,
Swych as loné paramours,
To ward the voode, to gadre flours,
Sooe rosys & vyaletys,
Ther-off to make hem chapelettys
And otherfflourys to her plesaunce
And in thyss weye I teche hem dungee;
And also, flor ther lady sake,
Endyte lettrys, & songys make
Vp-on the glade somerys dayes,
Balladys, Roundclays, vyrelayes.

The fox flatters the raven, 11263 ff.:

I teche hem ek, (lyk ther ententyss)
To pleye on sondry Instrumentys,
On harpe, lut, & on gyterne,
And to revelle at tavérrne,
Wyth al merthe & mellodye,
On rebube and on symphonye:
To spente al the day in flablys,
Pley at the ches, pley at the tablys,
At treygobet & tregetrye,
In karryng & in Logolory;
And to al swych maner play,
Thys the verray ryhté way.”

With fyldle, recorde, and dowcemere,
With trompette, and with claryon cler,
With dulcet pipes of many cordes,
In chambre revelnyng all the lorde,
Unto morne that it was daye.”

With fyldle, recorde, and dowcemere,
With trompette, and with claryon cler,
With dulcet pipes of many cordes,
In chambre revelnyng all the lorde,
Unto morne that it was daye.”

Well to play in a rote,
Of lewtyng, well y wote,
And syngyn many suet not,
He bare the pryes aey.”

And after pleyn at the merellys,
Now at the dees, in my yong age,
Bothe at hassard & passaghe;
Now at the ches, now at the tablys,
Rede no stories but on ffablys,
On thynch that ys nat worth a lek;
Pleye at the keylés & the quek;
Somwhyle my wyttys I applye
To heré song & menstralcye,
And pleye on dyners Instrumentys:
And the flyn of myn entent y
to folwe the best off my corage,
And to spende my yonge age
In merthe only, & in soláce,
ffolwe my lustys in ech place.”

I teche hem ek, (lyk ther ententyss)
To pleye on sondry Instrumentys,
On harpe, lut, & on gyterne,
And to revelle at tavérrne,
Wyth al merthe & mellodye,
On rebube and on symphonye:
To spende al the day in flablys,
Pley at the ches, pley at the tablys,
At treygobet & tregetrye,
In karryng & in Logolory;
And to al swych maner play,
Thys the verray ryhté way.”

ys to me so gracuous,
So swete nor melodius
As ys your song with notys cler.”
Pride observes in her speech, 14301 ff.

"Thys belues ek (yt vs no drede) Thys ffountys ek, with sotyl musys, Canseth (who-so taketh hede) And thys shallys loudé crye."

Bombardys and cornemusys,

l. 2408. Comp. what Lydgate says on the invention of the game in the *Troy-Book II*, 11 F ff.:

"of the chesse the playe moste gloruous
Which is so sotyll and so meruaylous
That it were harde the mater to diseryue
For though a man studied all his lyue
He shall ay fynde dyverse fantasyes
Of wardes makyngne and newe Jupartyes
There is there in so great a dyuersyte
And it was firste founde in this cyte
Durynge the sege lyke as sayth Guydo
But Jacobus de vitriaco
Is contrarye of oppynyon
For lyke as he maketh mencion
And affermeth fully in his aduyse
How Philometer a philosoper wyse
Unto a kynge to stynte his crucelte
Fonde firste this play and made it in Caldee."

In Caxton's *Game and Playe of the Chesse* (ed. William E. A. Axon) we read p. 11: "Thys playe fonde a phylosopher of Thoryent whiche was named in Caldee Exerses or in greke philometor."

Comp. farther, *Roman de la Rose*, l. 6975-6982:

"Athalus,
Qui des echez controya l'us,
Quant il traitoit d'arismetique;
Et verras en Policratique
Qu'il s'enflechli de la materre
Et des nombres devoit escripre
Oi ce biau gen jolis trova,
Que par demonstrance prova."

See also the note of Martean (II, p. 417), from which I may be allowed to quote the following interesting remarks: "...d'autres attribuent cette invention à Palamède, pendant le siège de Troie. On en fait aussi honneur à un certain Dionède, qui vivait du temps d'Alexandre. Frère Jean de Vignay, dans son *Traité de la moralité de l'échiquier*, dit que le jeu des échecs fut inventé par un roi de Babylone, et que depuis, ce jeu fut porté en Grèce, ainsi que Dionède le Grec en fait foi dans ses livres anciens, Jérôme Vida, dans son poème sur les échecs, a feint que l'Océan, qui avoit joué de tout temps sous l'onde avec les Nymphes marines, apprit ce jeu aux Dieux célestes qui assistèrent aux noces de la Terre, et que dans la suite Jupiter ayant débâché Scacchide, nymphe d'Italie, il lui enseigna ce jeu pour prix des faveurs qu'elle lui airoit accordées; et qu'enfin cette fille, qui lui donna son nom, l'apprit aux hommes. Sarrazin, dans sa curieuse dissertation sur ce jeu, croit que les Indiens l'apprirent aux Persans, ceux-ci aux Mahométans, et que ce fut par le moyen de ces derniers que ce jeu passa en Europe."

Notes. Lines 2459–2766.


2460. attamen] O.E. atemian = subdue. A totally different word is attamen, from O.Fr. abamer = pierce, try, begin. We find it in Chaucer, Nonne Preestes Tale, ProL 52: "And right anon his tale he has attamed"; also in Lydgate, F. of Pr. I, 14 F. i: "Hercules . . . high emprises proudly dyd attame"; I. 15 F. iv b: "thus in her writing to hym she dyd attame." Hoccleve, R. of Pr. 2795:

"Hem deyneth naght an accion attame
At commen lawe."

2508. Love and Deduit duelle y-fere] Why and in how far Amours and Delectacion must go together is pointed out in E. A. fol. 29 a and b.

2535 f. Comp. Pilgr. 11758:

"And lynë ryht vn-to the gaate
The weye I held."

In l. 11751, I think, we have also to read lynë ryght:

"by the same gate go
Wheer as she stodë, lynë ryght."

Troy-Book I, 6 D iii b:

"And lynë ryght a-gayne the wromes hede
They holde it."

2558–2592. The pleasures in the garden of Deduit are described in a similar way in De Vénus, st. 221 ff. Comp. especially st. 242.

2568–92. The allusion to the portraits on the wall is Lydgate's work.

The original reads—(Fol. 11 b):

"Plus ne ten diray mais tu verras
Bien que cest quant tu y verras
En ce delittable vergiez
Se seult esbattre et herberger
Amoursplusvolentiezquaiiieurs
Car ce li samble li meillleurs
De tous les lieux ou Il sembat
Pour ce quadiez on si esbat"

2636. further, O.E. fyrronian, fyrronan=help, assist. promote, advance, is used frequently in Lydgate. Comp. Pilgr. 8122: "yt sholde hem furthe neueredel."

9869 f.:

"Wych to me was no forthryng,
But perturbaunce."

20913 f.:

"helpe hym that he myghtë spede.
To fethre hym in hys gret nede."

F. of Pr. I, 8 C iv b:

"J bring a great witness,
My feathers head, and his deadly visage
Ayeinst nature to fothern your vyage."

And, a little later, "forthering . . . of your ryght." Also in Chaucer and his followers the word is frequent. Comp. Romanti 3504. Part. of Foul. 384, Troilus I, 1707, Legend, ProL A 484, 1477, 1618; Gower, Conf. Am. III. p. 185, 7; p. 188, 13.

2766. tapite] The word is not frequent. Comp. Fab. Duo. Mercat. 194: "Her ioyful somer is tapited al in greene."

"and al his halles
J wol do peyne with pure golde,
And tapite hem ful many folde
Of oo sute."
Of more frequent occurrence is the subst. tapit. Comp. F. of Pr. I, 1 A iv b: "For god and kind with freshenes of colours—and with their tapites, & motles of gladnes—had mad pe place abundant in sweetenes."

2788 ff. marginal note. The reference to Pliny proves correct. See Nat. Hist. xii, 17–19. From Pliny we learn also why Diana is placed under an ebony tree. Comp. Nat. Hist. xvi, 214, where we read that the statue of the goddess at Ephesus was made of ebony. There is no mention of the Queen of Saba presenting King Solomon with the gift of ebony. In 1. Reg. x. 11 ff. only "ligna thyina" occurs. Perhaps Ezek. xxvii. 15 suggested the comment which the annotator gave: "Filii Dedan . . . dentens eburneos et ebeninos commutaverunt in pretio tuo." Dedan (Dadan) and Saba are frequently spoken of together. Comp. Wetzer and Welte. Kirchenulexikon.

3081. For similar expressions see Patgr. 9573: "as blynd as ys a ston"; 9834, "blynd as a ston."

9697 f.: "Seyng cler he shold ha noon,
Na mor than hath the coldé ston?"

13902 f.: "ffor they be dowmb in their spekyng,
As an ymage wrouht off Tre or ston."

20921: "as dowmb as stok or ston."

20927: "ffor he ys ded, as ston or tre."

T. of Gl. 689: "dovmb stil as eni stone" (comp. Schick's note).

1184: "dovmb as eny stōn."

Hoccleve, too, has such phrases: Reg. of Princ. 1496, "dome as ston."

1804: "Myn hert is also deed as is a stoon."

3186. to stonde in grace] Comp. I, 1367. Also in other works of Lydgate. F. of Pr. I, 8 Cv b:

"Which was his wife and stode wel in his grace."

I, 15 F iv: "He was enumered with the semelines
and desyrous therof to stonde in grace."

"no woman so fresh ne faire of face
that able were to stonden in his grace."

Chancer uses the expression in Prologue 88, where we read of the squyer that he had borne him wel "in hope to stonden in his lady grace."

Troilus ii, 714: "Now were I wys. me hate to purchase,
With-ouent neede, ther I may stonde in grace."

III, 472: "So wel his werk and wordes he bisette,
That he so ful stood in his lady grace."

See further iv, 10; iv, 1393 and Legend 1014.

In Hoccleve, R. of Pr. 1833 we read:
"If pat pe stonde in his benevolence."

3217. One of the stock phrases of Chancerian literature. I confine myself to giving some instances which I have collected from Gower's Conf. Am. See I, p. 254:

"Who so therof be lefe or loth
With Deianire forth he goth;"

II, p. 24: "for no thing that slouthe vouclth
I may foryte her lefe ne loth."

p. 27: "were hem leef or were hem lothe
To ship he goth."
Notes. Lines 3255-3369.

p. 65: "be him leef or loth
To Troie with hem foth he goth."

p. 153: "be hem lef or be hem loth
They suffre."

Comp. also II, p. 384, 5; III, p. 50, 25, and p. 180, 9.

3255. daimce on hir ryng[s] follow her desire or instigation. A similar expression is "to go on somebody's dance," comp. Pilgr. 17882:

"with this hand, I can daunce
Alle thys trwaumatys everychon
Wych that on my daunce gon."

3259 ff. Europa] Ovid, to whom Lydgate refers, tells the story, Met. ii, 836 ff. It is repeatedly touched upon in Lydgate's writings; see Schick's note on ll. 117-20 of the T. of Gl. Comp. also Chaucer, Legend, Prologue 113; Troilus, iii, 722 f. The author of the E. A. touches once more upon the story on fol. 42. With the first marginal note may be compared Isidor, Etym. xiv, 4, 1:

"Europa Agenoris regis Libyae filia fuit quam Jovis ab Africa raptam Cretam adventit."

3261-4. Danae] Lydgate's original, later on, gives a detailed account of the story. See E. A. fol. 42 b. The classical sources are Ovid, Met. iv, 608 ff.; Hyg., Fab. 63; Hor., Carm. iii, 16, 1 ff.; Apollod.; Biblioth. ii, 4.

3363-69. The sweetness of false delight ending in bitterness is a favourite theme of Lydgate and contemporaneous writers. Comp. the similar passage later on, 4015-4061, especially 4038-40. See further Romanant 3229 f. and 3279-86; Hoccleve, R. of Pr. 721, 1290. In this connection might be mentioned those expressions which speak of "suger hiding galle, poysoun and tresoun," or of "gladnes medled with greuance." See Troy-Book, Prologue A ii b:

"With sugred wordes vnder hony soote
His galle is hyd lowe by the roote."

1. 5 C iii b: [Fortune] "can vndre sugre shrowde hir poyson."

Pilgr. 14286 ff:

"the blast of flatterere
The wych, with hyys sugryd galle,
Evry vertu doth appalle."

14704 f. "In tast lyk sugre; but the galle—Ys hyd" (viz. flattery). Chorle and Bird, Halliwell, p. 186:

"sugre stroved that hydethe fals poysoun."

Secrees 677: "Ther sugre is soote ther galle doth no good" (viz. of flatterers).

880: "Wheer double menyng hath ony existence
Ther growth ffrawde And covert fals poysoun
And sugryd galle honyed with Collusyon."

880: "[flatterers] Be outward sugryd And galle in existence."

F. of P. I, 7 C i b: "All worldly gladnes is medled with greuance";

"His littel sugre tempred with much gall"; I, 8 C ii: "All worldly blisse is meint with bitternesse"; C iii b: "Thus aye is sorowe medled with gladness."

I, 10 D vi b:

"Though þe roses at midsomer be ful sote
yet vndermeth is hid a full sharpe spine;
some fresh floures have a full bitter rote
and lothsom gal can suger eke vndermine."

I, 12 E iii: "ay her (viz. Fortune) gladnes is meint with some enuy."
I, 13 Evb: "though a tale have a fayre visage,
It may include ful great deception,
Hid vnder suger, gall and fell poyson."

Gower, Conf. Am. iii, p. 281:
"all such such time of love is lore,
And lich unto the bitter swete,
For though it thenke a man first swete,
He shall well felen ate laste,
That it is soure and may nought laste,
For as a morsel envenimeth,
So hath such love his lust mistimed."

3370. Comp. the description of Chirynere in Isidor, Etym. xi, 3, 36:
"Fingunt et Chimaerum triformem bestiam: ore leonem, postremis partibus draconem, media capream." Another description of the fabulous beast is found in F. of Pr. I, 1 A vi b:
"the beast monstrous and sauge,
which called is the chymere of licye:
specially when he is in his rage,
which monstre had to his avantage. [1]
head of a Lyon as bokes determine
wombe of a Gote and tayle serpentine."

As to the quotation of the marginal note see Epistola Valerii ad Rufinum (Hieronymi operum Mantiss, ed. Vallarsi, xi, col. 240 ff.), cap. 2: "Chimaeram nescis esse miser quod petis: vel scire deovses, quod triforme monstrum illud insignis venustetur facie leonis, olentis maculetur ventre capri, anguis insidietur cauda virulentae." How well this letter was known by Chancer is pointed out by Koeppel in Anglia XIII, p. 181 ff.

3378. Ramaysh larayed as a goof] Comp. Isidor, Etym. xii, 1 14: "Hircus, lascivum animal, et petulecum, et fervens semper ad coitum, cuius occuli ob libidinem in transversum aspicient, unde et nomen traxit. Näm hirqui sunt occulorum anguli secundum Suetonium, cuitis natura adeo calidissima est ut adamanem lapidem, quam nec ignis, nec ferri domare valet materia, solus hujus cruer dissolvat." Comp. note on l. 6842.


3396 ff. The tavern of Venus] It is the same fiction that we have in the beginning of our poem with regard to Fortune. I refer once more to Secrees 249, where we hear of "the licour of Cytheroes tonne." Comp. note on l. 47 ff.


1. 3414. triacle] O.F. triacle: a mediaeval compound of various ingredients formerly believed to be capable of curing or preventing the effects of poison. With regard to the history of the word see Morley, Lib. of Engl. Lit. p. 21. Its original meaning is preserved in the following instances: Pilgr. 7719, "No tryacle may the venym saue" (viz. of "A Tonge venymous"); and again 15337 f.:

REASON, II.
"I tourne ek by collusion
Tryacle to venym and poysoun."

*Aesop*, iv, 148:
"Agyne verray poyson ordeyned is triacle."

*Roman de la Rose*, 13048 ff.:
"Car il ne resuscitera,
Se déables n'i font miracles,
Ou par venims ou par triacles."

Frequently the word adopts a more general meaning. See *Assembly of Gods*, x, 12:
"To rownewit/apylowmesemyd best tryacle." (Comp. Triggs's note.)

*Pilgr.* 67f.:
"A-geyne whas stroke,
helpeth no medycyne,
Sakie, tryacle,
but grace only dyvyne."

*Fab. Duor. Mercat.* 446:
"His freend to hym abrocliyd
tlie	onne
Of freendly triacle."

How the plage was sesyed in rome, st. 6, 1 (Add. MS. 29729):
"Not golde potable nor pured quintessense
not Hewe barbaryn nor Alpharike Triacle
surmownte the power of myghty pestilence."

*Ordenaunce of a presesyon*, st. 14, 5 (Add. MS. 29729):
"goostly tryacle and owr lyves boote—
ageynst the sorowes of worldely pestelence."


3416. See also l. 3454–58. Comp. *Pilgr.* 8158 ff.:
"in thys bataylle
Ther geyneth power noon, nor myht,
Nor other rescus but the flyht,
ffor flyht ys only best diffence;
And ffor to maké résistance
A-geyn hyr dredful mortal werre,
The flyht with lyre ys best a-ferre."

And again 8175–8193. In *Romaunt*, 4777–81, we read:
"But if thou wolt wel Love eschewe,
For to escape out of his mewe,
And make al hool thy sorwe to slake,
No bettir counsel mayst thou take,
Than thinke to fleen."

Note: on l. 3489 may also be consulted.

"Hir aqueyntaunce is perilous,
First softe, and aftir[ward] noyons."

3421–31. The transformation is told in Ovid, *Metam.* xiv, 154 ff. Comp. *Hyg.*, *Fab.* 125, 156, 199. The drink of Circe is again mentioned in l. 4093–4101. Allusions to this antique sorceress are numerous in Chaucer, Gower, and other works of Lydgate.

3489–94. Comp. *Romaunt* 4677–79, where Raisoun says of the God of Love:
"For if thou knewe him, out of doubt,
Lightly thou shulde escapen out
Of the prisoun that marreth thee."

3502-5. Comp. Romautant 4643 ff.:
"Thou felle in mischeef thilke day,
Whan thou didest, the sothe to say,
Obeysaunce and eek homage,"

3521 ff. There are two other accounts of Jason's story in Lydgate's works: Troy-Book i, 5-7, and E. of Pr. i, 8. Comp. Schick's note on l. 62 of the T. of Gl. The verses of the Troy-Book often remind us of our poem. Comp., for instance, the following lines:

(A. v):
"And who that wolde to encrese his glorie
This Ram of golde wyntne by the victorie,
First he muste of verry force and myght
Vnto oultrance with this bullys fyght
And them vengynsche alderfirsste of all
And make them humble as any oxe in stall
And to the yok and do them ere the londe."

In the R. de la R. the story is told l. 9843 ff. and 13827-13860. Comp. also Chaucer, Legend 1580 ff. and Gower, Conf. Am. ii, 236 ff.

3525. Comp. F. of Pr. i, 8 C ii: "Out of Colchos when they gan remewe." Troy-Book, II, 11 F i: "by perce whan he went."

3528. Comp. F. of Pr. i, 8 C ii: "The ram which bare þe fleese of gold."

3595. The French text is here much shorter and simpler. It reads (Fol. 15 a):

"Car cil qui sont layens happe
Il sont assez mieulx attrappe
Que nest en enfer tantalus
Cest la maison de dedalus
Qui si soubtilment fu tissue
Que nulz ne puet trouver lissue."

The house of Dedalus is mentioned once more in the French original; see l. 77 of Korting's text. Chaucer, too, has allusions to this miraculous house: Legend 2012 ff.; Boetius III, pr. 12, 165; and Hons of Fame 1320 ff.:

"An hous, that domus Dedali,
That Laborintus eloped is,
Nas maad so wonderliche, y-wis,
Ne half so queynteliche y-wroght." Comp. also Skeat's note on this passage and Schick's note on l. 84 of the T. of Gl. I think the R. de la R., which frequently touches upon the story of Jason, must again be held responsible for such allusions. Of course many classical authors also tell the story. Comp. Virgil v, 588; Ovid, Met. viii, 158; Deodor. I, 61. 97; iv, 77. I am unable to explain what clothly means. Are we, perhaps, to read clew-thyng or simply clew? Comp. F. of Pr. i, 8 C iv b:

"who that entred his retourne was in vein,
Without a cleue for to resort ayn;"

Chaucer, Legend 2140 ff:
"His wepen, his clew, his thing that I have said,
Was by the gayler in the hous y-laid . . . ;"
in l. 2016 we hear of "a clewe of twyne"; in Gower, Conf. Am. ii, p. 306, Adriagne gives Theseus "a clew of thredy."

3620 ff., marginal note. The quotation is from Elym. xi, 3, 30 f.

3668. Comp. F. of Pr. l, 9 D iv b: "was neuer man that stode in worse plite." Chaucer, Troilus ii, 711 f.: "Paraunter he mighte have me in dispyt,
Thurgh which I mighte stonde in worse plyt."

Phrases like "to stonde, spioynre, be enhanced in a plyn" are used very frequently in Hoccleve; see Reg. of Pr. 63, 1221, 1362, 1468, 1733, 3587.

3685 ff. The marginal note refers to Ezek. viii. 14: "Mulieres sedebant plangentes Adonidem."

3685. Adonides] As far as I know this rather unusual form occurs only here. In F. of Pr. l, 15 F v, we find Adones, rhyming with pereles. The usual form is Adon, comp. T. of Gl. 64: F. of Pr. F v: Black Knight, 386; Chaucer, Knightes Tale 1366; Troilus iii, 721 (Adoon). See Schick's note on l. 64-66 of the T. of Gl. The story found its way directly from the R. de la R., where it is told in the same detailed manner as in our poem, in l. 16347 ff.; comp. also 10896-897. Ovid tells the story in Met. x, 503 ff.

3727. This line seems to have been almost a standing formula. See Chaucer, Parlament of Foules 195: "The dredful roo, the buk, the hert and hinde." Gower, Conf. Am. ii, p. 45:

"She sigh the bestes in her kinde,
The buck, the doo, the hert, the hinde."

p. 68: "With hert and hinde, buk and doo"; "As buk and doo and hert and hinde." Comp. also the following lines from Lydgate's Pilgr. 8098 ff.:

"Huntyng for hert outhere for ynde,
Chasyng for Rayndeir or for Roo,
Huntyng for buk outhere for do?"

3751-3802. The story of Venus and Mars ensnared by Vulcan is a favourite theme of mediaeval authors. We find it in the R. de la R. 14415-786, also in Gower's Conf. Am. ii, p. 148 ff. Chaucer based his Compleynt of Mars upon it. Comp. also Knightes Tale 1525 ff.; Troilus iii, 22 724 f. For other allusions to Mars and Venus in Lydgate's writings, see Schick's note on l. 126-28 of the T. of Gl.

With l. 3791 f. is to be compared Chaucer, Hous of Fame i, 138 f.: "Vulcano,—That in his face was ful broun." Gower, Conf. Am. ii, p. 149:

"his figure,
Both of visage and of stature,
Is lothly and malgracious."

These traits are in accordance with the portrait of Vulcan given by the mythographers; see Albr. l. c. V: "Vulcano deo ignis, rustico turpissimo, in conjugium erat consignata." I may here refer to the "locus classicus" of the story of Venus and Mars: Homer, Odyssey viii, 266-366.

3755. There is no doubt that our author refers to the bed in the Roman de la Charrette which is pierced by a lance. Comp. Hist. Litt. xv, p. 257.

3773. compass = contrivance, plotting. Comp. Chaucer, Hous of Fame 461 f.:

"How, maungre Juno, Eneas,
For al hir sleighte and hir compas,
Achieved al his aventure."
Gower, Conf. Am. i, p. 238, "his sligh compas." In Chaucer as well as in Gower we also find the form compassion. See Legend 1416; Conf. Am. i, p. 237, 19. In the Temple of Glas 871 we have the verbal noun compassing with the same meaning. The verb compassen occurs several times in Chaucer and Gower. See Romavnt 194, Legend 1414 and 1543; Conf. Am. i, p. 240, 14, and 263, 23; iii, p. 161, 4, etc. I find it also in other works of Lydgate. See F. of Pr. 1, 8 C iii. :

"This Medea voyde of shame and drede,
Compassed hath of wilfull false hatredre,
that Thesen's sonne of king Egee,
with newe poysen shal denoured be."

C iv: "by full false treason—she compassed the destruccion"; I, 10 D vi: "This he compassed full falsly of malice"; I, 11 E i [Tyestes]:

"compassed a mene
By sleighty wyyles that wer incomparable
To corrupt my wyues chastitie."

3798. tachchis = manners, qualities; the word has the same meaning in Chaucer, *House of Fame* 1777 f. :

"Ye masty swyn, ye ydel wrecches,
Ful of roten slowe tecches."

Also in Romavnt 6517 :

"riche men han more tecches
Of sinne, than han pore wrecches."

Hoccleve, *Reg. of Pr.* 3364: "wykked teichës and vices eschue." The word usually means *defect*. Fr. tache, see Köring 8004. Instances are numerous. See l. 6183 of our poem; *F. of Pr.* 1, 13 E v: "weomen . . . have no tache of mutabilitie"; Chaucer, *Against Women Unconstant* 18: "That tache may no wight fro your herte arace." *Troyes* iii. 934 f. :

"wrecches wol not lere
For verray slouthe or othere wilful tecches."

3802. wilde fyr] Here the expression does not mean a disease, erysipelas, although it is frequently found in the exeactions of that time. Comp. Chaucer, *Reveres Tale* 252: "A wilde fyr up-on their bodyes falle." *Marchantes Tale* 1008 :

"A wilde fyr and corrupt pestilence
So falle up-on your bodies yet to-night."

In our passage wilde fyr means a fire not easily put out. Comp. *Wife of Bath’s Prol.* 373: "Thou lyknest it (viz. woman’s love) also to wilde fyr." *Troy-Book* I. 2 A ν :

"Out of whose mouthe leuen and wylde fyre
Lyke a flawme ever blased out."

Gower, Conf. Am. ii, p. 200 :

"A wilde fyr into the depe
They caste among the timber werke."

The French for l. 3802 reads: "Elle voudroit quil fist ore ars."

3803-96. The French has only 40 ll. The idea of placing the fatal well into the garden of Deduit originates from the *R. de la R.*, which relates the history of the unfortunate lover in l. 1487 ff. Lorris’s source was Ovid, *Metam.* iii, 407 ff. Our poem touches once more upon the story from l. 4258-63.

3812. terrage] Old French *terrage, terrage, terrage*. Comp. Furnivall’s note on l. 9462 of the *Pilyr*. The word does not occur in Chaucer, but
there are some more instances in Lydgate's writings. See l. 3931 and 3943 of this poem. Comp. further Secrees 1886: "[Watrys] Which tarage hane of foreyn dyvers sondys," and 2001: "Of tarrage and stok good and holsom wyne."

Pilgr. 9457 f.: "the frout . . . .
Bereth the tarage off the tre,"

9462: "The bud hath tarage off the roote."

Chorle and Bird (Halliwell, p. 180): "holsom fresh tarage" (viz. of wine); and further (p. 192):
"frute and trees and folke of every dege
Fro whens they come they take a tarage."

Tretis of the kynges coronacion st. 2, 4 (Add. MS. 29729):
"arthoure was knygthly and charles of gret prise
And of all these thy grene tender age
. . . . shalle take a tarage."

Troy-Book. Prol. A i b:
"The rootis vertue thus can the sent renewe
In euerly parte the tarage is the same."

F. of Pr. I, 13 E v.:
"of the stocke the fruite hath hys tariage (!),
pilgrimes may go ful ferre in their passage
But I dare say, how farre that euere they go
there bideth some tarrage of yt they cam fro."

E V b.: "tonges that hane a tarage of treason." In his glossarial index Steele interprets the word by flaireur; this sense would be perfectly suitable in some cases; in other instances, however, the meaning is more general, and means perhaps kind or quality.

ll. 3897 ff. The whole chapter numbers only 58 ll. in the French, just half the number employed by Lydgate. The story of Pyramus is only briefly treated (Fol. 16):

"Ainsy se la lettrre ne ment
Se mua anchilenemente
Par maniere assez merveilleuse
Un mourir par la mort piteuse
De Pyramus et de tisbe
Quant Ilz furent si destourbe
Pour la grant paour du lyon
Quil en prirenent occasion
Deux occire a leurs proprez mains."

For the primary source comp. Ovid, Metam. iv, 55 ff. How much this classical tale was in favour with Middle English poets is shown by Schick's list in his note on l. 80 f. of the T. of Gil. To the instances given by Schick might be added Amor vincit omnia, st. 3 f. (Add. MS. 29729).

3941. lake] The word occurs in Chaucer, Sir Thopas 147:

"He dide next his whyte lere
Of cloth of lake fyn and clere
A breech and eek a sherte."

It means a kind of white linen cloth. Laken is not only a common Dutch word (comp. Skeat, Student's Chaucer), but also a Low-German expression for blanket.

3955 ff. Comp. Ovid, Metam. iv, 123 f.:

"Arborei fetus aspersigne caedis in atram
Vertuntur faciem."
The changing colour of the fruit I think gave rise to this fable. See Plinius, Nat. Hist. xv, 97: “Moris sucus in carne vinosus, trini colores, candidus primo, mox rubens, maturis niger.”

3995. algate] O.E. algate = altogether. Here the meaning is under all circumstances, at any rate. Comp. Pilgr. 2178:

“Thus sholde every shepperde do, Resoun algatë techeth so.”

Troy-Book I. 6 D ii b:

“And if sole that thou wylt algate
Thy purpose holde.”

F. of Pr. I, 23 G v b: “we algate shall dye.” In Chancer the word occurs, also in the extended form algates, often enough; we find it also in Gower’s Conf. Am. iii, p. 55, 23; p. 16, 22, and p. 355, 14; in Hoccleve’s Reg. of P. it is very frequent, comp. l. 1248 (algates), 1828, 1986, 2055, 2240, 2943, 2991 (al-gatis), 3495, 3667, 3961 (algates) 4659 (algates), 4827.

4001–14. Comp. Plinius, Nat. Hist. xvi, 51: “Hanc Sextius smilacem Graecis vocari dicit: et esse in Arcadia tam praesentis veneni, ut qui obdormiant sub ea cibumve capiant, moriantur.” Comp. also what Pliny later on (64) tells of the ash-tree (fraxinus): “tantaque est vis, ut ne matutinas quidem, occidentisve umbrae, cum sunt longissimae, serpens arboris eius attingat, adeo ipsam procul fugiat.” In a similar way the Physiologi fabulize about the tree Peridexion.

4022–32, a serpent daring under flowers] One of Lydgate’s favourite figures of speech. Comp. Pilgr. 15158 ff.:

“flor I resemble the serpent, Wych, vnder herbys fresh and soote, Ys wont to daren by the roote.”

Troy-Book I, 5 C iii:

“vnder flores depeyn of stabylness the serpent dareth of newfangelnesse.”

F. of Pr. I, 19 G iii:

“She [viz. Dalilah] like a serpent daring vnder flores, or lyke a worme that wrotheth in a tree, Or like an adder of manyfolde coloures, right freshe appering and faire vpon to see For shrowdled was her mutabilitee with lowlithede,” etc.

I think we must make the R. de la R. responsible for the frequency of this figure. Comp. l. 17270–17300. The lines of Virgil referred to in this passage read:

“Qui legitis flores et humi nascentia fraga
Frigidus, o pueri, fugite hinc, latet anguis in herba.” (Egl. iii, 92 f.)

Comp. Marteau’s note 15 in vol. iv.


4116. The French reads:

(fol. 16):

"Car le feu dont Venus esprant
Est plus ardant qui garde y prent
Et plus muist anchois con lestaigne
Que li feux detinha la montaigne."

4127–4226. In the original, this chapter contains only 41 lines. The 20 lines referring to the story of Icarus and Phaethon are expanded into 66 lines. As to the story of Icarus see Met. viii, 183 ff.; Hygin, Fab. 40; R. de la R. 5468 ff. Comp. also Hours of Fame 920 ff. Phaethon’s story is told in Ovid, Met. ii, 47 ff. Comp. also Hours of Fame 941 ff.; Troilus v, 663–65.

4178. _fethres white and donne_] Comp. Pilgr. 3830: “the skyes dyrke & donne”; T. of Gl. 30: “skyes done”; see Schick’s note; _Balade quyen ruto be king henry_ (Add. MS. 29729, fol. 145 b), st. 2, 4; “skyes done.”


4194. _A mene ys good in alle thing_] A favourite theme with M.E. writers—_mene, mesure_ is the same notion which in M.H.G. poets figures as _mâze_. Comp. Wilmanns, _Leben und Dichten Walthers von der Vogelweide_, p. 238 ff. and iii, 493. Comp. F. of Pr. I, 9 Ciii b:

“who climeth highest, his fal is fardest down a mene estate is best, who could it knowe, twene high presumig & bowig down to low.”

Countenance de table (Add. MS. 5467 Fol. 68):

“Be meke in mesure not hasty bot tretable
Onemochi is not worth in nothing.”

In Chaucer’s _Book of the Duchesse_ 881 f. the lover, praising his lady, tells us:

“In alle thinges more mesure
Had never, I trowe, creature.”

Hoccleve, _R. of Pr._ 1335:

“Mesure is good; let hir _be gye_ and lede,
Be war of outrage”; in l. 2420 f. the poet says of a king:

“If he his tonge with mesures reyne
Gouernê, than his honour it conserveth.”

Male Regle 356: “let the mene thee souffyse.”

4265 f. Comp. Troy-Book. II. 11 F i:

“sanche as coude with countenance glade
Make an Image that wyll neuer fade
To countrefete in metall tree or stoon
The sotyll werke of pygmaleon.”

4265–4280. Ovid, to whom Lydgate (but not the French poet) refers, tells the story of Pygmaion, Met. x, 243 ff. Again the simplicity of the French text contrasts with the prolixity of Lydgate’s version in a striking manner;

(fol. 16 b): “Et pymalions ensemcent
Y ayne vne ynaige dyuoirae
Quil menseiz cest chose voire
Aouit fait a ses proprez mains
Et laoure et sert soirs et mains
Et a soy menseiz estruie
Comme se ce fust chose viue.”
Comp. with these last two lines ll. 4279-80 of our poem:

"Which made hym selfe [for] to stryve,
Lyche as hyt had[de] ben alvyve."

Pygmalion plays an important part in the R. de la R., l. 21593-21877.

Pygmalion is a character from Ovid, Met. vi, p. 450: "Pygmalion etiam hyperbolicae Veneris furiis agitata, sub facie bovis sophistice cum bruto bestiales nuptias celebrans, paralogismo sibi turpiori condendis, stupendo bovis conclusit sophismate." The story is told in Ovid, Ars. Am. i, 295 ff.; it is referred to in Chaucer, Wife of Bath's Prolog. 733-36.

4227-4344. Comp. with these 118 lines the corresponding 58 lines in the French text. ll. 4242-51 read in the French simply:

"Car II se fait
Bon chastitier par antrui fait."

4284. Pasiphae, like Medea and Mirra, is referred to in De Planeta Naturae, l. c. p. 450: "Pasiphae etiam hyperbolicae Veneris furiis agitata, sub facie bovis sophistice cum bruto bestiales nuptias celebrans, paralogismo sibi turpiori condendis, stupendo bovis conclusit sophismate." The story is told in Ovid, Ars. Am. i, 295 ff.; it is referred to in Chaucer, Wife of Bath's Prolog. 733-36.

4287. The story of Mirra is narrated in Met. x, 298; Hyg., Fab. 58, 275; Boccaccio, De Cas. Vir. and Lydgate's F. of Pr. (i, 15). See again, De Planeta Naturae, l. c.: "Mirrrha etiam cupidinis aculeis stimulata in patris dulcore, a filiae amore degenerans, cum patre matris exemplavit officium."

4300. There is no reference to Phaedra in the R. de la R., nor in Alanus ab Insulis. But the classical sources of her story are very numerous. Comp. Hyg., Fab. 47, 243; Virg., Aen. vi, 445; Ovid, Her. 4, 74; Ars. Am. i, 511 ff. The story has found a pathetic treatment in the Hippolyt of Euripides and Seneca, it is contained in Boccaccio's De Cas. Vir. and Lydgate's F. of Pr. (i, 12). Phaedra, sister of Ariadne, is also mentioned in Chaucer, House of Fame 419, and in Legend 1970 ff.

4302. For the classical sources for the story of Tereus, see Hyg., Fab. 45; Ovid, Met. vi, 424 f.; Virg. G. 4, 15. 511. In a later part of the French original the story is told at great length. See fol. 37 b and 38 of the Dresden MS. See also Chaucer's Legend of Philomela in the Legend of Good Women 2228 ff. and Troilus ii. 64-70; Lydgate's T. of Gl. 97-99 (see Schick's note), and, last not least, the detailed account in Gower's Conf. Am. ii, 313 ff.

4307 ff. The French original only devotes three lines to this story. Comp. Ovid, Met. viii, 6 ff.; Trist. ii, 393; Hyg., Fab. 198; Boccaccio's Tragedies and Lydgate's F. of Pr. i, 8. Comp. Chaucer, Legend 1907 ff., Parl. of Faul. 292, and Skel's notes.

4329 ff. I refer back to the note on l. 3521 ff. Comp. also Alanus ab Insulis, De Planeta Naturae l. c. p. 450: "Medea vero proprio filio novercata, ut inglorium Veneris opus quaereret, gloriosum Veneris destruxit opusculum."

4333. The story of Phillis is told in Ovid, Her. 2; see also Ars. Am. ii, 353 f.; Trist. ii, 437; Hyginus, too, has a short account; Fab. 59 and 243. Comp. Schick's note on l. 86-90 of the T. of Gl. Schick's references prove how very popular the story was in the Middle Ages.

4336 ff. Dido, too, is a figure often quoted in mediaeval authors. Comp. the instances which Schick gives in his note on l. 55-61 of the
T. of Gl. The reference to Virgil is only in Lydgate's version. The author of the French original found the story in the R. de la R.

4337. hest with the meaning of promise is not very frequent, although not uncommon in M.E. Comp. Chaucer, Troilus v, 355: "she nil hir hestes breken for no wight"; Frankeleyns Tale 336: "holdeth your heste."

_Holy Rood_ 74: "That that had bene cumen right
To the land of heste,"

In Hoccleve's Reg. of Pr. hestes occurs four times: 1593. 3694, 4821, 4968, but always with the signification of laws, orders.

4497. nat a myte] mite, O.Fr. mite = a small coin, is frequently used to signify something very small or unimportant. Comp. Hein, Über die bildliche Verneuung in der mittelenglischen Poesie (Anglia xv, p. 134): "Keine münze wird in der mittelenglischen poesie häufiger im bildlichen Sinue gebraucht als mite. Dieses wort kehrt überhaupt zur wiedergabe des an wert geringsten bei den me. Lichtern im vergleich zu allen andern bildern am häufigsten wieder."


Gower, Conf. Am. ii, p. 307:

"Thesers in a privy sted
Hath with this maiden spoke and rowned."

_Hoccleve, Male Regle_ 172: "rownyngly I spak no thyng on hightes."

_R. of Pr._ 1271:

"seint Ambrose. astonèd sore of this
Anon right rowned to his compaignye."

The verb is used transitively in Chaucer, _Hous of Fame_ 2043 ff.: "every wight . . .
Rouned ech in othere ere
A newe tyding prevely."

4678 ff. The noble sentence of Catorn is taken from Dist. iv, 28:

"Parce laudato : nam quem tu saepe probaris,
Una dies. qualis fuerit, ostendest amicus."

Comp. Schick's note on 1. 295 of the _T. of Gl._

4715-26. The statement that Lycaon

"slough and mordred with his honde
Hys gestys soothly enerychom?"

is an addition of Lydgate's. According to Ovid, _Met._ i, 196 Lycaon was changed into a wolf, because he had tried to murder Jupiter himself, who was his guest. Comp. also Hyg., _Fab._ 176 ff. Gower tells the story of Lycaon in Conf. Am. iii, p. 204 f. Comp. also _F. of Pr._ I, 14 F i b f.

4927 ff. The quotation of the marginal note is taken from Ovid, _Ars._ Am. iii, 61 ff.:

"Dum licet, et veros etiamnum degitis annos,
Ludite : eunt anni more fluentis aequae :
Nec quae praeteriit, iterum revocabitur munda,
Nec quae praeteriit, hora redire potest."

5120 ff. _Regia solis erat] Thus begins the beautiful description in Ovid, _Metam._ ii, 1 ff.

5379-81. Passages in which the blindness of Cupid is mentioned are very frequent. Comp. _Pylgr._ 8135 f.: "Cupide—The blyndé lord"; _F. of Pr._ I, 14 T iii b: "blynd Cupide"; I, 23 G vi: "Poetes sayen
he is to blind to ben a Judge”; and again, “He is depaynt like a bylynd archere.” Chancer, Legend 169–70:

“And al be that men seyn that blind is he,—
Al-gate me thoughte he mighte wel y-see.”

Hons of Fame 136–37: “Cupide—Hir (viz. Venus) blinde sone”;
Romant 3703: “The God of love, blinde as stoon”; Gower, Conf. Am. i, p. 43: “love is blinde and may nought se;” further, p. 328: Cupide

“which loves cause hast for to guide,
I wot now wel that ye be blinde;”

iii, p. 16: “The boteler (viz. of the two tons of Jupiter), which bereth the key,—Is blinde”; iii, p. 351: “the blinde god Cupide;” p. 369:

“This blinde god.”

5411–5514. The model of our poet’s description is the R. de la R. But the two different bows and sets of arrows are by no means the invention of Lorris. We find them already in the works of his predecessors. Comp. for instance De Venus la Deesse d'Amor, st. 247–250:

“Icele cambre estoit la ou li deu d'amors
Auoit tos ses repairz, ses delis, ses retors.
Iluec uei deus koeures qui pendoient a flors,
Qui bien estoient paint des roses et de flors.
Et ens en l'un des koeures qui pendoit plus aual
Auoit saietes, li fer sont de metal,
Et li alquant de plone ; qui en ert naures par mal,
N'amera mais en cest siecle mortal.
A l'autre koeure qui pendoit par engin
Auoit saietes, li fer crent d'or fin ;
Qui en ert naures al soir et al matin,
Ce fait amors torner a sa [maniere] encelin.
Li dex d'amor, quant se uait deporther,
De ces saietes fait auoec lui mener,
Contre ses dans ne se puelt nus tenser,
L'un fait hair et l'autre fait amer.”

Comp. The Court of Love 1315 f.:

“The Golden Love, and Leden Love thai hight:
The ton was sad, the todor glad and light.”

Spencer also speaks of Cupid's ‘bow and shafts of gold and lead” (Colin Clout l. 807).

For other allusions to Cupid's different species of arrows see Schick's note on l. 112–16 of the T. of Gl.

In the story of Daphne told by Gower, Cupid casts a dart of gold through the heart of Phoebus, whilst he wounds Daphne with a dart of lead. See Conf. Am. i, p. 336, and again iii, p. 351 and 352.

5691–5696. The prolixity of this passage is obvious. Comp. what is said in Gower's Conf. Am. ii, p. 124–25 relative to the epitaph of Iphis:

“And for men shall the sothe wite
They have her epitaph write
As thing, which shulde abide stable,
The lettres graven in a table
Of marbre were and saiden this;” etc.

6048 ff. adamant] The reference in the marginal note is to Aristoteles, NEPI OYPANOY ii, 2. This stone is also mentioned in some of the physiologi. See the lists in M. F. Mann, Der Restituirae Ducin, p. 31 ff. Lauchert's remarks about the origin of the chapter De Magnete (Geschichte des Physiologus, p. 32) are at least inaccurate. The mediaeval books on

1. 6079 ff. *amber*] The yellowish translucent fossil resin found chiefly along the southern shores of the Baltic. Its electric properties were even known to the Ancients. Electric, called from the Greek name ἀμβεροσ. The gift of attraction perhaps was the reason that a piece of amber was used as an amulet to attract lovers. Comp. Isidor, *Etymol.* xvi, 8. 7: "Ex ea iunct decoris gratia agrestium feminarum monilia, vocari autem a quibusdam hæmaga, eo quod attribut digitorum, accepta caloris anima, folia, palaeaque, et vestium finiarias rapiat, sicut magnes ferrum." Cp. further Isidor xvi, 8. 6 and 24. 1; xvii, 7. 31; *Spec. Nat.* viii, 103 f. Solinus cap. xx, 8, etc.

6123 can only mean: which, with regard to their figures, exhibit a great variation. The French reads: "Moult de merveillesse figures."

6158. *Emerandus grene*] smaragdi. Comp. Isidor, *Etymol.* xvi, 7. 1; *Spec. Nat.* viii, 99 ff.; Pannier, l. c. p. 41. 86, 118. 150, 244. and 262. The emerald was chosen on account of its wholesome effect upon the eyes.

6169 ff. See also ll. 6800-14 and 6873-6899 of our poem. Comp. F. of Pr. 1, 8, C v.

"Innocentes can not deme amis.
Namely of wines that ben found true
Clerkes may write, but douteles thus it is,
of their nature they lune no thinges newe,
Stedfast of hert, they chaunge not their hew."

And again C v b.: 

"sely women kepe thiur (!) stedfastnesse,
aye vndefouled saue sumtyme of their kind,
They muste pursuay whan men be found vnkind."


6195 ff. Literally Chaucer's favourite line. See *Knights Tale* 903: "For pitee renmeth sane in gentil herte." Compare further *The Tale of the Man of Love* 562; *The Marchantes Tale* 742, *The Squire's Tale* 470, *Legend* 503. See Skeat's note on this line in his *Oxford Chaucer.* The more general idea that pite and gentiltesse are companions is also often expressed in mediaeval allegorical love-poetry. Comp. *De Venus la Dresse d'Amor* st. 183:

"En cent mil cuers gentis n' i a un seul felon.
Humilite, gentiltece, pitee sont compagnou."

Chaucer, *Legend* 1078 ff. (Dido and Aeneas):

"Anoon her herte hath pitee of his wo,
And. with that pitee, love com in also;"
And thus, for pitee and for gentilesse,
Refreshed moste he been of his distresse.”

*Troilus* III, 402 f. may also be compared.

6217 ff. On the fading away of youth and beauty there is a similar passage in *F. of Pr. I.* 1 A vi.

6262 ff. Comp. *F. of Pr. I.* 13 E v:

“their husbondes in causes smal or grete
Whatsoever they say, they cannot counterplete.
Blessed be God he hath them made so meke,
So humble and fearefull of their condicions
For though men would causes and matter seke
Ayceins their patience to fynd occassions,
They have refused al contradiccions,
And them submitted throw their governance
Ouely to mekenes and womanly suffrancce
I speake of al, I speake not of one,
that been professed vnto lowlines,
thei mai haue mouthes, but langage haue thei none
al true husbondes can beare herof witnes,
for wedded men, I dare right well expresse,
That haue assayed and had experience,
Best can record of witly pacience.
For as it longeth to men to be sturdy,
And sumwhat froward as of their nature,
right so can weomen suffer patiently,
And all wronges humbly endure,
Men should attempt no maner creature,
And namely women their mekenes for to preue
which may wel suffer while no man doe them greue.”

See what II. 6791–6800 relate about mekeness. With this passage may be compared *R. de la R.* 9495–9500.

6268. Comp. *F. of Pr. I.* 13 E IV:

“thei mai haue mouthes, but langage haue thei none
al true husbondes can beare herof witnes.”

I, 23 G v: “A mouth he hath, but wordes hath he none.” Comp. also Schick’s note on l. 823 ff. of the *T. of Gl.*

6276. The reference to the philisophre proves correct. Comp. Aristotle,

ПРОВАИМАТА, B. 3.

6300–14. Comp. *F. of Pr. I.* 19, G ii b.; further the last entry in the Add. MS. 29729, warning the false pity of ever-weeping women (vol. i, p. xxviii). The *R. de la R.*, too, points out how easily women are moved to tears.

6310. Comp. *Troilus* IV, 150 f.:

“the teres from hir eyen two
Down fille, as shoure in Aperill, ful swythe.”

6342. How well women are able to bound within the bounds of propriety is also told in the *R. de la R.* 9697 ff., and 9740 ff.

6350. Comp. *F. of Pr. I.* 1 A vii: “false lust doth your bridell lede”;

I, 3 B iii b: “Pride of Nembroth did the bridell lede”; I, 7 C i:

“fortune dyd his bridle lede
To great riches.”

I, 8 C iv: “feined fa[il]senes doth the brydle lede”; I, 20 G iv b: “doubleness dyd their brydle lede.” Comp. also Schick’s notes on l. 878
and 1197 of the T. of Gl. Similar phrases are used by Hoccleve, see R. of Pr. 365 f. and 2871 f.

6361-6374. Comp. F. of Pr. 1, 19 G ii b:

"But weomen haue this condicion,
of secret thinges when they haue knowleging
They holne inward their hertes ay freting
Other they must dye or discure,
So bretle of custome is their nature . . . .
Such double trust is in their weping

to kepe their tonges women cannot spare,
Such weping wines euil mot them fare,
and husbandes I pray god yene them sorow,
That to them tel their counsell eue or morowe."

l. 6387-88. Cp. Pilgr. 14311 f.: "They blowe many a blast in veyn,
They seuere the chaffe fer fro the greyn." Right as a rimmes horne, i, 6
(Add. MS. 29729): "we dyde the cockel from the puryd corne." Pilgr.,
Perf. (W. de W.) 134 b: "As the flayle tryeth þe corne from the chaffe."

Similar expressions might be collected from contemporaneous writers.
Comp. Chaucer's Leg. Prologue A. 529: "Let be the chaf, and wryt wel
of the corne." Gower. Conf. Am. i, p. 32: "The chaf is take for the corne";
p. 231: "bringe chaffe and take corn"; ii, p. 59: "To winne chaffe and
lesse whate."

6389 ff. Serpent] The notice that the serpent stops up its ears is
found in the Bible, Ps. lviii, 5. Lauchert (p. 21, note 1) believes that this
very passage has given rise to our story, which is found in Greek MSS.,
good Latin ones, and mediaeval versions of the Physiologus. Comp.
Isidor's Etym. xii, 4, 12 (aspis); Brunetto Latini i, 5, 139; and Spec.
Nat. xx, 20 f. See also Gower, Conf. Am. i, p. 57, etc. An allusion to our
story is made in Old English Homilies (ed. Morris) ii, p. 49. For allusions
in German and Italian literature see Lauchert, p. 173 ff., 190 and 198.

I think that the writer of the marginal note had in mind the passage
from Isidor above referred to: "fertur autem aspis, cum coeperit pati in-
cantatorem, qui eam quibuscum carminibus propriis evocat, ut eam de
caverna educat, illa cum exire nonuerit, nam amorem ad terram premit,
alteram cauda obturatum operat."

6402-15. Comp. F. of Pr. 1, 13 E v:

"Fayth and flattery they been so contrary,
they may together hold no soionr,
Nor simples which that cannot vary,
May neuer accord with a baratour,
Neither innocensce with a losengour,
Neither chastitie cannot herself apply,
Her to conformne unto no ribandye."

Further R. de la R. 10289-302:

"Car il n'est fame, tant soit bonne,
Vielle ou jone, mondatae ou nonne,
Ne si religieuse dame,
Tant soit chaste de cors et d'ame,
Se l'en va sa biaute loant,
Qui ne se delette en oant ;
Combiem qu'il soit lede clamée,
Jurt qu'elle est plus bele que fée,
Et le face séurement,
Quel l'en croira legierement;
Car chasenee cuide de soi
Que tant ait biaute, bien le soi,
Que bien est digne destre amee,
Combien que soit lede provée."

6438 ff: Panther] Comp. the researches of Lauchert, p. 19. To the best of my knowledge, the animal forms a component part of each of the western physiologus. It is also contained in the fragment of the O.E. physiologus. Isidor (xii, 2, 8) does not mention the sweet breath of the animal, but the accounts of Brunetto Latini (i, 5, 196) and of Vincentius Bellovacensis (xix, 99 ff.) have all the traits of Lydgate's representation.

With regard to the statement that women have as many virtues as there are spots on the panther compare the German poet Hugo of Langenstein, who uses the same simile with relation to Christ (Martina 96, 111, etc.). Allusions to the sweet breath of the animal are very numerous; the sanative power of this breath is likewise often mentioned, see Lauchert, p. 175 ff., 183, 185, 187-90, 193, 199, 200, 201. In the Prov. physiologus the effect of the breath is said to be deadly.


6528 ff. Eagle] Originally the physiologi know nothing about the eagle's sharp eyes and the experiment of testing the young birds' strength of sight, but in the Old French bestiaries and in the physiologus of the Waldenses these traits are contained. Isidor (xii, 7, 2), Brunetto Latini (i, 5, 147) and Vinc. Bellov. (xvi, 35) also relate the story of the old eagle testing his young. For literary allusions comp. Lauchert, p. 171 ff., 183, 191, 196 ff., 199.

6546-49. Comp. Hoccleve, R. of Pr. 3579 ff.: "but verray god & man
Conseyued was thoruj pe humilite
Whiche he be-heeld in fat blyssed woman."

Gower, Conf. Am. 1, 152:
"That other point I understood,
Which most is worth and most is good
And casteth lest a man to kepe,
My lorde, if ye woll take kepe,
I say it is humilite,
Through whiche the high Trinite
As for deserte of pure love
Unto Marie from above
Of that he kneve her humble entente
Hir owne sone adown he sente
Above all other, and her he chese
For that vertu, which bodeth pees."

And further, ii, p. 186:
"For by that cause the godhede
Assembled was to the manhede
In the virgine, where he nome
Our fleshe and verray man become."

These passages are to be traced back to St. Bernarli's saying: "Beata Maria, ex virginitate placuit Deo, sed ex humilitate concepit deum." Comp. p. 129 of Furnivall's edition of the R. of Pr. I refer also to the

6554-86. How modest and simple and innocent women are is pointed out at great length in *F. of Pr*. 1, 20 G iii b f. I may be allowed to quote the following stanzas:

"Of one devise they holde them not apaid
they must eech day hawe a strange wede,
If any be better then other araid
of frowarde grutching they fele their heart blede
For ebery eche thinketh verely indede,
a morowe pryeng in a myrour bright,  
For to be fairest in her owne sight.

They can their ijyen and their lokes dresse
To drawe folkes by sleightes to their eure,
And somewhile by their frowardnesse,
And feyned daunger they can of men recure
What euery they lyst, such is their aventure,
Agein whose sleightes force nor prudence,
May not anaile to make resistsence.

With constreint weping and forged flatterie
subtill spech farcid with plesaunce,
And many false dissymuled maladye,
Though in their herts they fele no grenaunce
And with their court sobre daliancee,
Though underneth the double serpent dare,
Ful many a man they haue brought in their snare.

O sweetnesse full of mortalitie,
serpentine with a pleasaunt visage,
unstable ioye ful of aduersitie,
O most chaungeable of heart and of corage,
In thy desiers hauing this anauntinge,
what euery thou list to daunt and oppresse,
Such is thy franchise Bochas bereth witsenes."

The *Troy-Book* dwells upon the envy and vanities of women in book i, l. 2672-2699. Comp. also *R. de la R*. 8793 ff., 8849 ff., 13871 ff.; further Lydgate's ballad, *Riight as vammes horne*

Women's art of dissimilation is pointed out in another passage of the *Troy-Book*: Comp. i, 2072-96.

6556 f. At that time women used to wear horns at their ears, and to these horns they fastened their veils. Against this foolish fashion inveighs a *Ballad on the forked head-dresses of ladies* (Halliwell, *M. P.*, p. 46). In France, too, this fashion reigned more than two centuries. Comp. *Hist. Litt. de la France*, xxiii, p. 248. In French literature we find a *Dit des Cornetes* (Jubinal, *Jongleurs et Trouvères*, p. 87); see also *La Contenance des Fames* (Jubinal, *Nouveau Recueil*, ii, p. 176). Jean de Meung alludes several times to this folly in fashion; see *R. de la R*. 13895 ff.:  

"Sus ses oreilles port tex cornes,  
Que cers, ne buês, ne unicorns,  
Sils se devoient effronter,  
Ne puist ses cornes sormonter."

In a note on this passage Marteau refers to the miniatures of that time. Another allusion from Meung's *Testament* is also quoted in *Hist. Litt.* xlii, p. 248. Comp. E. Gattinger, *Die Lyrik Lydges*, p. 58 ff., and my remarks in *É. A.* p. 250.
6584–86. A counterpart to these lines is found in Chaucer, *Tale of the Man of Lawe* 174 f.:  
"Housbondes been alle gode, and han ben yore,  
That knowen wyves, I dar say yow no more."


6640–42. *pose*, O.E. *gēpōs*; comp. Sweet, *A.S. Dictionary*. Bosworth-Toller gives *gēpōs*; this, however, is certainly wrong as is evident from the form *wif gēpōst*. The word is comparatively rare, and it occurs, as far as I can see, only twice in Chaucer, in both cases rhyming with *nose*.  
*Renees Tale* 231 f.:  
"He yexeth, and he speketh thurgh the nose  
As he were on the quakke, or on the pose."

*Manciple's Prologue*, 61 f.:  
"he speketh in his nose,  
And fneseth faste, and eek he hath the pose."

6623–56. With regard to the delegation of Genius, the priest of Dame Nature, comp. Alanus, *De Planctu Naturae*, l. c. 479 B f.; *R. de la R.* 20029 ff.; Gower, *Conf. Am.*, i, 48 ff. The rather witty turn which the narrative of Alanus assumes in our poem is not original, it was suggested by the *R. de la R.*

6635. To curse "with bell and book," or, "with bell, book, and candle," a phrase popularly used in connection with a mode of solemn excommunication formerly practised in the Roman Catholic Church. After the formula had been read and the book closed, the assistants cast the lighted candles they held in their hands to the ground so as to extinguish them, and the bells were rung together without order (*Cent. Dict.*). Comp. *Cursor Mundi*, 25038:  
"Pilate betokenis feinde of helle,  
Cursed he is wif boke and belle."

*Chron. Gr. Friars* 27: "Sir Edmonde de la Poole was pronuncyd a cursed opynly with boke, belle, and candell."


6691–95. *Vynconne*] It is not apparent from Lydgate's text, why the "beste Surquedous" is used as a symbol of *vereundia* = shame, sense of shame; neither is the statement of the marginal note that this animal lives in the wildest thickets a natural *tertium comparationis*. The physiologii and other mediaeval books on natural history relate how the unicorn in the presence of a virgin loses its ferocity, and thus may be easily captured. Comp. Isidor xii, 2, 13; *Lives don Trésor I*, 5, 201 (comp. the note of Chabaille, p. xii f.); *Spec. Nat.*, xix, 104. If *vereundia* is taken in the sense of *verence, veneration*, this story sufficiently accounts for the unicorn being chosen here as a symbol. There is no instance in the love-poetry where the unicorn is referred to in the same sense as in our poem. But the story of the physiologii has frequently given rise to a simile. Comp. Lanchert, p. 186 f., 190, 193, 199, 200, etc.

6696. Our alteration is proved correct by the French text which reads: "LI senestre poroit lymaige—Dun liure fuitiz et sauluaige."

REASON, II.
6719. Comp. Isidor, Etym. xvi, 7, 9; Spec. Nat. viii, 106. The question why the maiden's two Rooks bearing a mermaid and a lark in their shields were made of topas is sufficiently answered by the following passages from Vinc.: "Topazion enim trogdotarum lingua significationem habet quaerendi . . . in aspectum suum singulariter prouocans aspicientes."

6738. [Claundre] The description of the calamandra forms a component part of almost all the physiologi of Europe. The mediaeval books on natural history contain also the fable about this miraculous bird. Comp. Speculum Naturale xvi, 44; Brunetto Latini i, 5, 156; Bartholomaeus de Glanvilla, De Prop. Rerum xii, 22. In the common editions of Isidor the bird is not mentioned, but in Cod. Tolet. xii, vii a description of it is added. As to the accounts given by ancient natural philosophers, see Lauchert, p. 7. In mediaeval literature there are frequent allusions to this bird. Comp. Lauchert, p. 169 and 198 ff. For further instances see Archiv Oesterr. Geschichtsquellen ii, p. 581; note on Chapter xxvi of the Physiologus of Crisostomus; The Wars of Alexander (ed. Skeat), i, 5603.

6775–6821. According to Lydgate the dove is meant "to expresse The loulyhede and the meknesse That women han of her nature."

Therefore he qualifies the bird as "humble and meke," comp. l. 5368, where Cupido is called "Symple and as dowwe meke." In the marginal note fraunchise is the quality signified by the dove; but the word is undoubtedly to be taken here in a wider sense: it might be translated by innocence, harmlessness; otherwise there would be no sense in the clause "quia felle caret et nullum ledit," which, by the by, is quite in accordance with the writers on natural history in the Middle Ages. Comp. Isidor xii, 7, 61; Brunetto Latini i, 5, 157; Specul. Vincentii xvi, 53: "Columba felle caret: rostro non laedit."


6790. Pelican] How the story of the pelican killing and reanimating its young probably originated is pointed out by Lauchert, p. 8 ff. There are only a few physiologi which do not contain it. Comp. the lists drawn up by Mann, p. 31, etc. Of mediaeval encyclopaedias which contain this story, I adduce Isidor xii, 7, 26; Brunetto Latini, i, 5, 168; Specul. Naturale xvi, 127. In our poem the killing of the young birds is not mentioned; we only hear that the pelican is ready to sacrifice its heart's blood. Allusions to this readiness of self-sacrifice are numerous in the different branches of literature, see Lauchert, p. 169 ff, 183, 190, 201 ff, 204 f. In the marginal note to our text we read that the pelican "ex indignatione" kills its young in order to reanimate them: this is the
original form of the story. With regard to allusions, see Lauchert, p. 170, 190, 202, 204 ff.

6828 ff. Alcest.] The story is told in Hyg., Fab. 50 and 51; comp. also Apollod. Biblioth. i. 9. 15. For the mention of Alcestis, and poetical treatment of her story, I refer to Schick’s note on l. 70-74 of the T. of Gl. I only adduce the instances I collected from Lydgate’s writings, T. of Gl. 70 ff.: 

“... and aldernext was þe fressh[e] quene, 
I mene Alcest, the noble trw[e] wyfe, 
And for Admete hon sho lost-hir life 
And for hir trouth, if I shal not lie, 
Hon she was twynyd to a dai[e]sie.”

Secrees, ll. 1305 and 6:

“... Whan the Crowne of Alcest whyte and Red 
Aurora passyd ful fresshly doth Appere.”

There is also to be mentioned a ballad of the Add. MS. 29729, fol. 157 a (comp. Halliwell, Minor Poems, p. 161), and the report in F. of Pr. 37 b.

6842 and 6892 f. Like the magnet, this stone is contained in the physiologi, but its peculiarity of yielding only to goats’ blood is not always mentioned. With regard to the oldest accounts, see Lauchert, p. 28. Of mediaeval physiographers compare Isidor xvi, 13. 2; Speculum Naturale, viii, 39. The lapidaries, of course, deal also with the adamant, see Marbob § 1; earliest French version of his treatise, 1 (Pannier, p. 36); Lapidary of Bern, 1 (Pannier p. 109); Lapidary of Cambridge, 1 (Pannier, p. 145). How often the hardness of the adamant is referred to, is visible from Lauchert’s list (p. 179, 204, and 206), which might easily be enlarged. Comp. for instance, l. 4385—86 of the Romanat.

6847-50. The abeston, too, is a symbol of indelible and quenchless love. See Isidor, Etym. xvi, 4. 4: “Asbestos Arcadiae lapis, ferrei coloris, ab igne nomen sortitus, eo quod accensus semel nunquam extinguitur ... in templo quodam fuisse Veneris fanum (dicunt) ibique candelabrum, et in eo lucernam sub dio sic ardentem, ut eam nulla tempesfas, nullus imber extingneret.” Comp. the instances adduced in New Engl. Dict.

6849. Dyuers has here the meaning of extraordinary, renowned. See also l. 5538 and 5574. Comp. O.F. divers = singular. The French reads here:

“une pierre mont Renommee 
Qui estoit abeston nommee.”

6853. turtle] Comp. Lauchert, p. 26, etc. In the physiologi, the crow was originally the symbol of matrimonial faith; it is not until the time of the late Greek versions that this bird is replaced by the turtle-dove. As classical allusions to this bird, Lauchert adduces Aristoteles H. a. ix, 7 and Aelian iii, 44. Isidor does not relate the story, but Brunetto Latini (I. 5. 172) and Vincentius Bellovacensis (xvi. 143) have it. In Early English literature the turtle is frequently referred to as an example, either of faith in general, or of widow’s faith. Comp. Homiliae catholicae (ed. Thorpe), i, p. 142: “Pa turtilan getacnia8 chæyny-ss: hi sind swa geworhte, gif hira ðeber ðeber forlyst, þonne ne see8 seo cucu naefere hire ðeber gemacan”; Old English Homilies (ed. Morris), ii, p. 49; see also l. 355 of Chancer’s Parlement of Foules: “The wedded turtil, with hir herte trewe”; Milleres Tale 520: “Lyk a turtle trewe is my moornynge.” Merchantes Tale 833. Shakespeare refers to the turtle as an emblem of chaste and faithful love in the following passages: Winter’s Tale, v, 3, 182-35, and iv, 4. 154 f.; Love’s Labour’s Lost, iv, 3, 211; Merry Wives,
Comp., with the line quoted from *Parl. of Foul*. the reading of Alanus ab Insulis, *De Planetu Nat.* (Migne 210, 436 c): "turtur suo viduata consorte, anorum epilogare deductam, bigamiae refutabant solatia," For allusions in German literature comp. Lauchert, p. 154.

6890–6930. Comp. *R. de la R.* 16027 ff. See also note on l. 6169 ff. With the lines 6906–12 may be compared what is said in the *Troy-Book*, I, 6 D i b:

"Alas that she was so debonayre
For to truste vpon his curtesye,
Or to quyte hir of hir genterye,
So hastelie to rewe vpon his smerte!
That thei wyll gladly of routhe and pyte,
When that a man is in aduersyte,
Sawe his lyfe rather than he shulde deye."

6931 ff., marginal note. The quotation is taken from Ovid's *Remedia Amoris* 139 f:

"Oitia si tollas, periere Cupidinis arcus,
Contemptaeque iacent et sine luce faces."

6969 ff., marginal note. With the quotation from Ovid may be compared *Remedia Amoris* 691 f:

"Artibus innumeris mens oppugnatur amantium,
Ut lapis aequorcis undique pulsus aquis."

is the story of the tigress handed down. Lauchert is inclined to believe
that it is derived from Pliny's account of the manner in which the
cubs of the tiger are taken away (viii, 18. 66). None of the Latin MSS.
hitherto known contains the story of the use of mirrors, but we find it in
Old French and Provençal physiologi; there is moreover a *Physiologus
of the Waldenses* in which it is given. In the *Hexaëmeron* of Ambrosius
and in the *Spec. Nat.* (xi, 112) the hunter throws a "sphaeram de vitro"
in the way of the animal. See Lauchert, p. 40 and 142; further, Chabaille,
*Lièves don Tresor*, p. xii, note 3. Brunetto Latini, too, knows the story,
see i, 5, 199. In Isidor it is wanting. The French original of Lydgate,
which here, as in all other cases, simply gives the name of the symbol,
later on, in a detailed account, enlarges upon the story of the mirrors,
see *É. A.*, fol. 26 b. Comp. with this passage the following lines which
Lauchert quotes from a poem of the Sicilian Inghilredi, *Poeti del primo
secolo*, i, p. 136:

"Sono amato da lei senza inganno:
A ciò mio mente mira,
Si mi solleva d'ira,
Come la tigra lo speglio sguardando."

Sometimes the story of the mirror is transferred to other animals, see
Lauchert, p. 188.