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Geoffrey Chaucer, *The Complete Works of Geoffrey Chaucer, vol. 3 (House of Fame, Legend of Good Women, Treatise on Astrolabe, Sources of Canterbury Tales)* [1899]

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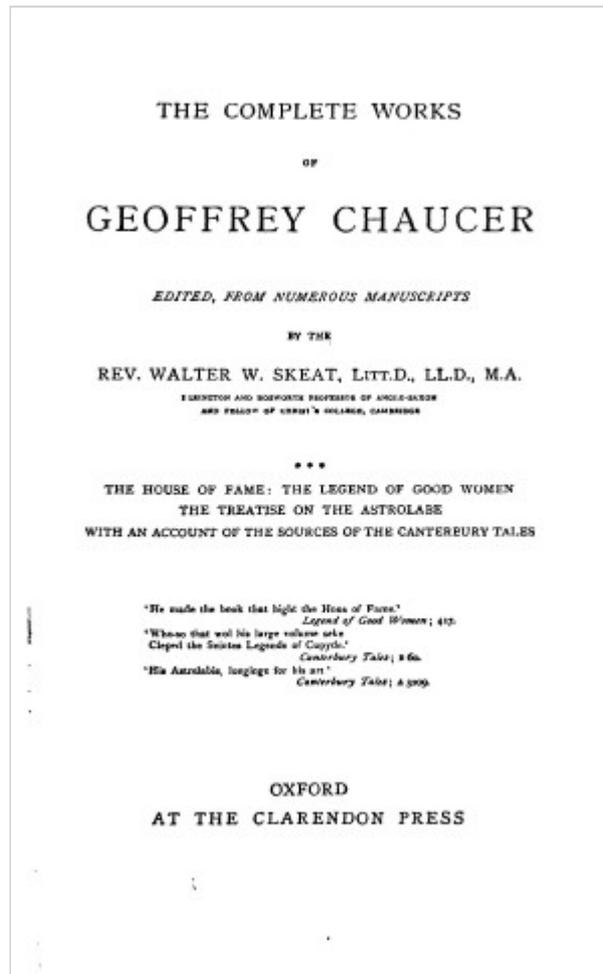
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## About This Title:

The late 19th century Skeat edition with copious scholarly notes and a good introduction to the texts.

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## INTRODUCTION TO THE HOUSE OF FAME

§ 1. It is needless to say that this Poem is genuine, as Chaucer himself claims it twice over; once in his Prologue to the Legend of Good Women, l. 417, and again by the insertion in the poem itself of the name *Geffrey* (l. 729)<sup>1</sup>.

§ 2. Influence of Dante. The influence of Dante is here very marked, and has been thoroughly discussed by Rambeau in *Englische Studien*, iii. 209, in an article far too important to be neglected. I can only say here that the author points out both general and particular likenesses between the two poems. In general, both are visions; both are in three books; in both, the authors seek abstraction from surrounding troubles by venturing into the realm of imagination. As Dante is led by Vergil, so Chaucer is upborne by an eagle. Dante begins his third book, *Il Paradiso*, with an invocation to Apollo, and Chaucer likewise begins his third book with the same; moreover, Chaucer's invocation is little more than a translation of Dante's.

Among the particular resemblances, we may notice the method of commencing each division of the Poem with an invocation<sup>2</sup>. Again, both poets mark the exact date of commencing their poems; Dante descended into the Inferno on Good Friday, 1300 (*Inf.* xxi. 112); Chaucer began his work on the 10th of December, the year being, probably, 1383 (see note to l. 111).

Chaucer sees the desert of Lybia (l. 488), corresponding to similar waste spaces mentioned by Dante; see note to l. 482. Chaucer's eagle is also Dante's eagle; see note to l. 500. Chaucer gives an account of Phaethon (l. 942) and of Icarus (l. 920), much like those given by Dante (*Inf.* xvii. 107, 109); both accounts, however, may have been taken from Ovid<sup>1</sup>. Chaucer's account of the eagle's lecture to him (l. 729) resembles Dante's *Paradiso*, i. 109-117. Chaucer's steep rock of ice (l. 1130) corresponds to Dante's steep rock (*Purg.* iii. 47). If Chaucer cannot describe all the beauty of the House of Fame (l. 1168), Dante is equally unable to describe Paradise (*Par.* i. 6). Chaucer copies from Dante his description of Statius, and follows his mistake in saying that he was born at Toulouse; see note to l. 1460. The description of the house of Rumour is also imitated from Dante; see note to l. 2034. Chaucer's error of making Marsyas a female arose from his misunderstanding the Italian form Marsia in Dante; see note to l. 1229.

These are but some of the points discussed in Rambeau's article; it is difficult to give, in a summary, a just idea of the careful way in which the resemblances between these two great poets are pointed out. I am quite aware that many of the alleged parallel passages are too trivial to be relied upon, and that the author's case would have been strengthened, rather than weakened, by several judicious omissions; but we may fairly accept the conclusion, that Chaucer is more indebted to Dante in this poem than in any other; perhaps more than in all his other works put together.

It is no longer possible to question Chaucer's knowledge of Italian; and it is useless to search for the original of *The House of Fame* in Provençal literature, as Warton

vaguely suggests that we should do (see note to l. 1928). At the same time, I can see no help to be obtained from a perusal of Petrarch's *Trionfo della Fama*, to which some refer us.

§ 3. Testimony of Lydgate. It is remarkable that Lydgate does not expressly mention *The House of Fame* by name, in his list of Chaucer's works. I have already discussed this point in the Introduction to vol. i. pp. 23, 24, where I shew that Lydgate, nevertheless, refers to this work at least thrice in the course of the poem in which his list occurs; and, at the same time, he speaks of a poem by Chaucer which he calls 'Dant in English,' to which there is nothing to correspond, unless it can be identified with *The House of Fame*<sup>1</sup>. We know, however, that Lydgate's testimony as to this point is wholly immaterial; so that the discussion as to the true interpretation of his words is a mere matter of curiosity.

§ 4. Influence of Ovid. It must, on the other hand, be obvious to all readers, that the general notion of a House of Fame was adopted from a passage in Ovid's *Metamorphoses*, xii. 39-63. The proof of this appears from the great care with which Chaucer works in all the details occurring in that passage. He also keeps an eye on the celebrated description of Fame in Vergil's *Æneid*, iv. 173-183; even to the unlucky rendering of 'pernicibus alis' by 'partriches winges,' in l. 1392<sup>2</sup>.

I here quote the passage from Ovid at length, as it is very useful for frequent reference (cf. *Ho. Fame*, 711-24, 672-99, 1025-41, 1951-76, 2034-77):—

'Orbe locus medio est inter terrasque, fretumque,  
Caelestesque plagas, triplicis confinia mundi;  
Unde quod est usquam, quamuis regionibus absit,  
Inspicitur penetratque cauas uox omnis ad aures.  
Fame tenet, summaque domum sibi legit in arce;  
Innumerosque aditus, ac mille foramina tectis  
Addidit, et nullis inclusit limina portis.  
Nocte dieque patent. Tota est ex aere sonanti;  
Tota fremit, uocesque refert, iteratque quod audit.  
Nulla quies intus, nullaque silentia parte.  
Nec tamen est clamor, sed paruæ murmura uocis;  
Qualia de pelagi, si quis procul audiat, undis  
Esse solent; qualemue sonum, cum Iupiter atras  
Increpuit nubes, extrema tonitrua reddunt.  
Atria turba tenet; ueniunt leue uulgi, euntque;  
Mixtaque cum ueris passim commenta uagantur  
Millia rumorum, confusaque uerba uolutant.  
E quibus hi uacuas implent sermonibus aures;  
Hi narrata ferunt alio; mensuraque ficti  
Crescit, et auditis aliquid nouus adicit auctor.  
Illic Credulitas, illic temerarius Error,  
Vanaque Laetitia est, consternatique Timores,  
Seditioque repens, dubioque auctore Susurri.  
Ipsa quid in caelo rerum, pelagoque geratur,

Et tellure uidet, totumque inquirat in orbem.’

A few other references to Ovid are pointed out in the Notes.

By way of further illustration, I here quote the whole of Golding’s translation of the above passage from Ovid:—

‘Amid the world tweene heauen and earth, and sea, there is a place,  
Set from the bounds of each of them indifferently in space,  
From whence is seene what-euer thing is practizde any-where,  
Although the Realme be neere so farre: and roundly to the eare  
Commes whatsoeuer spoken is; Fame hath his dwelling there,  
Who in the top of all the house is lodged in a towre.  
A thousand entries, glades, and holes are framed in this bowre.  
There are no doores to shut. The doores stand open night and day.  
The house is all of sounding brasse, and roreth euery way,  
Reporting double euery word it heareth people say.  
There is no rest within, there is no silence any-where.  
Yet is there not a yelling out: but humming, as it were  
The sound of surges being heard farre off, or like the sound  
That at the end of thunderclaps long after doth redound  
When *Ioue* doth make the clouds to crack. Within the courts is preace  
Of common people, which to come and go do neuer cease.  
And millions both of troths and lies run gadding euery-where,  
And wordes confuselie flie in heapes, of which some fill the eare  
That heard not of them erst, and some cole-carriers part do play,  
To spread abroad the things they heard, and euer by the way  
The thing that was inuented growes much greater than before,  
And euery one that gets it by the end addes somewhat more.  
Light credit dwelleth there, there dwells rash error, there doth dwell  
Vaine ioy: there dwelleth hartlesse feare, and brute that loues to tell  
Uncertaine newes vpon report, whereof he doth not knowe  
The author, and sedition who fresh rumors loues to sowe.  
This Fame beholdeth what is done in heauen, on sea, and land,  
And what is wrought in all the world he layes to vnderstand.’

§ 5. Date of the Poem. Ten Brink, in his *Chaucer Studien*, pp. 120, 121, concludes that Ten House of Fame was, in all probability, composed shortly after *Troilus*, as the opening lines reproduce, in effect, a passage concerning dreams which appears in the last Book of *Troilus*, ll. 358-385. We may also observe the following lines in *Troilus*, from Book I, 517-8:—

‘Now, thanked be god, he may goon in the daunce  
Of hem that Love list febly for to avaunce.’

These lines, jestingly applied to *Troilus* by Pandarus, are in the *House of Fame*, 639, 640, applied by Chaucer to himself:—

‘Although thou mayst go in the daunce  
Of hem that him list not avaunce.’

Again, the House of Fame preceded the Legend of Good Women, because he here complains of the hardship of his official duties (652-660); whereas, in the Prologue to the Legend, he rejoices at obtaining some release from them. We may also note the quotation from Boethius (note to l. 972). As Boethius and Troilus seem to have been written together, somewhere about 1380, and took up a considerable time, and the apparent date of the Legend is 1385, the probable date of the House of Fame is about 1383 or 1384. Ten Brink further remarks that the references to Jupiter suggest to the reader that the 10th of December was a Thursday (see note to 111). This would give 1383 for beginning the poem; and perhaps no fitter date than the end of 1383 and the spring of 1384 can be found.

§ 6. Metre. Many of Chaucer’s metres were introduced by him from the French; but the four-accent metre, with rime as here employed, was commonly known before Chaucer’s time. It was used by Robert of Brunne in 1303, in the *Cursor Mundi*, and in *Havelok*. It is, however, of French origin, and occurs in the very lengthy poem of *Le Roman de la Rose*. Chaucer only employed it thrice: (1) in translating the *Roman de la Rose*; (2) in the *Book of the Duchesse*; and (3) in the present poem.

For normal lines, with masculine rimes, see 7, 8, 13, 14, 29, 33, &c. For normal lines, with feminine rimes, see 1, 2, 9, 15, 18, &c. Elision is common, as of *e* in *turne* (1), in *somme* (6), in *Devyne* (14); &c. Sometimes there is a middle pause, where a final syllable need not always be elided. Thus we may read:—

‘By abstinencē—or by seknesse’ (25):  
‘In studie—or melancolious’ (30):  
‘And fro unhappē—and ech disese’ (89):  
‘In his substáuncē—is but air’ (768).

Two short syllables, rapidly pronounced, may take the place of one:—

‘I noot; but who-*so of* these mirácles’ (12):  
‘By *avisious*, or *bý* figúres’ (47).

The first foot frequently consists of a single syllable; see 26, 35, 40, 44; so also in l. 3, where, in modern English, we should prefer *Unto*.

The final *e*, followed by a consonant, is usually sounded, and has its usual grammatical values. Thus we have *think-e*, infin. (15); *bot-e*, old accus. of a fem. sb. (32); *swich-e*, plural (35); *oft-e*, adverbial (35); *soft-e*, with essential final *e* (A.S. *sōfte*); *find-e*, pres. pl. indic. (43); *com-e*, gerund (45); *gret-e*, pl. (53); *mak-e*, infin. (56); *rod-e*, dat. form used as a new nom., of which there are many examples in Chaucer (57); *blind-e*, def. adj. (138). The endings *-ed*, *-en*, *-es*, usually form a distinct syllable; so also *-eth*, which, however, occasionally becomes *’th*; cf. *comth* (71). A few common words, written with final *e*, are monosyllabic; as *thise* (these); also *shulde* (should), and the like, occasionally. Remember that the old accent is

frequently different from the modern; as in *oracles, miracles* (11, 12): *distaunc-e* (18), *aventures, figures* (47, 48): *povért* (88): *málicious* (93): &c. The endings *-i-al, -i-oun, i-ous*, usually form two distinct syllables.

For further remarks on Metre and Grammar, see vol. v.

§ 7. Imitations. The chief imitations of the House of Fame are The Temple of Glas, by Lydgate<sup>1</sup>; The Palice of Honour, by Gawain Douglas; The Garland of Laurell, by John Skelton; and The Temple of Fame, by Pope. Pope's poem should not be compared with Chaucer's; it is very different in character, and is best appreciated by forgetting its origin.

§ 8. Authorities. The authorities for the text are few and poor; hence it is hardly possible to produce a thoroughly satisfactory text. There are three MSS. of the fifteenth century, viz. F. (Fairfax MS. 16, in the Bodleian Library); B. (MS. Bodley, 638, in the same); P. (MS. Pepys 2006, in Magdalene College, Cambridge). The last of these is imperfect, ending at l. 1843. There are two early printed editions of some value, viz. Cx. (Caxton's edition, undated); and Th. (Thynne's edition, 1532). None of the later editions are of much value, except the critical edition by Hans Willert (Berlin, 1883). Of these, F. and B., which are much alike, form a first group; P. and Cx. form a second group; whilst Th. partly agrees with Cx., and partly with F. The text is chiefly from F., with collations of the other sources, as given in the footnotes, which record only the more important variations.

§ 9. Some emendations. In constructing the text, a good deal of emendation has been necessary; and I have adopted many hints from Willert's edition above mentioned; though perhaps I may be allowed to add that, in many cases, I had arrived at the same emendations independently, especially where they were obvious. Among the emendations in spelling, I may particularise *misdemen* (92), where all the authorities have *mysdeme* or *misdeme*; *Dispyt*, in place of *Dispyte* (96); *barfoot*, for *barefoot* or *barefote* (98); *proces* (as in P.) for *processe*, as in the rest (251); *delyt, profyt*, for *delyte, profyte* (309, 310); *sleighte* for *sleight* (462); *brighte<sup>1</sup>*, *sighte*, for *bright, sight* (503, 504); *wighte, highte*, for *wight, hight* (739, 740); *fyn, Delphyn* (as in Cx.), for *fyne, Delphyne* (1005, 1006); *magyk, syk*, for *magyke, syke* (1269, 1270); *losenges*, for *losynges* (1317), and *frenge*s (as in F.) for *frynges*, as in the rest (1318); *dispyt* for *dispite* (1716); *laughe* for *laugh* (Cx. *lawhe*, 1809); *delyt* for *delyte* (P. *delit*, 1831); *thengyn* (as in Th.) for *thengyne* (1934); *othere* for *other* (2151, footnote). These are only a few of the instances where nearly all the authorities are at fault.

The above instances merely relate to questions of spelling. Still more serious are the defects in the MSS. and printed texts as regards the sense; but all instances of emendation are duly specified in the footnotes, and are frequently further discussed in the Notes at the end. Thus, in l. 329, it is necessary to supply *I*. In 370, *allas* should be *Eneas*. In 513, Willert rightly puts *selly*, i. e. wonderful, for *sely*, blessed. In 557, the metre is easily restored, by reading *so agast* for *agast so*. In 621, we must read *lyte is*, not *lytel is*, if we want a rime to *dytees*. In 827, I restore the word *mansioun*; the usual readings are tautological. In 911, I restore *toun* for *token*, and adopt the only reading of l. 912 that gives any sense. In 1007, the only possible reading is *Atlantes*. In 1044,

Morris's edition has *biten*, correctly; though MS. F. has *beten*, and there is no indication that a correction has been made. In 1114, the right word is *site*; cf. the Treatise on the Astrolabe (see Note). In 1135, read *bilt* (i. e. buildeth); *bilte* gives neither sense nor rhythm. In 1173, supply *be*. Ll. 1177, 1178 have been set right by Willert. In 1189, the right word is *Babewinnes*<sup>1</sup>. In 1208, read *Bret* (as in B.). In 1233, read *famous*. In 1236, read *Reyes*<sup>2</sup>. In 1303, read *hatte*, i. e. are named. In 1351, read *Fulle*, not *Fyne*. In 1372, adopt the reading of Cx. Th. P., or there is no nominative to *streighte*; and in 1373, read *wonderliche*. In 1411, read *tharmes* (=the *armes*). In 1425, I supply *and hy*, to fill out the line. In 1483, I supply *dan*; if, however, *poete* is made trisyllabic, then l. 1499 should not contain *daun*. In 1494, for *high the*, read *highte* (as in l. 744). In 1527, for *into* read *in*. In 1570, read *Up peyne*. In 1666, 1701, and 1720, for *werkes* read *werk*. In 1702, read *clew* (see note)<sup>3</sup>. In 1717, *lyen* is an error for *lyuen*, i. e. live. In 1750, read *To*, not *The*. In 1775, supply *ye*; or there is no sense. In 1793, supply *they* for a like reason. In 1804, 5, supply *the*, and *al*; for the scansion. In 1897, read *wiste*, not *wot*. In 1940, *hattes* should be *hottes*; this emendation has been accepted by several scholars. In 1936, the right word is *falwe*, not *salwe* (as in Morris). In 1960, there should be no comma at the end of the line, as in most editions; and in 1961, 2 read *werre*, *reste* (not *werres*, *restes*). In 1975, *mis* and *gouvernement* are distinct words. In 2017, *frot*<sup>1</sup> is an error for *froyt*; it is better to read *fruit* at once; this correction is due to Koch. In 2021, suppress *in* after *yaf*. In 2049, for *he* read *the other* (Willert). In 2059, *wondermost* is all one word. In 2076, I read *word*; Morris reads *mothe*, but does not explain it, and it gives no sense. In 2156, I supply *nevene*.

I mention these as examples of necessary emendations of which the usual editions take no notice.

I also take occasion to draw attention to the careful articles on this poem by Dr. J. Koch, in *Anglia*, vol. vii. App. 24-30, and *Englische Studien*, xv. 409-415; and the remarks by Willert in *Anglia*, vii. App. 203-7. The best general account of the poem is that in Ten Brink's *History of English Literature*.

In conclusion, I add a few 'last words.'

L. 399. We learn, from Troil. i. 654, that Chaucer actually supposed 'Oënone' to have four syllables. This restores the metre. Read:—And Paris to Oënone.

503. Read 'brihte,' with final *e*; 'bright' is a misprint.

859. Compare Cant. Tales, F 726.

1119. 'To climbe hit,' i. e. to climb the rock; still a common idiom.

2115. Compare Cant. Tales, A 2078. Perhaps read 'wanie.'

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## INTRODUCTION TO THE LEGEND OF GOOD WOMEN.

§ 1. Date of the Poem: ad 1385. The Legend of Good Women presents several points of peculiar, I might almost say of unique interest. It is the immediate precursor of the Canterbury Tales, and enables us to see how the poet was led on towards the composition of that immortal poem. This is easily seen, upon consideration of the date at which it was composed.

The question of the date has been well investigated by Ten Brink; but it may be observed beforehand that the allusion to the 'queen' in l. 496 has long ago been noticed, and it has been thence inferred, by Tyrwhitt, that the Prologue must have been written *after* 1382, the year when Richard II. married his first wife, the 'good queen Anne.' But Ten Brink's remarks enable us to look at the question much more closely.

He shows that Chaucer's work can be clearly divided into three chief periods, the chronology of which he presents in the following form<sup>1</sup>.

### FIRST PERIOD.

- 1366 (at latest). The Romaunt of the Rose.
- 1369. The Book of the Duchesse.
- 1372. (end of the period).

### SECOND PERIOD.

- 1373. The Lyf of Seint Cecile.
  - The Assembly of Foules.
  - Palamon and Arcite.
  - Translation of Boethius.
  - Troilus and Creseide.
- 1384. The House of Fame.

### THIRD PERIOD.

- 1385. Legend of Good Women.
  - Canterbury Tales.
- 1391. Treatise on the Astrolabe.

It is unnecessary for our present purpose to insert the conjectured dates of the Minor Poems not here mentioned.

According to Ten Brink, the poems of the First Period were composed before Chaucer set out on his Italian travels, i. e. before December, 1372, and contain no allusions to writings by Italian authors. In them, the influence of French authors is very strongly marked.

The poems of the Second Period (he tells us) were composed after that date. The Life of Seint Cecile already marks the author's acquaintance with Dante's Divina

Commedia; lines 36-51 are, in fact, a free translation from the *Paradiso*, canto xxxiii. ll. 1-21. See my note to this passage, and the remarks on the 'Second Nun's Tale' in vol. v. The *Parlement of Foules* contains references to Dante and a long passage translated from Boccaccio's *Teseide*; see my notes to that poem in vol. i. The original *Falamon and Arcite* was also taken from the *Teseide*; for even the revised version of it (now known as the *Knights Tale*, and containing, doubtless, much more of Chaucer's own work) is founded upon that poem, and occasionally presents verbal imitations of it. *Troilus* is similarly dependent upon Boccaccio's *Filostrato*. The close connexion between *Troilus* and the translation of Boethius is seen from several considerations, of which it may suffice here to mention two. The former is the association of these two works in Chaucer's lines to Adam—

‘Adam scriveyn, if ever it thee befall  
*Boece* or *Troilus* to wryten newe.’

Minor Poems; see vol. i. p. 379.

And the latter is, the fact that Chaucer inserts in *Troilus* (book iv. stanzas 140-154) a long passage on predestination and free-will, taken from Boethius, book v. proses 2, 3; which he would appear to have still fresh in his mind. It is probable that his Boethius preceded *Troilus* almost immediately; indeed, it is conceivable that, for a short season, both may have been in hand at the same time.

There is also a close connexion between *Troilus* and the *House of Fame*, the latter of which shows the influence of Dante in a high degree; see p. vii. This connexion will appear from comparing *Troil.* v. stt. 52-55 with *Ho. Fame*, 2-54; and *Troil.* i. st. 74 (ll. 517-8) with *Ho. Fame*, 639, 640. See Ten Brink, *Studien*, p. 121. It would seem that the *House of Fame* followed *Troilus* almost immediately. At the same time, we cannot put the date of the *House of Fame* later than 1384, because of Chaucer's complaint in it of the hardship of his official duties, from much of which he was released (as we shall see) early in 1385. Further, the 10th of December is especially mentioned as being the date on which the *House of Fame* was commenced (l. 111), the year being probably 1383 (see Note to that line).

It would appear, further, that the *Legend* was begun soon after the *House of Fame* was suddenly abandoned, in the very middle of a sentence. That it was written later than *Troilus* and the *House of Fame* is obvious, from the mention of these poems in the *Prologue*; ll. 332, 417, 441. That it was written at no great interval after *Troilus* appears from the fact that, even while writing *Troilus*, Chaucer had already been meditating upon the goodness of *Alcestis*, of which the *Prologue* to the *Legend* says so much. Observe the following passages (cited by Ten Brink, *Studien*, p. 120) from *Troilus*, bk. v. stt. 219, 254:—

‘As wel thou mightest lyen on *Alceste*  
That was of creatures—but men lye—  
That ever weren, kindest and the beste.  
For whan hir housbonde was in Iupartye  
To dye himself, but-if she wolde dye,

She chees for him to dye and go to helle,  
And starf anoon, as us the bokes telle.  
Besechinge every lady bright of hewe,  
And every gentil womman, what she be,  
That, al be that Criseyde was untrewe,  
That for that gilt she be not wrooth with me.  
Ye may hir gilt in othere bokes see;  
And gladlier I wol wryten, if yow leste,  
Penelopeës trouthe, and good *Alceste*.’

There is also a striking similarity between the argument in *Troilus*, bk. iv. st. 3, and ll. 369-372 (B-text) of the Prologue to the Legend. The stanza runs thus:—

‘For how Criseyde Troilus forsook,  
Or at the leste, how that she was unkinde,  
Mot hennes-forth ben matere of my book,  
As wryten folk thurgh whiche it is in minde.  
Allas! that they shulde ever cause finde  
To speke hir harm; and, if they on hir lye,  
Y-wis, hem-self sholde han the vilanye.’

I will here also note the fact that the first line of the above stanza is quoted, almost unaltered, in the *earlier version* of the Prologue, viz. at l. 265 of the A-text, on p. 88.

From the above considerations we may already infer that the House of Fame was begun, probably, in December, 1383, and continued in 1384; and that the Legend of Good Women, which almost immediately succeeded it, may be dated about 1384 or 1385; certainly after 1382, when King Richard was first married. But now that we have come so near to the date, it is possible to come still nearer; for it can hardly be doubted that the extremely grateful way in which Chaucer speaks of the queen may fairly be connected with the stroke of good fortune which happened to him just at this very period. In the House of Fame we find him groaning about the troublesomeness of his official duties; and the one object of his life, just then, was to obtain greater leisure, especially if it could be had without serious loss of income. Now we know that, on the 17th of February, 1385, he obtained the indulgence of being allowed to nominate a permanent deputy for his Controldership of the Customs and Subsidies; see Furnivall’s *Trial Forewords to the Minor Poems*, p. 25. If with our knowledge of this fact we combine these considerations, viz. that Chaucer expresses himself gratefully to the queen, that he says nothing more of his troublesome duties, and that Richard II. is known to have been a patron of letters (as we learn from Gower), we may well conclude that the poet’s release from his burden was brought about by the queen’s intercession with the king on his behalf. We may here notice Lydgate’s remarks in the following stanza, which occurs in the Prologue to the Fall of Princes<sup>1</sup>:—

‘This poete wrote, *at the request of the quene*,  
A Legende, of perfite holynesse,  
Of Good Women, to fynd out nynetene  
That did excell in bounte and fayrenes;

But for his labour and besinesse  
Was importable, his wittes to encombre,  
In all this world to fynd so gret a nombre<sup>2</sup> .’

Lydgate can hardly be correct in his statement that Chaucer wrote ‘at the request’ of the queen: for, had our author done so, he would have let us know it. Still, he has seized the right idea, viz. that the queen was, so to speak, the moving cause which effected the production of the poem.

It is, moreover, much to the point to observe that Chaucer’s state of delightful freedom did not last long. Owing to a sudden change in the government we find that, on Dec. 4, 1386, he lost his Controllership of the Customs and Subsidies; and, only ten days later, also lost his Controllership of the Petty Customs. Something certainly went wrong, but we have no proof that Chaucer abused his privilege.

On the whole we may interpret ll. 496, 7 (p. 101), viz.

‘And whan this book is maad, yive hit the quene,  
On my behalfe, at Eltham<sup>3</sup> or at Shene,’

as giving us a date but little later than Feb. 17, 1385, and certainly before Dec. 4, 1386. The mention of the month of May in ll. 36, 45, 108, 176, is probably conventional; still, the other frequent references to spring-time, as in ll. 40-66, 130-147, 171-174, 206, &c., may mean something; and in particular we may note the reference to St. Valentine’s day as being *past*, in ll. 145, 146; seeing that *chees* (chose) occurs in the past tense. We can hardly resist the conviction that the right date of the Prologue is the spring of 1385, which satisfies every condition.

§ 2. The two forms of the Prologue. So far, I have kept out of view the important fact, that the Prologue exists in two distinct forms, viz. an earlier and a revised form. The lines in which ‘the queen’ is expressly mentioned occur in the later version only, so that some of the above arguments really relate to that alone. But it makes no great difference, as there is no reason to suppose that there was any appreciable lapse of time between the two versions.

In order to save words, I shall call the earlier version the A-text, and the later one the B-text. The manner of printing these texts is explained at p. 65. I print the B-text in full, in the lower half of the page. The A-text appears in the upper half of the same, and is taken from MS. C. (Camb. Univ. Library, Gg. 4. 27), which is the only MS. that contains it, with corrections of the spelling, as recorded in the footnotes. Lines which appear in *one* text only are marked with an asterisk (\*); those which stand almost exactly the same in *both* texts are marked with a dagger (†) prefixed to them; whilst the unmarked lines are such as occur in both texts, but with some slight alteration. By way of example, observe that lines B. 496, 497, mentioning the queen, are duly marked with an asterisk, as not being in A. Line 2, standing the same in both texts, is marked with a dagger. And thirdly, line 1 is unmarked, because it is slightly altered. A. has here the older expression ‘A thousand *sythes*,’ whilst B. has the more familiar ‘A thousand *tymes*.’

The fact that A. is older than B. cannot perhaps be absolutely proved without a long investigation. But all the conditions point in that direction. In the first place, it occurs in only *one* MS., viz. MS. C., whilst all the others give the B-text; and it is more likely that a revised text should be multiplied than that a first draft should be. Next, this MS. C. is of high value and great importance, being quite the best MS., as regards age, of the whole set; and it is a fortunate thing that the A-text has been preserved at all. And lastly, the internal evidence tends, in my opinion, to shew that B. can be more easily evolved from A. than conversely. I am not aware that any one has ever doubted this result.

We may easily see that the A-text is, on the whole, more general and vague, whilst the B-text is more particular in its references. The impression left on my mind by the perusal of the two forms of the Prologue is that Chaucer made immediate use of the comparative liberty accorded to him on the 17th of February, 1385, to plan a new poem, in an entirely new metre, and in the new form of a succession of tales. He decided, further, that the tales should relate to women famous in love-stories, and began by writing the tale of Cleopatra, which is specially mentioned in B. 566 (and A. 542)<sup>1</sup>. The idea then occurred to him of writing a preface or Prologue, which would afford him the double opportunity of justifying and explaining his design, and of expressing his gratitude for his attainment of greater leisure. Having done this, he was not wholly satisfied with it; he thought the expression of gratitude did not come out with sufficient clearness, at least with regard to the person to whom he owed the greatest debt. So he at once set about to amend and alter it; the first draught, of which he had no reason to be ashamed, being at the same time preserved. And we may be sure that the revision was made almost immediately; he was not the man to take up a piece of work again after the first excitement of it had passed away<sup>2</sup>. On the contrary, he used to form larger plans than he could well execute, and leave them unfinished when he grew tired of them. I therefore propose to assign the conjectural date of the spring of 1385 to both forms of the Prologue; and I suppose that Chaucer went on with one tale of the series after another during the summer and latter part of the same year till he grew tired of the task, and at last gave it up in the middle of a sentence. An expression of doubt as to the completion of the task already appears in l. 2457.

§ 3. Comparison of the two forms of the Prologue. A detailed comparison of the two forms of the Prologue would extend to a great length. I merely point out some of the more remarkable variations.

The first *distinct* note of difference that calls for notice is at line A. 89 (B. 108), p. 72, where the line—

‘When passed was almost the month of May’

is altered to—

‘And this was now the firste morwe of May.’

This is clearly done for the sake of greater definiteness, and because of the association of the 1st of May with certain national customs expressive of rejoicing. It is

emphasized by the statements in B. 114 as to the exact position of the sun (see note to the line). In like manner the vague expression about ‘the Ioly tyme of May’ in A. 36 is exchanged for the more exact—‘whan that the month of May Is comen’; B. 36. In the B-text, the date is definitely fixed; in ll. 36-63 we learn what he *usually* did on the recurrence of the May-season; in ll. 103-124, we have his (supposed) actual rising at the dawn of May-day; then the manner in which he spent that day (ll. 179-185); and lastly, the arrival of night, his return home, his falling asleep, and his dream (ll. 197-210). He awakes on the morning of May 2, and sets to work at once (ll. 578, 579).

Another notable variation is on p. 71. On arriving at line A. 70, he puts aside A. 71-80 for the present, to be introduced later on (p. 77); and writes the new and important passage contained in B. 83-96 (p. 71). The lady whom he here addresses as being his ‘very light,’ one whom his heart dreads, whom he obeys as a harp obeys the hand of the player, who is his guide, his ‘lady sovereign,’ and his ‘earthly god,’ cannot be mistaken. The reference is obviously to his sovereign lady the queen; and the expression ‘earthly god’ is made clear by the declaration (in B. 387) that kings are as demi-gods in this present world.

In A., the Proem or true Introduction ends at l. 88, and is more marked than in B., wherein it ends at l. 102.

The passage in A. contained in ll. 127-138 (pp. 75, 76) is corrupt and imperfect in the MS. The sole existing copy of it was evidently made from a MS. that had been more or less defaced; I have had to restore it as I best could. The B-text has here been altered and revised, though the variations are neither extensive nor important; but the passage is immediately followed by about 30 new lines, in which Mercy is said to be a greater power than Right, or strict Justice, especially when Right is overcome ‘through innocence and ruled curtesye’; the application of which expression is obvious.

In B. 183-187 we have the etymology of *daisy*, the declaration that ‘she is the empress of flowers,’ and a prayer for her prosperity, i. e. for the prosperity of the queen.

In A. 103 (p. 73), the poet falls asleep and dreams. In his dream, he sees a lark (A. 141, p. 79) who introduces the God of Love. In the B-text, the dream is postponed till B. 210 (p. 79), and the lark is left out, as being unnecessary. This is a clear improvement.

An important change is made in the ‘Balade’ at pp. 83, 84. The refrain is altered from ‘Alceste is here’ to ‘My lady cometh.’ The reason is twofold. The poet wishes to suppress the name of Alcestis for the present, in order to introduce it as a surprise towards the end (B. 518)<sup>1</sup>; and secondly, the words ‘My lady cometh’ are used as being *directly* applicable to the queen, instead of being only applicable through the medium of allegory. Indeed, Chaucer takes good care to say so; for he inserts a passage to that effect (B. 271-5); where we may remember, by the way, that *free* means ‘bounteous’ in Middle English. We have a few additional lines of the same sort in B. 296-299.

On the other hand, Chaucer suppressed the long and interesting passage in A. 258-264, 267-287, 289-312, for no very obvious reason. But for the existence of MS. C., it would have been wholly lost to us, and the recovery of it is a clear gain. Most interesting of all is the allusion to Chaucer's sixty books of his own, all full of love-stories and personages known to history, in which, for every bad woman, mention was duly made of a hundred good ones (A. 273-277, p. 88)<sup>2</sup>. Important also is his mention of some of his authors, such as Valerius, Livy, Claudian, Jerome, Ovid, and Vincent of Beauvais.

If, as we have seen, Alcestis in this Prologue really meant the queen, it should follow that the God of Love really meant the king. This is made clear in B. 373-408, especially in the comparison between a just king (such as Richard, of course) and the tyrants of Lombardy. In fact, in A. 360-364, Chaucer said a little too much about the duty of a king to hear the complaints and petitions of the people, and he very wisely omitted it in revision. In A. 355, he used the unlucky word 'wilfulhed' as an attribute of a Lombard tyrant; but as it was not wholly inapplicable to the king of England, he quietly suppressed it. But the comparison of the king to a lion, and of himself to a fly, was in excellent taste; so no alteration was needed here (p. 94).

In his enumeration of his former works (B. 417-430), he left out one work which he had previously mentioned (A. 414, 415, p. 96). This work is now lost<sup>1</sup>, and was probably omitted as being a mere translation, and of no great account. Perhaps the poet's good sense told him that the original was a miserable production, as it must certainly be allowed to be, if we employ the word *miserable* with its literal meaning (see p. 307).

At pp. 103, 104, some lines are altered in A. (527-532) in order to get rid of the name of Alcestis here, and to bring in a more immediate reference to the Balade. Line B. 540 is especiall curious, because he had *ot*, in the first instance, forgotten to put her in his Balade (see A. 209); but he now wished to seem to have done so.

In B. 552-565, we have an interesting addition, in which Love charges him to put all the nineteen ladies, besides Alcestis, into his Legend; and tells him that he may *choose his own metre* (B. 562). Again, in B. 568-577, he practically stipulates that he is only to tell the more interesting part of each story, and to leave out whatever he should deem to be tedious. This proviso was eminently practical and judicious.

§ 4. The subject of the Legend. We learn, from B. 241, 283, that Chaucer saw in his vision Alcestis and nineteen other ladies, and from B. 557, that he was to commemorate them all in his Legend, beginning with Cleopatra (566) and ending with Alcestis (549, 550). As to the names of the nineteen, they are to be found in his Balade (555).

Upon turning to the Balade (p. 83), the names actually mentioned include some which are hardly admissible. For example, Absalom and Jonathan are names of men; Esther is hardly a suitable subject, whilst Ysolt belongs to a romance of medieval times. (Cf. A. 275, p. 88.) The resulting practicable list is thus reduced to the following, viz. Penelope, Marcia, Helen, Lavinia, Lucretia, Polyxena, Cleopatra, Thisbe, Hero, Dido,

Laodamia, Phyllis, Canace, Hypsipyle, Hypermnestra, and Ariadne. At the same time, we find legends of Medea and Philomela, though neither of these are mentioned in the Balade. It is of course intended that the Balade should give a representative list only, without being exactly accurate.

But we are next confronted by a most extraordinary piece of evidence, viz. that of Chaucer himself, when, at a later period, he wrote the Introduction to the Man of Lawes Prologue (see vol. iv. p. 131). He there expressly refers to his Legend of Good Women, which he is pleased to call 'the Seintes Legende of Cupide,' i. e. the Legend of Cupid's Saints. And, in describing this former work of his, he introduces the following lines:—

'Ther may be seen the large woundes wyde  
Of Lucesse, and of Babilan Tisbee;  
The swerd of Dido for the false Enee;  
The tree of Phillis for hir Demophon;  
The pleinte of Dianire and Hermion,  
Of Adriane and of Isiphilee;  
The bareyne yle standing in the see;  
The dreynte Leander for his Erro;  
The teres of Eleyne, and eek the wo  
Of Brixseyde, and of thee, Ladomea;  
The cruelte of thee, queen Medea,  
Thy litel children hanging by the hals  
For thy Iason, that was of love so fals!  
O Ypermistra, Penelopee, Alceste,  
Your wyfhod he comendeth with the beste!  
But certainly no word ne wryteth he  
Of thilke wikke example of Canacee'; &c.

We can only suppose that he is referring to the contents of his work in quite general terms, with a passing reference to his vision of Alcestis and the nineteen ladies, and to those mentioned in his Balade. There is no reason for supposing that he ever wrote complete tales about Deianira, Hermione, Hero, Helen, Briseis, Laodamia, or Penelope, any more than he did about Alcestis. But it is highly probable that, just at the period of writing his Introduction to the Man of Lawes Prologue, he was seriously intending to take up again his 'Legend,' and was planning how to continue it. But he never did it.

On comparing these two lists, we find that the following names are common to both, viz. Penelope, Helen, Lucretia, Thisbe, Hero, Dido, Laodamia, Phyllis, Canace, Hypsipyle, Hypermnestra, Ariadne, and (in effect) Alcestis. The following occur in the Balade only, viz. Marcia, Lavinia, Polyxena, Cleopatra. And the following are mentioned in the above-quoted passage only, viz. Deianira, Hermione, Briseis, Medea. We further know that he actually wrote the Legend of Philomela, though it is in neither of the above lists; whilst the story of Canace was expressly rejected. Combining our information, and rearranging it, we see that his intention was to write nineteen Legends, descriptive of twenty women, viz. Alcestis and nineteen others; the

number of Legends being reduced by one owing to the treatment of the stories of Medea and Hypsipyle under one narrative. Putting aside Alcestis, whose Legend was to come last, the nineteen women can be made up as follows:—

1. Cleopatra. 2. Thisbe. 3. Dido. 4 and 5. Hypsipyle and Medea. 6. Lucretia. 7. Ariadne. 8. Philomela. 9. Phyllis. 10. Hypermnestra (*all of which are extant*). *Next come*—11. Penelope: 12. Helen: 13. Hero: 14. Laodamia (*all mentioned in both lists*). 15. Lavinia: 16. Polyxena<sup>1</sup> (*mentioned in the Balade*). 17. Deianira: 18. Hermione: 19. Briseis (*in the Introduction to the Man of Lawe*).

This conjectural list is sufficient to elucidate Chaucer's plan fully, and agrees with that given in the note to l. 61 of the Introduction to the Man of Lawes Tale, in vol. v.

If we next enquire how such lists of 'martyred' women came to be suggested to Chaucer, we may feel sure that he was thinking of Boccaccio's book entitled *De Claris Mulieribus*, and of Ovid's *Heroides*. Boccaccio's book contains 105 tales of Illustrious Women, briefly told in Latin prose. Chaucer seems to have partially imitated from it the title of his poem—'The Legend of Good Women'; and he doubtless consulted it for his purpose. But he took care to consult other sources also, in order to be able to give the tales at greater length, so that the traces of his debt to the above work by Boccaccio are very slight.

We must not, however, omit to take notice that, whilst Chaucer owes but little to Boccaccio as regards his subject-matter, it was from him, in particular, that he took his *general plan*. This is well shewn in the excellent and careful essay by M. Bech, printed in 'Anglia,' vol. v. pp. 313-382, with the title—'Quellen und Plan der *Legende of Goode Women* und ihr Verhältniss zur *Confessio Amantis*.' At p. 381, Bech compares Chaucer's work with Boccaccio's, and finds the following points of resemblance.

1. Both works treat exclusively of women; one of them speaks particularly of 'Gode Women,' whilst the other is written 'De Claris Mulieribus.'
2. Both works relate chiefly to tales of olden time.
3. In both, the tales follow each other without any intermediate matter.
4. Both are compacted into a whole by means of an introductory Prologue.
5. Both writers wish to dedicate their works to a queen, but effect this modestly and indirectly. Boccaccio addresses his Prologue to a countess, telling her that he wishes to dedicate his book to Joanna, queen of Jerusalem and Sicily; whilst Chaucer veils his address to queen Anne under the guise of allegory.
6. Both record the fact of their writing in a time of comparative leisure. Boccaccio uses the words: 'paululum ab inerti uulgo semotus et a ceteris fere solutus curis.'

7. Had Chaucer finished his work, his last Legend would have related to Alcestis, i. e. to the queen herself. Boccaccio actually concludes his work with a chapter 'De Iohanna Hierusalem et Sicilie regina.'

See further in Bech, who quotes Boccaccio's 'Prologue' in full.

To this comparison should be added (as Bech remarks) an accidental coincidence which is even more striking, viz. that the work 'De Claris Mulieribus' bears much the same relation to the more famous one entitled 'Il Decamerone,' that the Legend of Good Women does to the Canterbury Tales.

Boccaccio has all of Chaucer's finished tales, except those of Ariadne, Philomela, and Phyllis<sup>1</sup>; he also gives the stories of some whom Chaucer only mentions, such as the stories of Deianira (cap. 22), Polyxena (cap. 31), Helena (cap. 35), Penelope (cap. 38); and others. To Ovid our author is much more indebted, and frequently translates passages from his *Heroides* (or *Epistles*) and from the *Metamorphoses*. The former of these works contains the *Epistles* of Phyllis, Hypsipyle, Medea, Dido, Ariadne, and Hypermnestra, whose stories Chaucer relates, as well as the letters of most of those whom Chaucer merely mentions, viz. of Penelope, Briseis, Hermione, Deianira, Laodamia, Helena, and Hero. It is evident that our poet was chiefly guided by Ovid in selecting stories from the much larger collection in Boccaccio. At the same time it is remarkable that neither Boccaccio (in the above work) nor Ovid gives the story of Alcestis, and it is not quite certain whence Chaucer obtained it. It is briefly told in the 51st of the *Fabulae* of Hyginus, but it is much more likely that Chaucer borrowed it from another work by Boccaccio, entitled *De Genealogia Deorum*<sup>1</sup>, where it appears amongst the fifty-one labours of Hercules, in the following words:—

'Alcestem Admeti regis Thessaliae coniugem retraxit [Hercules] ad uirum. Dicunt enim, quod cum infirmaretur Admetus, implorassetque Apollinis auxilium, sibi ab Apolline dictum mortem euadere non posse, nisi illam aliquis ex affinibus atque necessariis subiret. Quod cum audisset Alcestis coniunx, non dubitauit suam pro salute uiri concedere, et sic ea mortua Admetus liberatus est, qui plurimum uxori compatiens Herculem orauit, vt ad inferos uadens illius animam reuocaret ad superos, quod et factum est.'—Lib. xiii. c. 1 (ed. 1532).

§ 5. The Daisy. To this story Chaucer has added a pretty addition of his own invention, that this heroine was finally transformed into a daisy. The idea of choosing this flower as the emblem of perfect wifehood was certainly a happy one, and has often been admired. It is first alluded to by Lydgate, in a Poem against Self-Love (see Lydgate's *Minor Poems*, ed. Halliwell, p. 161):—

'Alcestis flower, with white, with red and greene,  
Displaieth hir crown geyn Phebus bemys brihte.'

And again, in the same author's *Temple of Glas*, ll. 71-74:—

'I mene Alceste, the noble trewe wyf . . .  
Hou she was turned to a dayesye.'

The anonymous author of the Court of Love seized upon the same fancy to adorn his description of the Castle of Love, which, as he tells us, was—

‘With-in and oute depeinted wonderly  
With many a thousand daisy[es] rede as rose  
And white also, this sawe I verely.  
But what tho deis[y]es might do signifye  
Can I not tel, saufe that the quenes floure,  
Alceste, it was, that kept ther her soioure,  
Which vnder Uenus lady was and quene,  
And Admete kyng and souerain of that place,  
To whom obeied *the ladies good ninetene*,  
With many a thousand other bright of face<sup>1</sup>.’

The mention of ‘the ladies good ninetene’ at once shews us whence this mention of Alcestis was borrowed.

In a modern book entitled *Flora Historica*, by Henry Phillips, 2nd ed. i. 42, we are gravely told that ‘fabulous history informs us that this plant [the daisy] is called *Bellis* because it owes its origin to Belides, a granddaughter of Danaus, and one of the nymphs called Dryads, that presided over the meadows and pastures in ancient times. Belides is said to have encouraged the suit of Ephigenus, but whilst dancing on the green with this rural deity she attracted the admiration of Vertumnus, who, just as he was about to seize her in his embrace, saw her transformed into the humble plant that now bears her name.’ It is clear that the concocter of this stupid story was not aware that *Belides* is a plural substantive, being the collective name of the fifty daughters of Danaus, who are here rolled into one in order to be transformed into a single daisy; and all because the words *bellis* and *Belides* happen to begin with the same three letters! It may also be noticed that ‘in ancient times’ the business of the Dryads was to preside over trees rather than ‘over meadows and pastures.’ Who the ‘rural deity’ was who is here named ‘Ephigeus’ I neither know nor care. But it is curious to observe the degeneracy of the story for which Chaucer was (in my belief) originally responsible<sup>2</sup>. See Notes and Queries, 7th S. vi. 186, 309.

Of course it is easy to see that this invention on the part of Chaucer is imitated from Ovid’s *Metamorphoses*, where Clytie becomes a sun-flower, Daphne a laurel, and Narcissus, Crocus, and Hyacinthus become, respectively, a narcissus, a crocus, and a hyacinth. At the same time, Chaucer’s attention may have been directed to the daisy in particular, as Tyrwhitt long ago pointed out, by a perusal of such poems as *Le Dit de la fleur de lis et de la Marguerite*, by Guillaume de Machault (printed in Tarbe’s edition, 1849, p. 123), and *Le Dittié de la flour de la Margherite*, by Froissart (printed in Bartsch’s *Chrestomathie de l’ancien Français*, 1875, p. 422); see Introduction to Chaucer’s *Minor Poems*, in vol. i. p. 36. In particular, we may well compare lines 42, 48, 49, 60-63 of our B-text with Machault’s *Dit de la Marguerite* (ed. Tarbé, p. 123):—

‘J’aim une fleur, qui s’uevre et qui s’encline  
Vers le soleil, de jour quant il chemine;

Et quant il est couchiez soubz sa courtine  
Par nuit obscure,  
Elle se clost, ainsois que li jours fine.’

And again, we may compare ll. 53-55 with the lines in Machault that immediately follow, viz.

‘Toutes passe, ce mest vis, en coulour,  
Et toutes ha surmonté de douçour;  
Ne comparer  
Ne se porroit nulle à li de coulour’: &c.<sup>1</sup>

The resemblance is, I think, too close to be accidental.

We may also compare (though the resemblance is less striking) ll. 40-57 of the B-text of the Prologue (pp. 68, 69) with ll. 22-30 of Froissart’s poem on the Daisy:—

‘Son doulç vëoir grandement me proufite,  
et pour ce est dedens mon coer escripte  
si plainnement  
que nuit et jour en pensant ie recite  
les grans vertus de quoi elle est confite,  
et di ensi: “la heure soit benite  
quant pour moi ai tele flourette eslite,  
qui de bonté et de beauté est dite  
la souveraine,” ’ &c.

At l. 68 of the same poem, as pointed out by M. Sandras (*Étude sur G. Chaucer*, 1859, p. 58), and more clearly by Bech (*Anglia*, v. 363,) we have a story of a woman named Herés—‘une pucelle [qui] ama tant son mari’—whose tears, shed for the loss of her husband Cephëy, were turned by Jupiter into *daisies* as they fell upon the green turf. There they were discovered, one January, by Mercury, who formed a garland of them, which he sent by a messenger named Lirés to Serés (Ceres). Ceres was so pleased by the gift that she caused Lirés to be beloved, which he had never been before.

This mention of Ceres doubtless suggested Chaucer’s mention of Cibella (Cybele) in B. 531. In fact, Chaucer first transforms Alcestis herself into a daisy (B. 512); but afterwards tells us that Jupiter changed her into a constellation (B. 525), whilst Cybele made the daisies spring up ‘in remembrance and honour’ of her. The clue seems to be in the name Cephëy, representing *Cephei*, gen. case of *Cepheus*. He was a king of Ethiopia, husband of Cassiope, father of Andromeda, and father-in-law of Perseus. They were all four ‘stellified,’ and four constellations bear their names even to the present day. According to the old mythology, it was not Alcestis, but Cassiope, who was said to be ‘stellified<sup>1</sup>.’ The whole matter is thus sufficiently illustrated.

§ 6. Agaton. This is, perhaps, the most convenient place for explaining who is meant by Agaton (B. 526). The solution of this difficult problem was first given by Cary, in

his translation of Dante's *Purgatorio*, canto xxii. l. 106, where the original has *Agatone*. Cary first quotes Chaucer, and then the opinion of Tyrwhitt, that there seems to be no reference to 'any of the Agathoes of antiquity,' and adds: 'I am inclined to believe that Chaucer must have meant Agatho, the dramatic writer, whose name, at least, appears to have been familiar in the Middle Ages; for, besides the mention of him in the text, he is quoted by Dante in the *Treatise de Monarchia*, lib. iii. "Deus per nuncium facere non potest, genita non esse genita, iuxta sententiam Agathonis." ' The original is to be found in Aristotle, *Ethic. Nicom. lib. vi. c. 2*:—

Μόνου γῆρ αἴτου? κα? θε?ς στερίσκειται  
ῆγένητα ποιειῆν ῆσσ' ῆν ῆ??? πεπραγμένα.

Agatho is mentioned by Xenophon in his *Symposium*, by Plato in the *Protagoras*, and in the *Banquet*, a favourite book with our author [Dante], and by Aristotle in his *Art of Poetry*, where the following remarkable passage occurs concerning him, from which I will leave it to the reader to decide whether it is possible that the allusion in Chaucer might have arisen: ῆν ῆνίαις μῆν ῆν ῆ δύο τωῆν γνωρίμων ῆστῆν ῆνομάτων, τῆ δῆ ῆλλα πεποιημένα· ῆν ῆνίαις δῆ οῆθέν· οῆῆον ῆν τῆῆ ῆγάθωνος ῆνθει. ῆμοίως γῆρ ῆν τούτῆ τά τε πράγματα κα? τῆ ῆνόματα πεποίηται, κα? οῆδῆν ῆῆττον εῆῆραίνει. Edit. 1794, p. 33. "There are, however, some tragedies, in which one or two of the names are historical, and the rest feigned; there are even some, in which none of the names are historical; such is Agatho's tragedy called 'The Flower'; for in that all is invention, both incidents and names; and yet it pleases." Aristotle's *Treatise on Poetry*, by Thos. Twining, 8vo. edit. 1812, vol. i. p. 128.'

The peculiar spelling *Agaton* renders it highly probable that Chaucer took the name from Dante (*Purg.* xxii. 106), but this does not wholly suffice<sup>1</sup>. Accordingly, Bech suggests that he may also have noticed the name in the *Saturnalia* of Macrobius, an author whose *Somnium Scipionis* Chaucer certainly consulted (*Book Duch.* 284; *Parl. Foules*, 111). In this work Macrobius mentions, incidentally, both *Alcestis* (*lib. v. c. 19*) and *Agatho* (*lib. ii. c. 1*), and Chaucer may have observed the names there, though he obtained no particular information about them. Froissart (as Bech bids us remark), in his poem on the *Daisy*, has the lines:—

'Mercurius, *ce dist li escripture*,  
trouva premier  
la belle flour que j'ainc oultre mesure,' &c.

The remark—'ce dist li escripture,' 'as the book says'—may well have suggested to Chaucer that he ought to give *some authority* for his story, and the name of Agatho (of whom he probably knew *nothing more* than the name) served his turn as well as another. His easy way of citing authors is probably, at times, humorously assumed; and such may be the explanation of his famous 'Lollius.' It is quite useless to make any further search.

I may add that this Agatho, or Agathon (ῆγάθων), was an Athenian tragic poet, and a friend of Euripides and Plato. He was born about 447, and died about 400.

Lounsbury (Studies in Chaucer, ii. 402) rejects this explanation; but it is not likely that we shall ever meet with a better one.

§ 7. Chief Sources of the Legend. The more obvious sources of the various tales have frequently been pointed out. Thus Prof. Morley, in his *English Writers*, v. 241 (1890), says that Thisbe is from Ovid's *Metamorphoses*, iv. 55-166; Dido, from Vergil and Ovid's *Heroides*, Ep. vii; Hypsipyle and Medea from Ovid (*Met.* vii., *Her. Ep.* vi, xii); Lucretia from Ovid (*Fasti*, ii. 721) and Livy (*Hist.* i. 57); Ariadne and Philomela from Ovid (*Met.* viii. 152, vi. 412-676), and Phyllis and Hypermnestra also from Ovid (*Her. Ep.* ii. and Ep. xiv). He also notes the allusion to St. Augustine (*De Civitate Dei*, cap. xix.) in l. 1690, and observes that all the tales, except those of Ariadne and Phyllis<sup>1</sup>, are in Boccaccio's *De Claris Mulieribus*. But it is possible to examine them a little more closely, and to obtain further light upon at least a few other points. It will be most convenient to take each piece in its order. For some of my information, I am indebted to the essay by Bech, above mentioned (p. xxviii).

§ 8. Prologue. Original. Besides mere passing allusions, we find references to the story of Alcestis, queen of Thrace (432<sup>2</sup>, 518). As she is not mentioned in Boccaccio's book *De Claris Mulieribus*, and Ovid nowhere mentions her name, and only alludes in passing to the 'wife of Admetus' in two passages (*Ex Ponto*, iii. 1. 106; *Trist.* v. 14. 37), it is tolerably certain that Chaucer must have read her story either in Boccaccio's book *De Genealogia Deorum*, lib. xiii. c. 1 (see p. xxix), or in the *Fables of Hyginus* (*Fab.* 51). A large number of the names mentioned in the *Balade* (249) were suggested either by Boccaccio's *De Claris Mulieribus*, or by Ovid's *Heroides*; probably, by both of these works. We may here also note that the *Fables of Hyginus* very briefly give the stories of Jason and Medea (capp. 24, 25); Theseus and Ariadne (capp. 41-43); Philomela (cap. 45); Alcestis (cap. 51); Phyllis (cap. 59); Laodamia (cap. 104); Polyxena (cap. 110); Hypermnestra (cap. 168); Nisus and Scylla (cap. 198; cf. ll. 1904-1920); Penelope (cap. 126); and Helena (capp. 78, 92). The probability that Chaucer consulted Machault's and Froissart's poems has already been discussed; see p. xxxi.

It is interesting to note that Chaucer had already praised many of his Good Women in previous poems. Compare such passages as the following:—

'Of Medea and of Iason,  
Of Paris, Eleyne, and Lavyne.'

Book of the Duch. 330.

'By as good right as Medea was,  
That slow her children for Iason;  
And Phyllis als for Demophon  
Heng hir-self, so weylaway!  
For he had broke his terme-day  
To come to her. Another rage  
Had Dydo, quene eek of Cartage,  
That slow hir-self, for Eneas

Was fals; a! whiche a fool she was!’

Id. 726.

—‘as moche debonairtee  
As ever had Hester in the bible.’

Id. 986.

‘For love of hir, Polixena— . .  
She was as good, so have I reste,  
As ever Penelope of Greece,  
Or as the noble wyf Lucrece,  
That was the beste—he telleth thus,  
The Romain, Tytus Livius.’

Id. 1071, 1080.

‘She passed hath Penelope and Lucesse.’

Anelida; 82.

‘Biblis, Dido, Tisbe and Piramus,  
Tristram, Isoude, Paris, and Achilles,  
Eleyne, Cleopatre, and Troilus.’

Parlement of Foules; 289

‘But al the maner how she [Dido] deyde,  
And al the wordes that she seyde,  
Who-so to knowe hit hath purpos,  
Reed Virgile in Eneidos  
Or the Epistle of Ovyde,  
What that she wroot or that she dyde;  
And, nere hit to long to endyte,  
By god, I wolde hit here wryte.’

House of Fame; 375.

The last quotation proves clearly, that Chaucer was already meditating a new version of the Legend of Dido, to be made up from the *Æneid* and the *Heroides*, whilst still engaged upon the House of Fame (which actually gives this story at considerable length, viz. in ll. 140-382); and consequently, that the Legend of Good Women succeeded the House of Fame by a very short interval. But this is not all; for only a few lines further on we find the following passage:—

‘Lo, Demophon, duk of Athenis,  
How he forswor him ful falsly,  
And trayed Phillis wikkedly,

That kinges doghter was of Trace,  
And falsly gan his terme pace;  
And when she wiste that he was fals,  
She heng hir-self right by the hals,  
For he had do hir swich untrouthe;  
Lo! was not this a wo and routhe?  
Eek lo! how fals and reccheles  
Was to Briseida Achilles,  
And Paris to Oënone;  
And Iason to Isiphile;  
And eft Iason to Medea;  
And Ercules to Dyanira;  
For he lefte hir for Iöle,  
That made him cacche his deeth, parde!  
How fals eek was he, Theseus;  
That, as the story telleth us,  
How he betrayed Adriane;  
The devel be his soules bane<sup>1</sup>!  
For had he laughed, had he loured,  
He mostē have be al devoured,  
If Adriane ne had y-be<sup>2</sup>!

&c. Id. 387.

Here we already have an outline of the Legend of Phyllis; a reference to Briseis; to Jason, Hypsipyle, Medea, and to Deianira; a sufficient sketch of the Legend of Ariadne; and another version of the Legend of Dido.

We trace a lingering influence upon Chaucer of the Roman de la Rose; see notes to ll. 125, 128, 171. Dante is both quoted and mentioned by name; ll. 357-360. Various other allusions are pointed out in the Notes.

In ll. 280, 281, 284, 305-308 of the A-text of the Prologue (pp. 89, 90), Chaucer refers us to several authors, but not necessarily in connexion with the present work. Yet he actually makes use (at second-hand) of Titus (i. e. Livy, l. 1683), and also further of the 'epistles of Ovyde.' He takes occasion to refer to his own translation of the Roman de la Rose (B. ll. 329, 441, 470), and to his Troilus (ll. 332, 441, 469); besides enumerating many of his poems (417-428).

I. The Legend of Cleopatra. The source of this legend is by no means clear. As Bech points out, some expressions shew that one of the sources was the *Epitome Rerum Romanarum* of L. Annæus Florus, lib. iv. c. 11; see notes to ll. 655, 662, 679. No doubt Chaucer also consulted Boccaccio's *De Claris Mulieribus*, cap. 86, though he makes no special use of the account there given. The story is also in the history of Orosius, bk. iv. c. 19; see Sweet's edition of King Alfred's Orosius, p. 247. Besides which, I think he may have had access to a Latin translation of Plutarch, or of excerpts from the same; see the notes.

It is worth while to note here that Gower (ed. Pauli, iii. 361) has the following lines:—

‘I sigh [*saw*] also the woful quene  
Cleopatras, which in a cave  
With serpents hath her-self begrave  
Al quik, and so was she to-tore,  
For sorwe of that she hadde lore  
Antonie, which her love hath be.  
And forth with her I sigh Thisbe’; &c.

It is clear that he here refers to Chaucer’s Legend of Good Women, because he actually repeats Chaucer’s very peculiar account of the manner of Cleopatra’s death. See § 9, p. xl. Compare L. G. W. ll. 695-697; and note that, both in Chaucer and Gower, the Legend of Thisbe follows that of Cleopatra; whilst the Legend of Philomela immediately follows that of Ariadne. This is more than mere coincidence. See Bech’s essay; *Anglia*, v. 365.

II. The Legend of Thisbe. This is from Ovid’s *Metamorphoses*, iv. 55-166, and from no other source. Some of the lines are closely translated, but in other places the phraseology is entirely recast. The free manner in which Chaucer treats his original is worthy of study; see, as to this, the excellent criticism of Ten Brink, in his *Geschichte der Englischen Litteratur*; ii. 117. Most noteworthy of all is his suppression of the mythological element. The story gains in pathos in a high degree by the omission of the mulberry-tree, the colour of the fruit of which was changed from white to black by the blood of Pyramus; see note to l. 851. This is the more remarkable, because it was just for the sake of this very metamorphosis that Ovid admitted the tale into his series. See also notes to ll. 745, 784, 797, 798, 814, 835, 869, &c.; and cf. Gower’s *Confessio Amantis*, ed. Pauli, i. 324.

III. The Legend of Dido. Chiefly from Vergil’s *Aeneid*, books i-iv. (see note to l. 928, and compare the notes throughout); but ll. 1355-1365 are from Ovid’s *Heroides*, vii. 1-8, quoted at length in the note to l. 1355. And see, particularly, the *House of Fame*, ll. 140-382. Cf. Gower, *C. A.* ii. 4-6<sup>1</sup>.

IV. The Legends of Hypsipyle and Medea. The sources mentioned by Morley are Ovid’s *Metamorphoses*, bk. vii., and *Heroides*, epist. vi.; to which we must add *Heroides*, epist. xii. But this omits a much more important source, to which Chaucer expressly refers. In l. 1396, all previous editions have the following reading—‘In Tessalye, as *Ovyde* telleth us’; but four important MSS. read *Guido* for *Ovyde*, and they are quite right<sup>2</sup>. The false reading *Ovyde* is the more remarkable, because *all* the MSS. have the reading *Guido* in l. 1464, where a change would have destroyed the rime. As a matter of fact, ll. 1396-1461 are from Guido delle Colonne’s *Historia Troiana*, book i. (see notes to ll. 1396, 1463); and ll. 1580-3, 1589-1655 are also from the same, book ii. (see notes to ll. 1580, 1590). Another source which Chaucer may have consulted, though he made but little use of it, was the first and second books of the *Argonautica* of Valerius Flaccus, expressly mentioned in l. 1457 (see notes to ll. 1457, 1469, 1479, 1509, 1558)<sup>3</sup>. The use made of Ovid, *Met.* vii., is extremely slight

(see note to l. 1661). As to Ovid, *Her.* vii., xii., see notes to ll. 1564, 1670. The net result is that Guido is a far more important source of this Legend than all the passages from Ovid put together. Chaucer also doubtless consulted the fifth book of the *Thebaid* of his favourite author Statius; see notes to ll. 1457, 1467. Perhaps he also consulted Hyginus, whose 14th Fable gives the long list of the Argonauts, and the 15th, a sketch of the story of Hypsipyle. Compare also Boccaccio, *De Claris Mulieribus*, capp. 15, 16; and the same, *De Genealogia Deorum*, lib. xiii. c. 26. Observe also that Gower gives the story of Medea, and expressly states that the tale 'is in the *bok*e of *Troie* write,' i. e. in Guido. See Pauli's edition, ii. 236.

V. The Legend of Lucretia. Chaucer refers to Livy's History (bk. i. capp. 57-59); and to Ovid (*Fasti*, ii. 721-852). With a few exceptions, the Legend follows the latter source. He also refers to St. Augustine; see note to l. 1690<sup>1</sup>. Cf. Boccaccio, *De Claris Mulieribus*, cap. 46, who follows Livy. Several touches are Chaucer's own; see notes to ll. 1812, 1838, 1861, 1871, 1881.

Gower has the same story (iii. 251), and likewise follows Ovid and Livy.

VI. The Legend of Ariadne. From Ovid, *Met.* vii. 456-8, viii. 6-182; *Her. Epist.* x. (chiefly 1-74); cf. *Fasti*, iii. 461-516. But Chaucer consulted other sources also, probably a Latin translation of Plutarch's *Life of Theseus*; Boccaccio, *De Genealogia Deorum*, lib. xi. capp. 27, 29, 30; also Vergil, *Aen.* vi. 20-30; and perhaps Hyginus, *Fabulae*, capp. 41-43. Cf. *House of Fame*, 405-426; and Gower, ii. 302<sup>2</sup>.

VII. The Legend of Philomela. Chiefly from Ovid, *Met.* vi. 424-605; and perhaps from no other source, though the use of the word *radevore* in l. 2352 is yet to be accounted for. Cf. Boccaccio, *De Genealogia Deorum*, lib. ix. c. 8; and Gower, *Conf. Amantis*, ii. 313, who refers us to Ovid.

VIII. The Legend of Phyllis. Chiefly from Ovid, *Her. Epist.* ii.; cf. *Remedia Amoris*, 591-608. But a comparison with the story as told by Gower (*C. A.* ii. 26) shews that both poets consulted some further source, which I cannot trace. The tale is told by Hyginus (*Fab.* capp. 59, 243) and Boccaccio in a few lines. Cf. *House of Fame*, 388-396. A few lines are from Vergil, *Aen.* i. 85-102, 142; iv. 373. And see notes to Lydgate's *Temple of Glas*, ed. Schick, p. 75.

IX. The Legend of Hypermnestra. Chiefly from Ovid, *Her. Epist.* xiv. But Ovid calls her husband Lynceus, whereas Chaucer calls him Lino. Again, Ovid does not give the name of Lynceus' father. Chaucer not only transposes the names of the two fathers<sup>1</sup>, but calls *Ægyptus* by the name of *Egiste* or *Egistes*. Hence we see that he also consulted Boccaccio, *De Genealogia Deorum*, lib. ii. c. 22, where we find the following account: 'Danaus Beli Prisci fuit filius, ut asserit Paulus<sup>2</sup>, et illud idem affirmat Lactantius, qui etiam et ante Paulum Orosium, dicit Danaum Beli filium ex pluribus coniugibus .i. filias habuisse, quas cum *Ægistus* frater eius, cui totidem erant melioris sexus filii, postulasset in nurus, Danaus oraculi responso comperto se manibus generi moriturum, uolens euitare periculum, conscensis nauibus in Argos uenit . . . . *Ægistus* autem, quod spretus esset indignans, ut illum sequerentur filiis imperauit, lege data ut nunquam domum repeterent, ni prius Danaum occidissent. Qui

cum apud Argos oppugnarent patrum, ab eo diffidente fraude capti sunt. Spopondit enim se illis iuxta Ægisti uotum filias daturum in coniuges, nec defuit promisso fides. Subornatae enim a patre uirorum intruere thalamos singulis cultris clam armatae omnes, et cum uino laetitiaque calentes iuuenes facile in soporem iuissent, obediens patri uirgines, captato tempore iugulauerunt uiros, unaquaeque suum, *Hypermetra* excepta, quae *Lino* seu Linceo uiro suo miserta pepercit.' We may note, by the way, that Chaucer's spelling *Hypermistre* is nearer to Boccaccio's *Hypermetra* than to the form in Ovid.

§ 9. Gower's *Confessio Amantis*. The relationship of Gower's *Confessio Amantis* to Chaucer's Legend has been investigated by Bech; in *Anglia*, v. 365-371. His conclusion is, that the passages in Gower which resemble Chaucer are only *three* at most; and I am here concerned to shew that, in *two* of these, the supposed resemblance is delusive.

1. In Gower's introduction, at the very beginning, ed. Pauli, i. 4, we are told that, but for books, the renown of many excellent people would be lost. This seems to be copied from Chaucer's Prologue to the Legend, ll. 17-28. I have no doubt that such is the case; but we must be careful to remember that these lines by Gower form part of the prologue to *his second edition*, and were not written till 1393; by which time Chaucer's lines were common property, and could be imitated by any one who chose to do it; so we really learn nothing at all from this comparison.

2. In Gower, i. 45-48, there is a passage which bears some resemblance to Chaucer's Prologue to the Legend. But if it be considered impartially, I believe it will be found that the resemblance is too vague to be of any value, and cannot be relied upon. We really must not set much store by such generalities as the mention of the month of May; the address of the poet to Cupid and Venus; the wrathful aspect of Cupid; and the graciousness of Venus, who bids him disclose his malady and shrive himself. If Gower could not 'invent' such common poetical talk, he had small business to write at all. I would rather conclude, that Gower had no opportunity of seeing Chaucer's poem till somewhat later; for it is a striking fact, that, whereas Gower seized the opportunity of copying some of Chaucer's phrases in the Tale of Constance (see this discussed at p. 415), he tells several of Chaucer's Legends, such as those of Thisbe, Dido, Medea, Lucrece, Ariadne, Philomela, and Phyllis in a wholly independent manner; and, when telling the tale of Alcestis (iii. 149), he had no idea that she was ever transformed into a daisy. Moreover, if he had been able to refer to the Legend, l. 1355-6, he would hardly have translated 'Maeandri' by 'king Menander' (ii. 5).

Without hesitation, I dismiss these alleged resemblances as trifling, and the deduction from them as misleading.

3. But when we come to the *very end* of Gower's work (iii. 357-367), the case is entirely altered, and the resemblances are striking and irrefragable. This is best seen by comparing the whole passage. Gower is in the midst of lamenting his old age, a subject to which he afterwards returns, when he suddenly introduces a digression, in which he sees

‘Cupide with his bowe bent;  
And, like unto a parlement  
Which were ordeined for the nones,  
With him cam al the world atones  
Of gentil folk, that whilom were  
Lovers; I sigh hem alle there’ . . .  
‘Garlondes, nought of o colour,  
Some of the *lefe*, som of the *flour*,  
And some of grete perles were.’

After which we are introduced to Tristram and Isolde, Jason and Hercules, Theseus and Phedra, *Troilus and Criseide* and Diomedes, Pyramus, Dido, Phyllis, Adriane, Cleopatra, Tisbe, Progne and Philomene and Tereus, Lucrece, Alcestis; and even *Ceyx and Alcyone* (cf. Chaucer’s youthful poem). The matter is put beyond doubt by Gower’s adoption of Chaucer’s peculiar account of Cleopatra’s death, as already noted above; see p. xxxvii.

The conclusion to be drawn from these facts is obvious. We see that, in the year 1385, Gower had almost completed his long poem, and communicated the fact to his friend Chaucer; and Chaucer, in return, told him of the new poem (the Legend) upon which he was then himself engaged, so planned as to contain nineteen tales or sections, and likely to extend to some 6,000 lines. Moreover, it was written in a new metre, such as no Englishman had ever employed before. Gower was allowed to see the MS. and to read a considerable portion of it. He was so struck with it as to make room for some remarks about it; and even went out of his way to introduce a personal reference to his friend. He makes Venus say to himself (iii. 374):—

‘And grete wel Chaucer, whan ye mete,  
As *my* disciple and *my* poete . . .  
Forthy now, in his dayes olde<sup>1</sup>,  
Thou shalt telle him this message,  
That he, upon his later age<sup>1</sup>,  
To sette an ende of alle his werke,  
As he, which is myn owne clerke,  
Do make his testament of love,  
(As thou hast do thy shrift above),  
So that my court it may recorde.’

That is to say, Chaucer, being the poet of Venus, is to make his testament of love, or final declaration concerning love, in a form suitable for being recorded in the court of the goddess. This ‘testament’ is, of course, the Legend of Good Women, in which the martyrs of love are duly recorded; and their stories, written at the command of Cupid and by way of penance for what he had missaid against women, were to be placed to the good side of the author’s account with Venus and her son. Moreover, they were finally to be sent in to the visible representative of the court of Love, viz. to the queen of England and her court.

It is interesting to observe that Gower, like Chaucer himself at the moment, regarded this poem as the crowning effort of Chaucer's poetical career. Neither of them had, at the time, any suspicion that Chaucer would, after all, 'sette an ende of alle his werke' in a very different manner. We may thus confidently date the first edition of Gower's *Confessio Amantis* in the year 1385, before the Legend of Hypermnestra was abandoned in the middle of a sentence. The date of the second edition of the same is 1393; and it is a great help to have these dates thus settled.

§ 10. Metre. The most interesting point about this poem is that it is the first of the 'third period' of Chaucer's literary work. Here, for the first time, he writes a series of tales, to which he prefixes a prologue; he adopts a new style, in which he seeks to delineate characters; and, at the same time, he introduces a new metre, previously unknown to English writers, but now famous as 'the heroic couplet.' In all these respects, the Legend is evidently the forerunner of the Canterbury Tales, and we see how he was gradually, yet unconsciously, preparing himself for that supreme work. In two notable respects, as Ten Brink remarks, the Legend is inferior to the Tales. The various legends composing it are merely grouped together, not joined by connecting links which afford an agreeable relief. And again, the Prologue to the Legend is mere allegory, whilst the famous Prologue to the Tales is full of real life and dramatic sketches of character.

Chaucer had already introduced the seven-line stanza, unknown to his predecessors—the earliest example being the *Complaint unto Pite*—as well as the eight-line stanza, employed in his earliest extant poem, the *A. B. C.* For the hint as to this form of verse, he was doubtless indebted in the first instance to French poets, such as Guillaume de Machault, though he afterwards conformed his lines, as regarded their cadence and general laws, to those of Boccaccio and Dante<sup>1</sup>.

The idea of the heroic couplet was also, I suppose, taken from French; we find it in a *Complainte* written by Machault about 1356-8 (see below, p. 383); but here, again, Chaucer's melody has rather the Italian than the French character. The lines in Froissart's poem on the Daisy (p. xxxi) are of the same length, but rime together in groups of seven lines at a time, separated by short lines having two accents only. Boccaccio's favourite stanza in the *Teseide*, known as the *ottava rima*, ends with two lines that form an heroic couplet<sup>2</sup>.

§ 11. 'Clipped' Lines. It ought to be clearly understood that the introduction of the new metre was quite an experiment, for which Chaucer himself offers some apology when he makes the God of Love say expressly: 'Make the metres of hem as thee leste' (l. 562). Hence it was that he introduced into the line a variety which is now held to be inadmissible; though we must not forget that even so great a master of melody as Tennyson, after beginning his 'Vision of Sin' with lines of normal length, begins the second portion of it with the lines:—

'Then methought I heard a hollow sound  
Gathering up from all the lower ground;  
Narrowing in to where they sat assembled,  
Low voluptuous music winding trembled,' &c.

It is precisely this variation that Chaucer sometimes allowed himself, and it is easy to see how it came to pass.

In lines of a shorter type we constantly find a similar variation. There are a large number of 'clipped' lines in the House of Fame. Practically, their first foot consists of a single syllable, and they may be scanned accordingly, by marking off that syllable at the beginning. Thus, ll. 2117-2120 run thus:—

‘And leet | hem gon. Ther might’ I seen  
Weng | ed wondres faste fleeen,  
Twent | ty thousand in a route,  
As E | olus hem blew aboute.’

This variation is still admissible, and is, of course, common enough in such poems as Milton's *L'Allegro* and *Il Penseroso*. It is considered a beauty.

The introduction of two more syllables in lines of the above type gives us a similar variation in the longer line. If, for example, after the word *thousand* in the third of the above lines, we introduce the word *freres* (dissyllabic), we obtain the line:—

‘Twen | ty thousand freres in a route.’

It is a remarkable fact, that this very line actually occurs in the *Canterbury Tales* (Group D, 1695); as I have pointed out in the note to l. 2119 of the *House of Fame*, at p. 286 below. Persistent efforts have often been made to deny this fact, to declare it 'impossible,' and to deride me for having pointed it out (as I did in 1866, in Morris's edition of Chaucer, i. 174); but I believe that the fact is now pretty generally admitted. It is none the less necessary to say here, that there is rather a large number of such lines in the *Legend of Good Women*; precisely as we might expect to find in a metre which was, in fact, a new experiment. As it is advisable to present the evidence rather fully, I here cite several of these lines, marking off the first syllable in the right way:—

‘That | of all’ the flour-es in the med-e’; 41.  
‘Suf | fisaunt this flour to preys’ aright’; 67.  
‘Of | this flour, when that it shuld unclos-e’; 111.  
‘Mad’ | her lyk a daisie for to sen-e’; 224.  
‘Half | hir beautee shulde men nat fynd-e’; 245.  
‘With | the whyt-e coroun, clad in gren-e’; 303.  
‘Mai | dens been y-kept, for Ielosity-e’; 722.  
‘For | to met’ in o plac’ at o tyd-e’; 783.  
‘With | her fac’ y-wimpled subtilly’; 797.  
‘Both | e with her hert’ and with her y-ën’; 859.  
‘Bet | ing with his hel-es on the ground-e’; 863.  
‘We | that wer-en whylom children your-e’; 901.  
‘Been | as trew’ and loving as a man’; 911.  
‘Had | den in this temple been ov’r-al’; 1024.  
‘We | that wer-en in prosperitee’; 1030.

- ‘Lyk | ed him the bet, as, god do bot-e’; 1076.  
‘Lov’ | wol lov’, for no wight wol hit wond-e’; 1187.  
‘Send’ | her lettres, tokens, broches, ring-es’; 1275.  
‘Mer | cy, lord! hav’ pitè in your thoght’; 1324.  
‘Twen | ty tym’ y-swowned hath she than-ne’; 1342.  
‘With | her meynee, end-e-long the strond-e’; 1498.  
‘Yift | es gret’, and to her officeres’; 1551.  
‘Fad | er, moder, husbond, al y-fer-e’; 1828.  
‘Fight | en with this fend, and him defend-e’; 1996.  
‘Tell | en al his doing to and fro’; 2471.  
‘Y | permistra, yongest of hem all-e’; 2575.

It is worth notice that they become scarcer towards the end of the poem. For all that, Chaucer regarded this form of the line as an admissible variety, and Hoccleve and Lydgate followed him in this peculiarity. The practice of Hoccleve and Lydgate is entirely ignored by those to whom it is convenient to ignore it. Perhaps they do not understand it. The usual argument of those who wish to regulate Chaucer’s verse according to their own preconceived ideas, is to exclaim against the badness of the MSS. and the stupidity of the scribes. This was tolerably safe before Dr. Furnivall printed his valuable and exact copies of the MSS., but is less safe now. We now have twelve MSS. (some imperfect) in type, besides a copy of Thynne’s first edition of the poem in 1532, making thirteen authorities in all. Now, as far as this particular matter is concerned, the chief MSS. shew a wonderful unanimity. In ll. 41, 111, 224, 722, 797, 901, 911, 1076, 1187, 1996, there is no variation that affects the scansion. And this means a great deal more than it seems to do at first sight. For the scribes of MSS. A. and T. evidently did not like these lines, and sometimes attempted emendations with all the hardihood of modern editors. The fact that the scribes are unwilling witnesses, with a tendency to corrupt the evidence, makes their testimony upon this point all the stronger. Added to which, I here admit that, wherever there seemed to be *sufficient* evidence, I have so far yielded to popular prejudice as to receive the suggested emendation. I now leave this matter to the consideration of the unprejudiced reader; merely observing, that I believe a considerable number of lines in the Canterbury Tales have been ‘emended’ in order to get rid of lines of this character, solely on the strength of the Harleian MS., the scribe of which kept a keen look-out, with a view to the suppression of this eccentricity on the part of his author. To give him much encouragement seems inconsistent with strict morality.

The introduction (ll. 249-269) of a Balade of twenty-one lines makes every succeeding couplet end with a line denoted by an *odd* number. The whole number of lines is 2,723. Dr. Furnivall was the first person who succeeded in counting their number correctly.

§ 12. Description of the Manuscripts. The MSS. easily fall into two distinct classes, and may be separated by merely observing the reading of l. 1396: see note to that line. MSS. C., T., A. here read *Guido* or *Guydo*; whilst MSS. F., Tn., B. read *Ouyde*. MS. P. is here deficient, but commonly agrees with the former class. Those of the same class will be described together. Besides this, MS. C. is, as regards the Prologue only,

unique of its kind; and is throughout of the highest authority, notwithstanding some unpleasant peculiarities of spelling. It is necessary to pay special attention to it.

The list of the MSS. (including Thynne's edition) is as follows:—

- A.—Arch. Selden B. 24; Bodleian Library (*First class*).
- Add.—Additional 9832; British Museum (*First class*).
- Additional 12524; British Museum (*First class*).
- B.—Bodley 638; Bodleian Library (*Second class*).
- C.—Cambridge Univ. Library, Gg. 4. 27 (*First class*).
- F.—Fairfax 16; Bodleian Library (*Second class*).
- P.—Pepys 2006; Magd. Coll., Cambridge (*First class*).
- T.—Trinity College, Cambridge, R. 3. 19 (*First class*).
- Th.—Thynne's edition, pr. in 1532 (*Second class?*).
- Tn.—Tanner 346; Bodleian Library (*Second class*).
- α.—Additional 28617; British Museum (*First class*); but only a fragment, viz. ll. 513-610, 808-1105, 1306-1801, 1852-2110, 2125-2135, 2151-2723).
- β.—Cambridge Univ. Library, Ff. 1. 6 (*Thisbe only*).
- γ.—Rawlinson C. 86; Bodleian Library (*Dido only*).

They may be thus described.

C. (Camb. Univ. Lib. Gg. 4. 27) is the famous Cambridge MS., containing the Canterbury Tales, denoted by the symbol 'Cm.' in the footnotes to vol. iv (i. e. throughout the Canterbury Tales); also by the symbol 'Gg.' in vol. i., i. e. in the Minor Poems; see p. 49 of the Introduction to vol. i. It also contains some other pieces by Chaucer, viz. the A. B. C., Envoy to Scogan, Truth, Troilus, and the Parlement of Foules. It is of early date, and altogether the oldest, best, and most important of the existing copies of the Legend. I shall call all those that resemble it MSS. of the *first class*.

Its great peculiarity is that it possesses the unique copy of the early draught of the Prologue; see p. xxi. Upon comparison of it with the Fairfax MS. (the best MS. of the *second class*), it is found to offer slight differences in many places throughout the various Legends, besides presenting large differences throughout the Prologue. The variations are frequently for the better, and it becomes clear that the first class of MSS. is of an older type. The second class is of a later type, and differs in two ways, in one way for the worse, and in another way for the better. In the former respect, it presents corrupted or inferior readings in several passages; whilst, on the other hand, it presents corrections that are real improvements, and may have been due to revision. No doubt there was once in existence a correct edition of the revised text, but no existing MS. represents it. We can, however, practically reconstruct it by a careful collation of MS. C. with MS. F.; and this I have attempted to do. Throughout the Prologue, I take MS. C. as the basis of the 'A-text,' correcting its eccentricities of spelling, but recording them in footnotes wherever the variation is at all important; such a variation as *hym* for *him*, or *yt* for *hit*, I regard as being of no value. At the same time, I take MS. F. as the basis of the B-text, and correct it, where necessary, by collation with the rest. Throughout the Legends themselves, I take MS. F. as the basis

of the text, collating it with C. throughout, so that the text really depends on a comparison of these MSS.; if MS. C. had been made the basis, the result would have been much the same. It was convenient to take F. as the basis, because it agrees, very nearly, with all previous editions of the poem. Unfortunately, leaf 469 of MS. C. has been cut out of it; and, in consequence, ll. 1836-1907 are missing. The scribe has missed ll. 1922, 1923, 2506, 2507, in the process of copying.

Addit. 9832. This is an imperfect MS., ending at l. 1985, no more leaves of the MS. being left after that line. Besides this, the scribe has omitted several lines, viz. ll. 166, 233, 234, 332, 333, 351, 865-872, 960, 961, 1255, 1517, 1744-1746, 1783, 1895, 1945. It belongs to the first class of the MSS., but is an unsatisfactory copy, and I have not fully collated it. It confirms, however, several of the readings of this edition, as distinguished from former editions.

Addit. 12524. This also is only a fragment. The first leaf begins at l. 1640 of the poem, from which point it is complete to the end, though ll. 2454-2461 are partially effaced. It belongs to the first class of MSS., but is a late copy, and I have not fully collated it. It confirms several of my readings.

T.—MS. Trin. Coll. Cam. R. 3. 19. Denoted by the symbol ‘Trin.’ in my edition of the Minor Poems, and described in vol. i., *Introd.* p. 56. It is of rather late date, about 1500, but belongs to the first class of MSS. The scribe has omitted the following lines, viz. 233, 234, 332, 333, 489, 960, 961, 1627, 2202, 2203, 2287-2292, and 2509.

A.—MS. Arch. Selden B. 24 (Bodley). Denoted by the symbol ‘Ar.’ in my edition of the Minor Poems, and described in vol. i., *Introd.* p. 54. A Scottish copy, written about 1472. It belongs to the first class of MSS., but the Scottish scribe sometimes takes liberties, and gives us a reading of his own. For example, l. 714 becomes:—‘As in grete townis the maner is and wone.’ But its readings, on the whole, are good. It alone preserves the word ‘almychti’ in l. 1538, which in all the rest is too short; this may not have been the original reading, but it gives a fair line, and furnishes as good an emendation as we are likely to get. The scribe has omitted ll. 860, 861, 960, 961, 1568-1571, 2226, and 2227; besides which, one leaf of the MS. is missing, causing the loss of ll. 2551-2616.

P.—Pepys 2006, Magd. Coll., Cambridge. Denoted by ‘P.’ in my edition of the Minor Poems, of which it contains ten. It belongs, on the whole, to the first class of MSS. The scribe has omitted ll. 232, 437, 623, and 1275. Besides this, it has lost at least one leaf, causing the complete loss of ll. 706-776, whilst ll. 777-845 are in a different handwriting. At l. 1377 it breaks off altogether, so that it is only a fragment. It gives l. 1377 in the following extraordinary form:—‘And thow wer not fals to oon, but thow wer fals to twoo’; giving six feet at least to the line, and a syllable over.

α.—Addit. 28617. A fair MS., but only a fragment, as already noted (p. xlvii). It confirms many of my readings; as, e.g., in ll. 1995, 2019, 2020, 2199, &c. It varies in l. 1999, but gives there an excellent reading:—That is nat derk, and ther is roum and space.

β.—Camb. Univ. Library, Ff. 1. 6. Contains the Legend of Thisbe only. A late and poor MS., of small account.

γ.—Rawl. C. 86 (Bodleian Library). Contains the Legend of Dido only. A poor text, with many errors. Yet it seems to be of the first class, and preserves ll. 960-1. It confirms my readings of ll. 1048, 1074, 1079, 1139, 1144, 1159, 1174, 1195, 1196, 1215, 1366.

F.—Fairfax 16 (Bodleian Library). This is the valuable MS. which contains so many of the Minor Poems. It is described in my *Introd. to the Minor Poems*; vol. i. p. 51. I have taken it as the basis of the edition, though it was necessary to correct it in all the places where the MSS. of the first class have better readings. It is the best MS. of the second class, and Bell's edition does little more than follow it, almost too faithfully, though the editor professes to have collated with it the MS. A. described above. The same text, in the main, reappears in the editions by Thynne, Morris, Corson, Gilman. The scribe is careless, and frequently leaves out essential words; he also omits ll. 249, 487, 846, 960, 961, 1490<sup>1</sup>, 1643, 1693, 1998, part of 2150, 2151, 2152, part of 2153<sup>2</sup>, 2193, 2338 (in place of which a spurious line is inserted in a wrong place), and 2475. Besides this, the scribe often ruins the scansion of a line by omitting an essential word in it, as has already been mentioned. Thus in l. 614, he drops the word *for*, which occurs in all the other MSS. The scribe often wrongly adds or omits a final *e*, and is too fond of substituting *y* for *i* in such words as *him*, *king*. When these variations are allowed for, the spelling of the MS. is, for the most part, clear and satisfactory, and a fair guide to the right pronunciation. Rejected spellings are given in footnotes as far as l. 924; after which I have made such alterations as are purely trivial without giving notice. Even in ll. 1-924 I have changed *hym* into *him*, and *kynge* into *king*; and, conversely, *stryf* into *stryf*, (where the *y* denotes that the vowel is long), without hesitation and without recording the change. My text is, in fact, spelt phonetically; and, after all, the test of a text of Chaucer is to read it with the Middle-English pronunciation as given by Dr. Sweet in his *Second Middle-English Primer*, and to observe whether the result is perfectly in accord with the flowing melody so manifest in the *Canterbury Tales*.

B.—Bodley 638. Closely related to MS. F., and almost a duplicate of it, both being derived from a common source. B. is sometimes right where F. is wrong; thus in l. 1196 it has *houyn*, where F. has *heuen*. See *Introd. to the Minor Poems*, vol. i. p. 53. Of course this MS. belongs, like F., to the second class. It preserves l. 1693 (missing in F.); otherwise it omits all the lines that are omitted in F., as well as ll. 157, 262, 623, 1345, 1866; all of which F. retains. Like F., it has a spurious line in place of l. 2338.

Tn.—Tanner 346 (Bodley). This is a MS. of the second class, strongly resembling F.; see *Introd. to the Minor Poems*, vol. i. p. 54. It preserves ll. 1693, 2193, 2475; otherwise it omits all the lines omitted in F., as well as the latter half of l. 1378 and the former half of l. 1379. It has a spurious line in place of l. 2338. It is clear that F., B., and Tn. are all from a common source, which was an older MS. not now known.

§ 13. Description of the Printed Editions. Th.—Thynne's edition; ad 1532. This follows, mainly, the MSS. of the second class; its alliance with F., B., and Tn. is shewn by its containing the spurious form of l. 2338. But it gives the genuine form also, so that in this place *three* lines rime together. It is more complete than any of those MSS., preserving the lines which they omit (excepting ll. 960, 961), save that it omits ll. 1326, 1327 (doubtless by oversight), which are found in these three MSS., and indeed in all the copies. Probably Thynne used more than one MS., as he sometimes agrees with the MSS. of the first class. Thus, in l. 1163, he reads *vpreysed had*, as in C., T., A., P., instead of *vp-reyseth hath*, as in F., Tn., B. He might, however, have corrected this by the light of nature. In ll. 1902, 1923, Thynne alone gives the right reading *Alcathoe*; unfortunately, both these lines are missing in MS. C. The chief faults of Thynne's edition are its omission of ll. 960, 961, 1326, 1327, and its spurious l. 2338. Thynne was also unfortunate in following, in general, the authority of a MS. of the second class.

Some later editions.—Later editions appeared in the collected editions of Chaucer's Works, viz. in 1542, (about) 1550, 1561, 1598, 1602, 1687; after which came Urry's useless edition of 1721. Excepting the last, I suppose the editions are all mere reprints; each being worse than its predecessor, as is almost always the case. At any rate, the edition of 1561 is a close reprint of Thynne, with a few later spellings, such as *guide* in place of Thynne's *gyde* in l. 969. This edition of course omits ll. 960, 961, 1326, 1327; and gives the spurious l. 2338.

According to Lowndes, other later editions of Chaucer's Works are the following:—Edinburgh, 1777; 18mo. 12 vols.—Edinburgh, 1782; 12mo. 14 vols.—In Anderson's British Poets, Edinburgh, 1793-1807; royal 8vo. 13 vols.—In Cooke's British Poets, London, 1798, &c., 18mo. 80 parts.—In Chalmers' English Poets, London, 1810; royal 8vo. 21 vols. I suppose that all of these are mere reprints; such is certainly the case with the edition by Chalmers, which merely reproduces Tyrwhitt's edition of the Canterbury Tales, and follows 'the black-letter editions' throughout the other poems. The same remark applies to the edition printed by Moxon in 1855, and attributed to Tyrwhitt as editor.

Other editions are those by S. W. Singer, London, 1822, fcp. 8vo. 5 vols.; by Sir H. Nicolas (in the Aldine edition of English Poets), London, 1845, post 8vo. 6 vols.; and by Robert Bell, London, 1855, 12mo. 8 vols. The last was really edited by Mr. Jephson.

Bell's (so-called) edition was conveniently reprinted in four volumes, in Bohn's Standard Library; a revised edition of this was published in 1878, with a Preliminary Essay by myself. Of the Legend of Good Women, the editor (Mr. Jephson) remarks that 'the text of the present edition is founded upon a careful collation of the MS. Fairfax 16, in the Bodleian Library, and MS. Arch. Seld. B. 24'; i.e. upon a collation of F. with A. It gives us the text of MS. F., with the missing lines supplied from Thynne or from MS. A. It omits ll. 960, 961, and inserts ll. 1326, 1327 *in the wrong place*, viz. after l. 1329. At l. 2338, it gives both the correct and the spurious forms of the line; so that here (as in Thynne) *three* lines rime together. In l. 2150-3, the same confusion occurs as is noticed below, in the account of Morris's edition. The chief

gain in this edition is that it has a few explanatory notes. Of these I have freely availed myself, marking them with the word 'Bell' whenever I quote them exactly; though they were really written, as I am told, by Mr. Jephson, whose name nowhere appears, except at p. 12 of my Essay, as prefixed to the revised edition.

The Aldine edition was reprinted in 1866, on which occasion it was edited by Dr. Morris. With respect to the Legend of Good Women, Dr. Morris says that it is copied from MS. F., collated with MSS. A., C. (privately printed at Cambridge by Mr. H. Bradshaw, 1864), and MSS. Addit. 9832 and 12524. In this edition, variations from the MS. (F.) are denoted by italic letters, but such variations are very few. Practically, we here find a correct print of MS. F., with most of the missing lines supplied by collation, and with very few corrections. Lines 960, 961 are, however, still omitted, though found in MS. C.; but ll. 1326, 1327 (also omitted by Thynne) are duly given, being found, in fact, in MS. F. At l. 2338, the correct line is given, but the spurious line is also retained; so that (as in Thynne) *three* lines here rime together. In the former part of l. 2153, a part of l. 2150 is repeated, giving us *by* instead of *EEK*; the fact is that the scribe slipped from *gayler* in l. 2150 to *gayler* in l. 2153, omitting all that came between these words. Nothing is said about the interesting form of the Prologue as existing in MS. C. There are no explanatory notes.

Besides the English editions, two editions of the Legend of Good Women have appeared in America, which demand some notice.

Of these, the former is a very handy edition of the Legend of Good Women, published *separately* for the first time, and edited by Professor Hiram Corson. The text is that of Bell's edition; but the explanatory notes are fuller and better, and I have carefully consulted them. At the end is an Index of all the words explained, which really serves the purpose of a glossary. This is certainly the best edition I have met with.

The other edition is that of Chaucer's Works, edited by Arthur Gilman, and published at Boston in 1879, in three volumes. The Legend of Good Women occurs in vol. iii. pp. 79-183. The harder words are explained in footnotes, and there are just a few notes on the subject-matter. The chief point in this edition is that the editor quotes some of the more remarkable variations in the Prologue from MS. C., which he says is 'evidently an earlier one than the one followed in the text, Fairfax 16, in the Bodleian Library, Oxford.' Yet his text is a mere reprint from that of Morris; it omits ll. 960, 961, and gives l. 2338 both in its correct and in its spurious form. Consequently, it contains 2722 lines instead of 2723. The true number of lines is *odd*, because of the Balade of 21 lines at l. 249.

The net result is this; that none of the editions are complete, and they are all *much the same*. After twenty editions, we are left almost where we started at first. Thynne's edition was founded on a MS. very closely resembling F., but more complete; still it omits four lines, and gives l. 2338 twice over, in different forms. The same is true of all the numerous reprints from it. Bell's edition restores ll. 1326, 1327, but in the wrong place; whilst Morris's edition restores them in the right place. These lines actually occur in MS. F. (in the right place), and could hardly have been unnoticed in collating the proofs with the MS. These editions are both supposed to be collated with

MS. A. at least, but the results of such collation are practically *nil*, as that MS. was merely consulted to supply missing lines. The editors practically ignore the readings of that MS., except where F. is imperfect. Hence they did not discover that MS. A. *belongs to a different class of MSS., and that it frequently gives earlier and better readings*. But even A. omits ll. 960, 961, though it also rightly suppresses the spurious form of l. 2338.

§ 14. Some Improvements in my Edition of 1889. No real advance towards a better text was made till Dr. Furnivall brought out, for the Chaucer Society, his valuable and exact prints of the manuscripts themselves. This splendid and important work gives the texts *in extenso* of all the MSS. above mentioned, viz. MSS. C., F., Tn., T., A., and Th. (Thynne's ed.) in the 'Parallel-Text edition of Chaucer's Minor Poems,' Part III; MSS. B., Addit. 9832, P., and Addit. 12524, in the 'Supplementary Parallel-Texts,' Part II; and MSS. α, β, γ, in 'Odd Texts,' 1880. But for the invaluable help thus rendered, the edition of 1889 would never have been undertaken, and I should never have attained to so clear an understanding of the text. I have already said that Dr. Furnivall was the *first* person who succeeded in numbering the lines of the poem correctly; indeed, most editions have no numbering at all.

I have not thought it necessary to encumber the pages with wholly inferior readings that are of no value, but I have carefully collated the best MSS., viz. C., F., Tn., T., A., B., and sometimes P., besides keeping an eye upon Th., i.e. Thynne's edition. I thus was enabled to see the true state of the case, viz. that the MSS. of the first class (C., T., A., P., Addit. 9832, 12524, and 28617) have been practically neglected altogether; whilst, of the MSS. &c. of the second class (F., Tn., B., Th.), only F. and Th. have received sufficient attention. It is now abundantly clear that the best authorities are C. and F., as being of different classes, and that the right plan is to consult these *first*, and then to see how the other MSS. support them. A long list of important emendations, and an exposure of the extreme inaccuracy of most of the previous editions, will be found in the Introduction to my edition of 1889, and need not be repeated here.

§ 15. Conclusion. In conclusion, I may mention the Poem in MS. Ashmole 59, entitled 'The Cronycle made by Chaucier. ¶ Here nowe folowe the names of the nyene worshipfullest Ladyes . . . by Chaucier.' It is a poor production, perhaps written by Shirley, and merely gives a short epitome of the contents of the Legend of Good Women. The words 'by Chaucier' refer to Chaucer's authorship of the Legend only, and not to the authorship of the epitome, which, though of some interest, is practically worthless. The author makes the odd mistake of confusing the story of Alcestis with that of Ceyx and Alcyone in the Book of the Duchesse (62-230). This 'Cronycle' was printed by Dr. Furnivall in his Odd-texts of Chaucer's Minor Poems, Part i.

I have now only to record my indebtedness to others, especially to Dr. Furnivall for his invaluable prints in the Parallel-Texts; to the excellent essay by M. Bech, in vol. v. of *Anglia*<sup>1</sup>; to Mr. Jephson for his notes in 'Bell's' edition; and to the notes in the edition by Professor Corson. Also to Professor Ten Brink, the second part of whose second volume of the *Geschichte der englischen Litteratur* has just appeared (1893).

Note.—If the reader finds the *two* forms of the Prologue troublesome, he has only to confine his attention to the ‘B-text,’ in the *lower* part of pp. 65-105. The text agrees with that usually given, and contains 579 lines. The first line of ‘Cleopatra’ is l. 580, the numbering being continuous. Besides this, the lines of each Legend are given *separately*, within marks of parenthesis. Thus l. 589 is the 10th line of ‘Cleopatra’; and so in other cases.

I here subjoin an Additional Note to lines 1896-8.

At p. xxxix. above (footnote no. 2), I give Bech’s reference to Godfrey of Viterbo. The passage runs thus:—

*‘De Ioue primo rege Atheniensi.*  
A Ioue nostrorum uenit generatio regum,  
A Ioue principium recipit descriptio regum,  
A Ioue *philosophi* dogmata prima legunt.  
Rex erat ex rege quondam patre natus Athenis,  
Indeque quadriuii triuiique scientia nenit;  
Legis et artis ibi rex ydioma dedit.’

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## INTRODUCTION TO A TREATISE ON THE ASTROLABE.

§ 1. Description of the MSS. The existing MSS. of the 'Astrolabe' are still numerous. I have been successful in finding no less than twenty-two, which I here describe. It is remarkable that, although many printed editions of the treatise have appeared, no first-class MS. has ever hitherto come under the notice of any one of the various editors. This point will appear more clearly hereafter.

§ 2. A.—MS. Dd. 3. 53 (part 2) in the Cambridge University Library. The 'Treatise on the Astrolabe' begins at fol. 212 of the MS. considered as a whole, but the folios are now properly renumbered throughout the treatise. The MS. is of vellum, and the writing clear and good, with a great number of neatly drawn diagrams, which appear wherever the words 'lo here thi figure' occur in the text. This MS. I have made the basis of the text, and it is followed with sufficient exactness, except when notice to the contrary is given in the Critical Notes.

This MS. is of considerable importance. The handwriting exactly resembles that in MS. B., and a comparison of these MSS. leads to the following results. It appears that MSS. A. and B. were written out by the same scribe, nearly at the same time. The peculiarities of spelling, particularly those which are faulty, are the same in both in a great many instances. It is also clear that the said scribe had but a very dim notion of what he was writing, and committed just such blunders as are described in Chaucer's Lines to Adam Sciveyn, and are there attributed to 'negligence and rape<sup>1</sup>.' It is still more interesting to observe that Chaucer tells us that he had to amend his MSS. by 'rubbing and scraping' with his own hand; for MS. A. and B. differ precisely in this point, viz. that while the latter is left uncorrected, the former has been diligently 'rubbed and scraped' by the hand of a corrector who well knew what he was doing, and the right letters have been inserted in the right places over the erasures. These inserted letters are in the hand of a second scribe who was a better writer than the first, and who was entrusted with the task of drawing the diagrams. The two hands are contemporaneous, as appears from the additions to the diagrams made by the writer of the text. Unfortunately, there are still a good many errors left. This is because the blunders were so numerous as to beguile the corrector into passing over some of them. When, for example, the scribe, having to write 'lo here thy figure' at the end of nearly every section, took the trouble to write the last word 'vigure' or 'vigour' in nearly every instance, we are not surprised to find that, in a few places, the word has escaped correction. It further appears that some of the later sections, particularly sections 39 and 40, have not been properly revised; the corrector may very well have become a little tired of his task by the time he arrived at them. It must also be remembered, that such blunders as are made by a scribe who is not clear as to the meaning of his subject-matter are by no means the blunders which are most puzzling or most misleading; they are obvious at once as evident blotches, and the general impression left upon the mind by the perusal of this MS. is—that a careless scribe copied it from some almost perfect original, and that his errors were partially corrected by an intelligent corrector (possibly the author), who grew tired of his task just towards the end.

The order of the Conclusions in Part ii. differs from that in all the editions hitherto printed, and the MS. terminates abruptly in the middle of a sentence, at the words 'howre after howre' in Conclusion 40 (p. 223). A portion of the page of the MS. below these words is left blank, though the colophon 'Explicit tractatus,' &c. was added at the bottom of the page at a later period.

Certain allusions in the former part of the MS. render it probable that it was written in London, about the year 1400.

§ 3. B.—MS. E Museo 54, in the Bodleian Library, Oxford. This is an uncorrected duplicate of the preceding, as has been explained, and ends in the same way, at the words 'howre after howre,' followed by a blank space. The chief addition is the rubricated title—'Bred and mylk For childeren,' boldly written at the beginning; in the margin are the following notes in a late hand—'Sir Jiffray Chaucer'—'*Dominus Gaufredus Chaucerus*'—'*Galfredi Chauceri Tractatus de Ratione et vsu Astrolabij ad Ludouicum filium.*'

§ 4. C.—MS. Rawlinson, Misc. 1262, otherwise 1370 (leaves 22-42), in the Bodleian Library, Oxford.

This is a beautifully written MS., on vellum, with 38 pages of text, and 4 blank pages. It has the Conclusions in the same order as the preceding, six well-executed diagrams, and corrections on nearly every page. It is of early date, perhaps about ad 1420, and of considerable importance. It agrees closely with the text, and, like it, ends with 'howre after howre.' Some variations of spelling are to be found in the Critical Notes. In this MS. the Conclusions are numbered in the margin, and the numbers agree with those adopted in this edition.

§ 5. D.—MS. Ashmole 391, in the Bodleian Library. I have made but little use of this MS., on account of its being very imperfect.

§ 6. E.—MS. Bodley 619. This MS., like B., has the title—'Brede and Milke for children.' Like other good MSS., it ends sect. 40 with 'houre after houre.' But after this, there occurs an additional section, probably not genuine, but printed here (for the sake of completeness) as section 46; see p. 229. Cf. § 17.

At fol. 21 is an additional section, not found elsewhere, which is printed in the Notes; see p. 360. This Conclusion has some claims to our notice, because, whether genuine or not, it is translated from Messahala.

§ 7. F.—MS. 424, in the Library of Corpus Christi College, Cambridge. Very imperfect, especially at the beginning, where a large portion has been lost.

The Conclusions follow the right order, as in the best MSS.

§ 8. G.—MS. R. 15, 18, in the Library of Trinity College, Cambridge. This is a curious and interesting volume, as it contains several tracts in English on astrology and astronomy, with tables of stars, &c.

The copy of the ‘Astrolabe’ in this MS. is not a good one. It ends in Part ii. sect. 34, l. 14. The Conclusions are in the right order, and there are a few diagrams.

§ 9. H.—MS. Sloane 314, British Museum. A late MS. on paper, absurdly said in a note to be in Chaucer’s handwriting, whereas it is clearly to be referred to the end of the fifteenth century.

§ 10. I.—MS. Sloane 261. This is an ‘edited’ MS., having been apparently prepared with a view to publication. Mr. Brae has made considerable use of it, and gives, in his preface, a careful and interesting account of it. He concludes that this MS. was written by Walter Stevins in 1555, and dedicated by him to Edward Earl of Devonshire; and that MS. H. was one of those which Stevins especially consulted, because it contains marginal notes in Stevins’ handwriting. The contents of this MS. can be so well ascertained from Mr. Brae’s edition that it is unnecessary to say more about it here. The Conclusions are arranged in the same order as in other MSS. that are *not* of the first class.

§ 11. K.—MS. Rawlinson Misc. 3, in the Bodleian Library, Oxford. On vellum, 49 folios, with rich gold capitals, beautifully ornamented; in a large clear handwriting, with red rubrics. Title—‘Astralabium.’ Begins—‘Lityl lowys my sone,’ &c.—and ends—“For þe mone meuyth the contrarie from other planetys. as yn here epicircle. but in none other maner”; see end of Part ii. sect. 35; p. 217. Order of Conclusions in Part ii. as follows; 1-12, 19-21, 13-18, 22-35; as in other late MSS. There are no diagrams, and the MS., though well written, may perhaps be referred to the latter half of the fifteenth century.

§ 12. L.—MS. Additional 23002, British Museum. A fair MS., on vellum, without diagrams; imperfect. See description of MS. R. in § 17. And see the Note on Part ii. sect. 3 (p. 360).

§ 13. M.—MS. E. 2 in the Library of St. John’s College, Cambridge. Small MS. on vellum, without diagrams. The leaves have been misplaced, and bound up in a wrong order, but nothing is lost. I have printed from this MS. the last five words of sect. 40; also 41-43, and 41*a*-42*b*; besides collating it for the improvement of the text in sect. 44; sect. 45 is missing. I have also been indebted to it for the *Latin* rubrics to the Conclusions, which I have not found elsewhere. Several various readings from this MS. appear in the Critical Notes (pp. 233-241).

§ 14. N.—MS. Digby 72, in the Bodleian Library. From this MS. I have printed the text of sections 44 and 45 (pp. 226-9), but have made little further use of it.

§ 15. O.—MS. Ashmole 360, in the Bodleian Library. Late MS., on paper; former owner’s name, Johan Pekeryng; without diagrams. There are evidently some omissions in it. But it includes sections 44 and 45, and I have given various readings from it in those sections (p. 240). It ends at the end of sect. 43*a*, with the words—‘one to twelfe. & sic finis’; see p. 232.

§ 16. P.—MS. Dd. 12. 51 in the Cambridge University Library. Small MS. on vellum; written in the fifteenth century. The text is by no means a bad one, though the spelling is peculiar. Some of the pages are very much rubbed and defaced. I have taken from it some various readings, recorded in the Critical Notes.

One point deserves particular attention. It not only contains the Conclusions of Part ii. *in the right order*, but continues it *without a break* to the end of Conclusion 43 (p. 225); at the end of which is the colophon—Explicit tractatus astrolabii.

§ 17. Q.—MS. Ashmole 393, in the Bodleian Library; on paper. Of little importance.

R.—MS. Egerton 2622, in the British Museum. A neat MS., but without diagrams. Contains: Part I. (except 15-23); Part II. §§ 1-12, 19-21, 13-18, 22-35, 41-43, 44, 45; 41*a*, 41*b*, 42*a*, 43*a*, 42*b*, 36, 37. Thus it has all the additional sections except 46; but 38-40 are missing. MS. L. contains the same sections in the same order; see § 12.

S.—MS. Addit. 29250. A poor MS., but remarkable for containing the scarce section no. 46; of which there is but one other copy, viz. that in MS. E (§ 6); cf. pp. 240, 241.

T.—MS. Phillipps 11955; at Cheltenham. On vellum; 31 leaves; said to be of the fourteenth century, which is improbable.

U.—MS. Bodley 68. Imperfect; ends at Part ii. § 36.

W.—MS. E Museo 116, in the Bodleian Library. A mere fragment.

X.—A MS. at Brussels, no. 1591. See F. J. Mone, *Quellen und Forschungen*, (Aachen, 1830); pp. 549-551.

§ 18. Of the above MSS., Mr. Brae describes H., I., and L. only, and does not seem to have made use of any others. Mr. Todd, in his *Animadversions on Gower and Chaucer*, p. 125, enumerates only four MSS., which are plainly A., P., F., and G. The rest seem to have escaped attention.

In addition to the MS. authorities, we have one more source of text, viz. the *Editio Princeps*, which may be thus described.

Th.—The edition of Chaucer's Works by Wm. Thynne, printed at London by Thomas Godfray in 1532. This is the first edition in which the *Treatise on the Astrolabe* appeared; it begins at fol. ccxcviii, back. The Conclusions in Part ii. are in the order following, viz. 1-12, 19-21, 13-18, 22-40; after which come 41-43, and 41*a*-42*b*. This order does not agree precisely with that in any MS. now extant, with the exception of I., which imitates it. It has some corrupt additions and exhibits many grave errors. All later editions, down to Urry's in 1721, contribute no new information. The few slight alterations which appear in them are such as could have been made without reference to MSS. at all.

§ 19. Remarks on the Classes of the MSS. On comparing the MSS., it at once appears that they do not agree as to the order of the Conclusions in Part ii. The MSS. A., B.,

C. (which are unquestionably the oldest), as well as E., F., G., and P., adopt the order which appears in this edition, but which has never appeared in any previous edition. In all other editions we find the three sections 19-21 made to precede sections 13-18. Now we might here appeal to authority only, and say that the order in the *oldest* MSS. ought to be preferred. But it so happens that we can appeal to internal evidence as well, and there are two considerations which shew that the oldest MSS. are certainly correct. These are as follows. In the *first* place, sect. 18 amounts to finding the degree of the zodiac which *souths* with any star, and begins with the words ‘Set the centre of the sterre upon the lyne meridional’; whilst sect. 19 amounts to finding the degree of the zodiac that *rises* with any star, and begins with the words ‘Set the sentre of the sterre upon the est orisonte.’ Clearly, these Conclusions are closely linked together, and one ought to follow the other. But, in all the editions, this continuity is broken. In the *second* place, the rubric of sect. 21 is—‘To knowe for what latitude in any region,’ &c.; whilst that of sect. 22 is—‘To knowe in special the latitude of oure countray,’ &c. Clearly, these Conclusions are closely linked, and in their right order. But, in all the editions, this continuity is again broken; and we have this absurd result, viz. that a proposition headed—‘To knowe the degrees of the longitudes of fixe sterres’ is followed by one headed—‘To knowe *in special* the latitude of oure countray.’ Hence we are enabled to draw a line, and to divide the MSS. into two classes; those in which the order of sections is correct, and those in which it has suffered misplacement, the number in each class being much the same. This gives us the following result.

*First Class.* A., B., C., (probably D.), E., F., G., P.

*Second Class.* H., I., K., L., M., N., O., R.; to which add Th.

But this division immediately leads to another very curious result, and that is, a certain lack of authority for sections after the *fortieth*, which ends on p. 223.

A. ends with an incomplete sentence, in sect. 40, with the words—‘howre after howre.’ B., C. end exactly at the same place.

E. ends sect. 40 with the same words; and, after this, has only one additional section (46), which is, in my opinion, spurious; especially as it does not appear in Messahala, of which more anon.

D., F., and G. all fail at an earlier point.

In none of the first-class MSS. (excepting P., which terminates with section 43) is there a word about *umbra recta* or *umbra versa*.

Even in the second class of MSS., we find H. breaking off at sect. 36, and K. at sect. 35; so that the sections on the *umbræ* rest only on MSS. I. (obviously an edition, not a transcript), L., M., N., O., P., and R. Putting aside the first of these, as being ‘edited,’ we have but six left; and in the first four and the last of these we find that the additional Conclusions appear in a certain order, viz. they insert 44 and 45 (on the

‘mene mote’) between three sections 41-43 on the ‘umbrae’ and five other sections 41a-42b on the same.

§ 20. The last five sections spurious. This at once suggests two results. The *first* is, that, as this gives two sets of sections on the ‘umbrae,’ we can hardly expect both to be genuine; and accordingly, we at once find that the *last five* of these are mere clumsy repetitions of the *first three*; for which reason, I unhesitatingly reject the said *last five* as spurious. This view is strikingly confirmed by MS. P.; for this, the only first-class MS. that is carried on beyond section 40, contains the first three sections on the ‘umbrae’ only. The *second* result is, that if the first three sections on the ‘umbrae’ are to be received, there is good reason why we should consider the possible genuineness of sections 44 and 45 on the ‘mene mote,’ which rest very nearly on the same authority.

Now the sections on the ‘mene mote’ have in their favour one strong piece of internal evidence; for the date 1397 is mentioned in them more than once as being the ‘root’ or epoch from which to reckon. In most cases, the mention of a date 1397 would lead us to attribute the writing in which it occurs to that year or to a *later* year, but a date fixed on for a ‘root’ may very well be a *prospective* one, so that these sections may have been written *before* 1397; an idea which is supported by the line ‘behold whether thy date be more or *lasse* than the yere 1397’; sect. 44, l. 5. But I suspect the date to be an error for 1387, since that [see *Somer* in Tyrwhitt’s Glossary] was really the ‘rote’ used by Nicholas Lenne. In either case, I think we may connect these sections with the previous sections written in 1391<sup>1</sup>. Besides which, Chaucer so expressly intimates his acquaintance with the subjects of these sections in the *Canterbury Tales*<sup>2</sup>, that we may the more readily admit them to be really his. There is still less difficulty about admitting the first three sections (41-43) on the ‘umbrae,’ because we find similar matter in the treatise of Messahala, from which, as will appear, he derived so much. And hence we may readily conclude that, in the second part, the first forty sections, found in the oldest MSS., are certainly genuine, whilst sections 41-43, as well as 44 and 45, have every claim to be considered genuine also. This need not, however, force us to accept the remaining sections, since they may easily have been added by another hand; a circumstance which is rendered the more probable by the fact that sections 41a-42b merely repeat 41-43 in a more clumsy form, and by the consideration that, if genuine, they should have occupied their proper place immediately after sect. 43, instead of being separated from the former set. As to sect. 46, I pronounce no decided opinion; there is but little to be said either for or against it, and it is of little consequence.

§ 21. Gap between §§ 40 and 41. But admitting the genuineness of sections 40-45, it at once becomes evident that there are two distinct gaps or breaks in the continuity of the treatise; the first between 40 and 41; and the second between 43 and 44. A little consideration will account for these. Looking at the *Canterbury Tales*, we observe the very same peculiarity; at certain points there are distinct breaks, and no mending can link the various groups together in a satisfactory manner. This can be accounted for in part by our knowledge of the fact that the poet died before he had completed the proper linking-together of the tales which he had more or less finished; but I think it also shews him to have been a fragmentary worker. To suppose that, upon reaching

Conclusion 40, he suddenly turned to the sections upon the ‘umbrae,’ which are at once more easy to explain, more suitable for a child, and illustrative of a different and more practical use of the Astrolabe, seems to me natural enough; and more probable than to suppose that anything is here lost. For, in fact, it is to the very MSS. that contain sections 41-43 that we are indebted for the last five words of sect. 40, so curiously omitted in the oldest and best MSS.; and this is a direct argument against the supposition of any matter having been here lost.

§ 22. Gap between §§ 43 and 44. The break between sections 43 and 44 may be explained in a totally different manner. In this case, the break indicates a *real*, not an accidental, gap. I suppose section 43 to have been really the *last* section of Part ii, and I refer sections 44 and 45 to the *Fourth* Part of the Treatise, and not to the *Second* at all<sup>1</sup>. For if we run through the contents of Parts Three and Four (p. 177), we observe that they chiefly involve tables, with reference to one of which we find the words ‘upon which table ther folwith a *canon*,’ &c. Now sections 44 and 45 exactly answer the description; they are alternative *canons*, shewing how certain tables may be used. It happens that Conclusion 40 is particularly dependent upon tables. To supply these was partly the object of Part iv—‘the whiche ferthe partie in special shal shewen a *table of the verray moeving of the mone from houre to houre*, every day and in every signe, after thyn almenak; *upon which table ther folwith a canon*, suffisant to teche as wel the *maner of the wyrking of that same conclusioun*, as to knowe in oure orizonte with which degree of the zodiac that the mone ariseth in any latitude; and the arising of any planete after his latitude fro the ecliptik lyne.’ The opening words of the same Conclusion are—‘Knowe by thyn almenak the degree of the ecliptik of any signe in which that the planete is rekned for to be.’ (p. 221). This is easily said; but I suppose that it was not so easy in olden times to know off-hand the exact position of a planet. It must have been shewn by tables, and these tables chiefly considered the ‘mene mote,’ or average motion of the planets, and that only for periods of years. If you wanted the position of a planet at a given hour on a given day, you had to work it out by figures; the rule for which working was called a ‘*canon*.’ This very ‘*canon*’ is precisely given at length in sect. 44; and sect. 45 is only another way of doing the same thing, or, in other words, is an alternative canon. When all this is fairly and sufficiently considered, we shall find good grounds for supposing that these sections on the ‘mene mote’ are perfectly genuine, and that they really belong to Part iv. of the Treatise.

I will only add, that the fact of sections 41*a*-42*b* being thus placed after a portion of Part iv. is one more indication that they are spurious.

§ 23. Conclusion 40. But it may be objected, as Mr. Brae has fairly objected, that Conclusion 40 itself ought to belong to Part iv. So it ought perhaps, if Chaucer had followed out his own plan. But it is clear from its contents that the Prologue to the ‘Astrolabie’ was written *before* the commencement of the treatise itself, and not, as prefaces generally are, afterwards. He was pleased with his son’s progress. Little Lewis had asked him if he might learn something about an astrolabe. The father at once sent him a small astrolabe<sup>1</sup> by way of reward, constructed for the latitude of Oxford, and having 45 circles of latitude on the flat disc (see Fig. 5) instead of having 90 such circles, as the best instruments had<sup>1</sup>. This, however, was a ‘sufficient’

astrolabe for the purpose. But he believes the Latin treatises to be too hard for his son's use, and the Conclusions in them to be too numerous. He therefore proposes to select some of the more important Conclusions, and to turn them into English with such modifications as would render them easier for a child to understand. He then lays down a table of contents of his proposed five parts, throughout which he employs the future tense, as 'the first partie *shal* rehearse,'—'the second partie *shal* teche,' &c. This use of the future would not alone prove much, but taken in connexion with the context, it becomes very suggestive. However, the most significant phrase is in the last line of the Prologue, which speaks of 'other noteful thinges, yif god wol vouche-sauf & his modur the mayde, mo than I behete,' i. e. other useful things, *more than I now promise, if God and the Virgin vouchsafe it*. In accordance with his habits of seldom finishing and of deviating from his own plans at pleasure, we have but an imperfect result, not altogether answerable to the table of contents. I therefore agree with Mr. Brae that the 40th Conclusion would have done better for Part iv., though I do not agree with him in rejecting it as spurious. This he was led to do by the badness of the text of the MSS. which he consulted, but we can hardly reject this Conclusion without rejecting the whole Treatise, as it is found in all the oldest copies. By way of illustration, I would point out that this is not the only difficulty, for the Conclusions about astrology ought certainly to have been reserved for Part v. These are Conclusions 36 and 37, which concern the 'equaciouns of houses'; and this is probably why, in three of the MSS. (viz. L., N., and R.), these two conclusions are made to come *at the end of the Treatise*. There is nothing for it but to accept what we have, and be thankful.

§ 24. Extant portion of the Treatise. If, then, the questions be asked, how much of the Treatise has come down to us, and what was to have been the contents of the missing portion, the account stands thus.

Of Part i. we have the whole.

Of Part ii. we have nearly all, and probably all that ever was written, including Conclusions 1-40 on astronomical matters, and Conclusions 41-43 on the taking of altitudes of terrestrial objects. Possibly Conclusion 46 is to be added to these; but Conclusions 41*a*-42*b* are certainly spurious.

Part iii. probably consisted entirely of tables, and some at least of these may very well have been transmitted to little Lewis. Indeed, they may have been prepared by or copied from Nicholas of Lynn and John Somer, before Chaucer took the rest in hand. The tables were to have been (and perhaps were) as follows:—

1. Tables of latitude and longitudes of the stars which were represented on the 'Rete' of the Astrolabe. Specimens of such tables are found in MSS.
2. Tables of declinations of the sun, according to the day of the year.
3. Tables of longitudes of cities and towns.
4. Tables for setting clocks and finding the meridian altitudes (of the sun, probably).

Such tables as these are by no means lost. There are MSS. which contain little else, as e. g. MS. Hh. 6. 8 in the Cambridge University Library. The longitudes of towns are given in MS. Camb. Ii. 3. 3, at fol. 214*b*. Again, in MS. F. 25, in St. John's College Library, Cambridge, we find tables of fixed stars, tables of latitudes and longitudes of towns, tables of altitudes of the sun at different hours, and many others.

Part iv. was to explain the motions of the heavenly bodies, with their causes. This was probably never written, though there is an allusion to it in Part ii. § 11, l. 12. It was also to contain a table to shew the position of the moon, according to an almanac; and such a table is given in the St. John's MS. above mentioned, and in MS. Camb. Ii. 3. 3, at fol. 143. This was to have been followed by a canon, and an explanation of the working of the Conclusion—'to knowe with which degree of the zodiac that the mone ariseth,' and 'the arising of any planete,' &c. The canon is partly accounted for, as regards the planets at least, by sections 44 and 45, and the 'Conclusion' by section 40.

Part v. was to contain the general rules of astrology, with tables of equations of houses, dignities of planets, and other useful things which God and the Virgin might vouchsafe that the author should accomplish. Sections 36 and 37 tell us something about the equations of houses; but, in all probability, none (or, at least, no more) of this fifth Part was ever written. Tables of equations of houses, for the latitude of Toledo, are given in MS. Camb. Ii. 3. 3, at fol. 177, and elsewhere. Of the general rules of astrology we find in old MSS. somewhat too much, but they are generally in Latin; however, the Trinity MS. R. 15. 18 has some of them in English.

On the whole, we have quite as much of Chaucer's Treatise as we need care for; and he may easily have changed his mind about the necessity of writing Part v; for we actually find him declaring (and it is pleasant to hear him) that 'natheles, thise ben observauncez of iudicial matiere & rytes of payens, in which my spirit ne hath no feith'; ii. 4. 36; (p. 192).

§ 25. Sources of the Treatise. I next have to point out the sources whence Chaucer's treatise was derived. Mr. Halliwell, in a note at the end of his edition of Mandeville's Travels, speaks of the original treatise on the Astrolabe, written in Sanskrit, on which he supposes Chaucer's treatise to have been founded. Whether the Latin version used by Chaucer was ultimately derived from a Sanskrit copy or not, need not be considered here. The use of the Astrolabe was no doubt well known at an early period in India and among the Persians and Arabs; see the 'Description of a Planispheric Astrolabe constructed for Sháh Sultán Husain Safawí, King of Persia,' by W. H. Morley, in which elaborate and beautifully illustrated volume the reader may find sufficient information. Marco Polo says (bk. ii. c. 33) that there were 5000 astrologers and soothsayers in the city of Cambaluc, adding—'they have a kind of *Astrolabe*, on which are inscribed the planetary signs, the hours, and critical points of the whole year'; Marco Polo, ed. Yule, i. 399. Compare also the mention of the instrument in the 161st night of the Arabian Nights' Entertainments, where a translation which I have now before me has the words—'instead of putting water into the basin, he [the barber] took a very handsome astrolabe out of his case, and went very gravely out of my room to the middle of the yard, to take the height of the sun'; on which passage Mr. Lane has a note (chap. v. note 57) which Mr. Brae quotes at length in his edition. There is

also at least one version of a treatise in Greek, entitled *περὶ τῆς τοῦ ἡστρολάβου χρῆσεως*, by Johannes Philoponus, of which the Cambridge University Library possesses two copies, viz. MSS. Dd. 15. 27 and Gg. 2. 33. But it is clear, from his own words, that Chaucer followed the Latin, and I can point out<sup>1</sup> one of the Latin treatises to which he was very considerably indebted. This is the ‘Compositio et Operatio Astrolabie,’ by Messahala<sup>2</sup>, of which copies are, I have no doubt, sufficiently numerous. The Cambridge Library has four, viz. Hh. 6. 8, Ii. 1. 13, Ii. 3. 3<sup>3</sup>, and Kk. 1. 1, and there is another copy in St. John’s College Library, Cambridge, marked F. 25. The title should be particularly observed; for the treatise is distinctly divisible into two separate parts, viz. the ‘Compositio Astrolabii’ and the ‘Operatio Astrolabii.’ The former begins with the words—‘Scito quod astrolabium sit nomen Graecum,’ and explains how to make an astrolabe, and how to inscribe on it the various necessary lines and circles with sufficient exactness. It is much the longer portion of the treatise, and (in MS. Ii. 3. 3) is illustrated by numerous diagrams, whilst the second part has no such illustrations. But it does not appear that Chaucer made any use of this former part, as his astrolabe had been procured ready-made. The second part of the treatise, or ‘Operatio Astrolabii,’ begins with the words ‘Nomina instrumentorum sunt hec.’ This is evidently one of the sources from which Chaucer drew largely<sup>4</sup>. Chaucer’s Part i. is almost wholly taken from this, but he has expanded it in several places, with the evident intention of making it more easy to understand. In Part ii. he has taken from it, with more or less exactness, sections 1-3, 5-8, 10, 11, 13-18, 20, 21, 24, 25, 27-31, 33-37, 41 and 42; whilst sections 4, 9, 12, 19, 22, 23, 26, 32, 38-40 and 43 do not appear in it. In other words, Messahala’s treatise accounts for thirty-one conclusions out of forty-three, or about *two-thirds* of the whole. In some places, Chaucer has translated almost word for word, so as to leave no doubt as to his authority. Besides which, I have already remarked that Chaucer’s version is *directly* connected with Messahala by the quotations from the latter which appear in MS. E.; see description of this MS. at p. lix. If it be inquired, whence did Chaucer derive the remaining third of his Second Part, I think it very likely that some of it may be found amongst the varied and voluminous contents of such a MS. as Ii. 3. 3, which is a sort of general compendium of astronomical and astrological knowledge. The complete solution of this question I leave to some one with more leisure than myself, being satisfied that to have found the original of Part i. and two-thirds of Part ii. is to have made a good start. It must not be omitted, that the MSS. of Messahala are not all alike; that some copies have propositions which are not in others; and that the order of the Conclusions is not invariable. The chief noteworthy difference between Chaucer’s version and the Latin original is in the order of the Conclusions; it is clear that Chaucer not only took what he liked, but rearranged his materials after his own fashion.

§ 26. Various Editions. About the early printed editions of the Astrolabe, I have not much to say. The Editio Princeps of 1532 was clearly derived from some MS. of the second class, and, what between the errors of the scribes and printers, absurdities abound. After a careful examination of the old editions, I came to the conclusion that the less I consulted them the better, and have therefore rather avoided them than sought their assistance. All the editions not only give the conclusions in a wrong order, but (like the MSS. of the second class) absurdly repeat Conclusion I. of Part ii., and reckon the repetition of it as Conclusion III. MSS. of the first class are free from

this defect, and may thus be easily known. The only edition worth consulting is that by Mr. A. E. Brae, published quite recently, in 1870. Mr. Brae made much use of MS. I., besides which he consulted the Printed Editions, and MSS. H. and L. See the descriptions of these MSS. above. From this edition I have taken many hints, and I wish to express, very thankfully, my obligations to it. Mr. Brae has brought to bear upon his work much skill and knowledge, and has investigated many points with much patience, minuteness, and critical ability. But I cannot but perceive that he has often expended his labour upon very inferior materials, and has been sometimes misled by the badness of those MSS. to which alone he had access<sup>1</sup>.

Besides his print of Chaucer's Astrolabe, Mr. Brae has reprinted some curious and interesting critical notes of his own, and has added some essays on Chaucer's 'prime,' on 'the Carrenare,' and 'shippes opposteres.' To all that he has done I am much indebted.

§ 27. Works on the Subject. The works upon, and descriptions of, the astrolabe, are numerous. I have had neither time nor inclination to make researches into the subject; for which reason I here note the names of a few books which may be examined by the curious reader.

In his Universal Lexicon, Zedler explains that astrolabes are of two kinds, 'universal' and 'particular.' He speaks of the astrolabes (1) of Gemma Frisius; see Petri Apiani Cosmographia, per Gemmam Phrysius restituta; (2) of Johan de Rojas, a Spaniard, ad 1550; (3) of De la Hire the elder, professor of mathematics at Paris, ad 1702; (4) of Johannes Stoflerinus (or Stöffler), ad 1510. The last of these varied from the others in adopting a different and more convenient system of projection, viz. that upon the plane of the equator, or one parallel to it, the eye being in the antarctic pole, and the arctic pole being made the centre of the instrument. This projection is the same as that which was used by Ptolemy, and it is adopted in the diagrams which accompany Chaucer's treatise in some of the MSS. It should be observed here that the term 'astrolabe' alone is vague; it was originally a general name for any circular instrument used for observation of the stars; but in the sixteenth and seventeenth centuries it was restricted to the particular kind called the 'Astrolabe Planisphere,' or astrolabe *on a flat surface*, in which sense alone the word is used throughout this volume. See the English Cyclopaedia, Arts and Sciences, s. v. *Astrolabe*.

The simplest work is that by Stöffler or Stoflerinus, as he calls himself; see also Gemma Frisius, Metius, Clavius Bambergensis the *Cursus Mathematicus* of Dechales, vol. iv. p. 161, Delambre's *History of Astronomy*, and other works. The plates in Metius are most exquisitely engraved, and on a large scale, and give a better representation of the instrument than any others that I have seen.

One of the MSS., viz. MS. E., refers to an astrolabe belonging to Merton College, Oxford<sup>1</sup>. There is a very nice one, made of brass, and by a Dutch engraver, in the library of King's College, Cambridge. It has several discs or plates, or, as Chaucer calls them, 'tables<sup>2</sup>.' Of this instrument the same library contains a written description, with some account of the problems it will solve, and an investigation of its probable date, by H. Godfray, Esq., of St. John's College.

There is a book entitled ‘A verie briefe and most plaine description of Mr. Blagrave his Astrolabe,’ &c., by Mr. Blundevill; London, printed by William Stansby. But it turns out to be of little practical assistance, because Blagrave’s astrolabe was on a different principle.

§ 28. Description of the Astrolabe Planisphere. There is not, however, much need of reference to books to understand what the astrolabe used by Chaucer was like. The instrument may be readily understood from a brief description, and from the Plates in this volume.

The most important part of the ‘astrolabe planisphere’ consisted of a somewhat heavy circular plate of metal from four to seven inches in diameter, which could be suspended from the thumb by a ring (i. 1), working with such freedom as would allow the instrument to assume a perfectly perpendicular position (i. 2). One side of the plate was perfectly flat, and was called the *back*. This is represented in Fig. 1. On it was described a number of concentric rings, marked with various divisions, which may be readily understood from the figure. Beginning at the outermost ring, the first two represent the ninety degrees into which each quadrant of a circle can be divided (i. 7). The next two represent the signs of the zodiac, each subdivided into thirty degrees (i. 8). The next two represent the days of the year, and are rather difficult to mark, as the circle has, for this purpose, to be divided into 365 equal parts (i. 9). The next three circles shew the names of the months, the number of days in each, and the small divisions which represent each day, which coincide exactly with those representing the days of the year (i. 10). The two innermost rings shew the saints’ days, with their Sunday-letters. Thus, above the 21st of December is written ‘Thome,’ i.e. St. Thomas’s day, its Sunday-letter being E; the rest can easily be traced by the tables in a Prayer-book (i. 11). These may be thus briefly recapitulated:—

- 1 and 2. Circles of degrees of the quadrant and circle.
- 3 and 4. Circles of the zodiacal signs, with their degrees.
- 5 and 6. Circles of the days of the year, with their numbers.
- 7, 8 and 9. Circles of the months, with their days and numbers of the days.
- 10 and 11. Circles of saints’ days, with their Sunday-letters.

Within all these, are the Scales of *Umbra Recta* and *Umbra Versa*, in each of which the scale is divided into twelve equal parts, for the convenience of taking and computing altitudes (i. 12). This primitive and loose method of computation has long been superseded by the methods of trigonometry. Besides these circles, there is a perpendicular line, marking the South and North points, and a horizontal line from East to West.

The other side of the plate, called the *front*, and shewn in Fig. 2, had a thick rim with a wide depression in the middle (i. 3). The rim was marked with three rings or circles, of which the outermost was the Circle of Letters (A to Z) representing the twenty-four hours of the day, and the two innermost the degrees of the quadrants (i. 16). The depressed central portion of the plate was marked only with three circles, the ‘Tropicus Cancrī,’ the ‘Æquinoctialis,’ and the ‘Tropicus Capricorni’ (i. 17); and with the cross-lines from North to South, and from East to West (i. 15). But several thin

plates or discs of metal were provided, which were of such a size as exactly to drop into the depression spoken of. The principal one of these, called the 'Rete,' is shewn in Fig. 2. It consisted of a circular ring marked with the zodiacal signs, subdivided into degrees, with narrow branching limbs both within and without this ring, having smaller branches or tongues terminating in points, each of which denoted the exact position of some well-known star. The names of these stars, as 'Alhabor,' 'Rigel,' &c., are (some of them) written on the branches (i. 21). The 'Rete' being thus, as it were, a skeleton plate, allows the 'Tropicus Cancrī,' &c., marked upon the body of the instrument, to be partially seen below it. Another form of the 'Rete' is shewn in Fig. 9, and other *positions* of the Rete in Fig. 11 and Fig. 12. But it was more usual to interpose between the 'Rete' and the body of the instrument (called the 'Mother') another thin plate or disc, such as that in Fig. 5, so that portions of this latter plate could be seen beneath the skeleton-form of the 'Rete' (i. 17). These plates are called by Chaucer 'tables,' and sometimes an instrument was provided with several of them, differently marked, for use in places having different latitudes. The one in Fig. 5 is suitable for the latitude of Oxford (nearly). The upper part, above the Horizon Obliquus, is marked with circles of altitude (i. 18), crossed by incomplete arcs of azimuth tending to a common centre, the zenith (i. 19). The lower part of the same plate is marked with arcs denoting the twelve planetary hours (i. 20).

At the *back* of the astrolabe revolved the 'rule,' made of metal, and fitted with sights, represented in Fig. 3 (i. 13). At the *front* of it revolved the 'label,' represented in Fig. 6 (i. 22).

All the parts were held together by the central pin (Fig. 4) which passed through the holes in the 'moder,' plates, 'Rete,' rule, and label, and was secured by a little wedge (i. 14), which was sometimes fancifully carved to resemble a horse (Fig. 7).

Another 'table' or disc is shewn in Fig. 14, and was used for ascertaining the twelve astrological houses.

§ 29. Uses of the Astrolabe Planisphere. I here briefly enumerate such principal uses of the instrument as are mentioned by Chaucer.

The *back* (Fig. 1) shews at once the degree of the zodiac answering to every day in the year (ii. 1). The altitude of the sun can be taken by the 'Rule,' elevated at the proper angle (ii. 2). If the Rete be properly adjusted to this altitude, we can thus tell the hour of the day (ii. 3). The duration of twilight can be calculated by observing when the sun is  $18^\circ$  below the horizon (ii. 6). Observe the times of sunrise and sundown, and the interval is the 'artificial day' (ii. 7). This day, with the duration of morning and evening twilights added to it, is called the 'vulgar day' (ii. 9). The plate in Fig. 5 shews the planetary hours (ii. 12). The placing of the sun's degree on the South-line gives the sun's meridian altitude (ii. 13), and conversely (ii. 14). The back of the instrument can shew what days in the year are of equal length (ii. 15). The degree of the zodiac which souths with *any* star can be ascertained by observing two altitudes of the star; but the observations must be made when the star is *very near* the meridian (ii. 17). If the star be marked on the Rete, the said degree is easily found by use of the Rete (ii. 18). We can also find with what degree of the zodiac the same star rises (ii.

19). The use of the Rete also shews the declination of every degree in the zodiac (ii. 20). We can always tell for what latitude a disc such as that in Fig. 5 is constructed, by properly examining it (ii. 21). The latitude of any place can be found by two observations of the altitude of the Pole-star (ii. 23); or of any circumpolar star (ii. 24); or by observing the sun's meridional altitude (ii. 25). The Rete also tells us the 'ascensions of signs,' or how many degrees of the equinoctial circle pass the meridian with a given sign (ii. 27); as also the 'oblique ascensions' of the same (ii. 28). The astrolabe can also be used to discover (but only in an imperfect and approximate manner) the four cardinal points of the compass (ii. 29). We can also compare the altitude of a planet with that of the sun (ii. 30). We can find in what part of the horizon the sun rises (ii. 31); and in what direction to look for a conjunction of the sun and moon (ii. 32); also near what point of the compass the sun is at any given hour (ii. 33). The moon's observed altitude will shew her longitude (ii. 34). We can tell, from two observations of a planet properly made, whether the planet's movement is direct or retrograde (ii. 35). The disc shewn in Fig. 14 helps to shew the 'equations of houses' (ii. 36). The four cardinal points can be found *without* an astrolabe, by an experiment properly conducted (ii. 38). The astrolabe can be used to find the degree of the zodiac with which any planet ascends, even when the planet is not situated in the ecliptic (ii. 40).

By the use of the *Umbra Recta* on the back of the instrument, we can take the altitude of an accessible object by a single observation (ii. 41); or of an inaccessible object by two observations (ii. 43). Or, the height of an inaccessible object may likewise be taken by two observations, by the scale marked *Umbra Versa* (ii. 42).

The few Conclusions not here referred to are chiefly explanatory, or of minor interest.

§ 30. Stars marked on the Rete. Several of the Latin MSS. upon the Astrolabe give a list of the stars marked upon the Rete. There is a double list, for example, in MS. Ii. 3. 3, in the Cambridge University Library, fol. 70, back. It is given in the form of two tables; the first mentions forty-nine stars, with the degrees of the zodiac which south along with them, and their declinations from the equinoctial line. The second table mentions some only of *the same* stars, with their longitudes and latitudes, as referred to the ecliptic.

A list of the principal stars usually marked upon the Rete, as shewn in Fig. 2, is given in the Note to Part i. § 21. 4 (p. 357). Fig. 9 shews another Rete, with many of the same stars, with the addition of Markep (Argous). Alchimech is the same as Azimech, i.e.  $\alpha$  Virginis; Cor Leonis is  $\alpha$  Leonis; and Alfart is  $\alpha$  Hydræ.

§ 31. Astrological Notes. For a general sketch of Astrology, see the English Cyclopaedia, s. v. Worthless as the science is, it is useful to have a few 'facts' for handy reference. I therefore attempt a synopsis of the chief points of it, drawn from Johannis Hispalensis Isagoge in Astrologiam.

To save space, I give the information in a tabular form, wherein I denote the twelve Signs by A., T., G., C., L., V., Li., S., Sa., Cp., Aq., P.; and the seven Planets, Saturn,

Jupiter, Mars, Sun, Venus, Mercury, Moon, by St., J., Ms., Sn., V., My., Mo. What the table exactly means shall be explained presently.

Signs.	Man.	Ex.	Day.	Nt.	Com.	Face 1.	Face 2.	Face 3.
A.	Ms.	Sn. (19)	Sn.	J.	St.	Ms.	Sn.	V.
T.	V.	Mn. (3)	V.	Mn.	Ms.	My.	Mn.	St.
G.	My.	D. H.	St.	My.	J.	J.	Ms.	Sn.
C.	Mn.	J. (15)	V.	Ms.	Mn.	V.	My.	Mn.
L.	Sn.		Sn.	J.	St.	St.	J.	Ms.
V.	My.	My. (15)	V.	Mn.	Ms.	Sn.	V.	My.
Li.	V.	St. (19)	St.	My.	J.	Mn.	St.	J.
S.	Ms.		V.	Ms.	Mn.	Ms.	Sn.	V.
Sa.	J.	D. T.	Sn.	J.	St.	My.	Mn.	St.
Cp.	St.	Ms. (28)	V.	Mn.	Ms.	J.	Ms.	Sn.
Aq.	St.		St.	My.	J.	V.	My.	Mn.
P.	J.	V. (21)	V.	Ms.	Mn.	St.	J.	Ms.

The first line is to be read thus.

Aries is the mansion (or house) of Mars; the exaltation (or honour) of the Sun, in the 19th degree of the sign; the lord of the Triplicity of Aries with its attendant signs is the Sun by day, Jupiter by night, and Saturn in Common, both by day and night; the first Face of Aries (degrees 1 to 10) is that of Mars; the second Face (degrees 11 to 20) is that of the Sun; the third Face (degrees 21 to 30) is that of Venus. And so on for the rest; noting that Gemini is the Exaltation of the Dragon's Head (D. H.), and Sagittarius that of the Dragon's Tail (D. T.).

The meanings of the words are as follows:—

A *Mansion* or *House* appears to be that sign in which the planet is peculiarly at home for some reason or other.

The *Exaltation* or *Honour* is that degree of a sign in which the planet named has its greatest power; but the degree was often neglected, and Aries was called the Exaltation of the Sun, simply.

The *Fall* (Lat. *occusus vel detrimentum*) of a planet is the sign opposite its mansion. Libra is opposite Aries; therefore Libra is the Fall of Mars.

The *Dejection* or *Depression* (Lat. *dedecus*) of a planet is the sign opposite to that of its exaltation. Libra is opposite Aries; therefore Libra is the Dejection of the Sun. And so on.

A *Triplicity* is a combination of three signs in the form of a triangle, each 120° apart. Thus Aries, Leo, and Sagittarius form the first triplicity; Taurus, Virgo, Capricorn, the second; Gemini, Libra, Aquarius, the third; Cancer, Scorpio, Pisces, the fourth. Equal

divisions of a sign (third-parts, namely) are called *Faces*. There were also unequal divisions called *Terms*.

The 'mobill' or movable signs are Aries, Cancer, Libra, Capricorn. The 'fixe' or fixed signs are Taurus, Leo, Scorpio, Aquarius. The 'common' signs are Gemini, Virgo, Sagittarius, Pisces.

The signs Aries, Gemini, Leo, &c. (taking *every other sign*) are *diurnal* or *masculine*. The rest, Taurus, Cancer, &c., are *nocturnal* or *feminine*.

The first six signs, Aries to Virgo, are *northern* or *sinister* signs. So called because astrologers looked towards the east or ascendent.

The last six, Libra to Pisces, are *southern* or *dexter* signs.

The signs Cancer to Sagittarius are *western, sovereign, right, or direct* signs. Cf. Astrol. ii. 28, and see Fig. 2.

The rest, Capricorn to Gemini, are *eastern, obedient, tortuous, or oblique* signs.

This is all that a reader is likely to want. For other points, see the authorities.

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## DESCRIPTION OF THE PLATES.

§ 32. Plate I. Fig. 1. The flat back of the Astrolabe; see § 28.

Plate II. Fig. 2. The front of the Astrolabe, with raised border. In the wide depression in the middle, the plate called the 'Rete' is dropped in, and is shewn in its primary position. Other positions of it are sketched in Fig. 11 and Fig. 12.

Plate III. Fig. 3. The 'Rewle' carrying two sights, which revolved at the back of the Astrolabe. Astrol. i. 13.

Fig. 4. The central 'Pin,' shewn with the 'Wedge' inserted through it. Astrol. i. 14; cf. Fig. 7.

Fig. 5. One of the Tables or discs, used by being dropped within the depression on the *front* of the Astrolabe; i. 17. They were marked differently, according to the latitude of the place. The one here drawn is suitable for the latitude of Oxford, nearly.

Fig. 6. The 'Label,' which revolved at the *front* of the Astrolabe; i. 22.

Plate IV. Fig. 7. Another form of the 'Pin,' shewing the Wedge cut into the shape of a Horse (i. 14); from MS. Camb. ii. 3. 3.

Fig. 8. Diagram, shewing how to draw the three 'principal circles'; see footnote on p. 183.

Fig. 9. Another form of the 'Rete,' from MS. ii. 3. 3; cf. Fig. 2. This figure shews the 'Almury' very clearly; Astrol. i. 23.

Plate V. Fig. 10. Diagram of the nine spheres; from MS Camb. ii. 3. 3. Astrol. i. 17.

Fig. 11. Rough sketch of the position of the 'Rete' in Astrol. ii. 3 (first part). Denticle opposite C, and first point of Aries opposite X; 9 a.m.

Fig. 12. Rough sketch of the position of the 'Rete' in Astrol. ii. 3 (second part). Denticle near O; first point of Aries near H; 8h. 8m. p.m.

Fig. 13. Diagram of the Elevation of the Pole; Astrol. ii. 23. The arc AN is  $56^\circ$ ; A'N is  $48^\circ$ ; A'P is  $4^\circ$ ; and PN is  $52^\circ$ . A, A' are two positions of the Pole-star.

Plate VI. Fig. 14. A 'Table' or disc shewing the twelve astrological 'Houses'; Astrol. ii. 36 and 37.

Fig. 15. Diagram shewing how to ascertain the meridional line from two shadows of an upright gnomon; Astrol. ii. 38.

Fig. 16. Diagram illustrating the use of the Umbra Recta; Astrol. ii. 41, 41a, and 41b.

Fig. 17. Diagram of the use of the Umbra Versa, at two observations; Astrol. ii. 42, 42a, and 42b.

Fig. 18. Use of the Umbra Recta, at two observations; Astrol. ii. 43 and 43a.

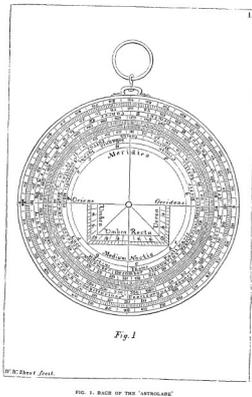


fig. 1. back of the 'astrolabe'

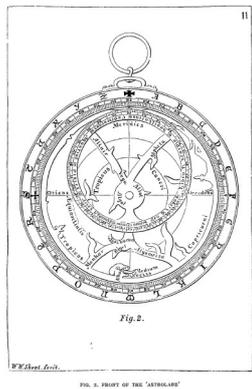


fig. 2. front of the 'astrolabe'

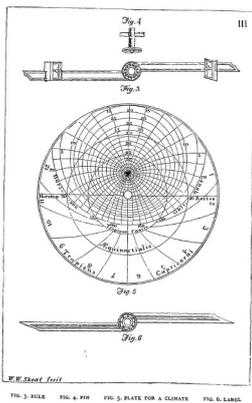


fig. 3. rule

fig. 4. pin

fig. 5. plate for a climate

fig. 6. label

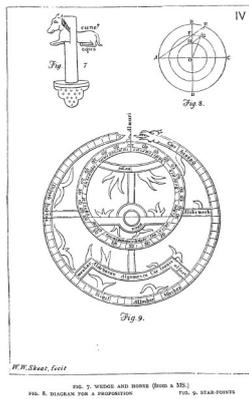


fig. 7. wedge and horse (from a MS.)

fig. 8. diagram for a proposition

fig. 9. star-points

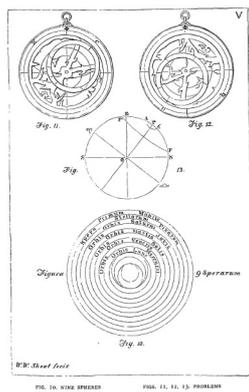


fig. 10. nine spheres

figs. 11, 12, 13. problems

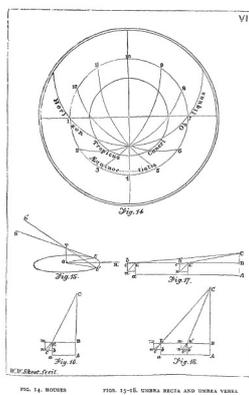


fig. 14. houses

figs. 15-18. umbra recta and umbra versa

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## THE HOUS OF FAME.

### BOOK I.

*The authorities are F. (Fairfax 16); B. (Bodley 638); P. (Pepys 2006); Cx. (Caxton's ed.); Th. (Thynne's ed. 1532). I follow F. mainly, correcting the spelling.*

GOD turne us every [dreem](#) to gode[ ] !  
For hit is wonder, by the rode[ ] ,  
To my wit, what causeth swevenes  
Either on morwes, or on evenes;  
And why the effect folweth of somme,5  
And of somme hit shal never come;  
Why that is an avisioun[ ] ,  
[And](#) this a revelacioun;  
Why this a dreem, why that a [sweven](#) ,  
And nat to every man liche [even](#) ;10  
Why this a [fantom](#) , these oracles,  
I [noot](#) ; but who-so of these miracles  
The causes knoweth bet than I,  
Devyne he; for I certainly  
Ne can hem noght, ne never thinke15  
To besily my wit to swinke,  
To knowe of hir signifiauce  
[The gendres](#) , neither the distaunce  
Of tymes of hem, ne the causes  
For-why this [more](#) than that cause is[ ] ;20  
As if folkes complexiouns[ ]  
Make hem dreme of [reflexiouns](#) ;  
Or elles thus, as other sayn,  
For to greet [feblenesseof](#) brayn,  
By abstinence, or by seeknesse,25  
Prison, [stewe](#) , or greet distresse;  
Or elles by disordinaunce  
Of naturel acustomaunce,  
That som man is to curious  
In studie, or melancolious,30  
Or thus, so inly ful of drede,  
That no man may him bote bede;  
Or elles, that devocioun  
Of somme, and contemplacioun  
Causeth [swiche](#) dremes ofte;35  
Or that the cruel lyf unsofte  
Which these ilke lovers leden  
That hopen over mucche or dreden,

That purely hir impressiouns  
Causeth hem a visiouns;40  
Or if that spirits have the might  
To make folk to dreme a-night  
Or if the soule, [of propre kinde](#) ,  
Be so parfit, as men finde,  
That hit [forwot](#) that is to come,45  
And that hit warneth alle and somme  
Of everiche of hir adventures  
By a visiouns, or [by](#) figures,  
But that our flesh ne hath no might  
To [understonde](#) hit aright,50  
For hit is warned to derkly;—  
But why the cause is, nocht wot I.  
Wel worthe, of this thing, grete clerkes [\[ \]](#) ,  
That trete of this and other werkes;  
For I of noon opinioun55  
Nil as now make mencion,  
But only that the holy rode  
Turne us every dreem to gode [\[ \]](#) !  
For never, sith that I was born,  
Ne no man elles, me biforn,60  
Mette, I trowe stedfastly,  
So wonderful a [dreem](#) as I  
The tenthe day [dide] of Decembre [\[ \]](#) , [\[ \]](#)  
The which, as I can [now](#) remembre [\[ \]](#) ,  
I wol yow tellen every del.65  
The Invocation.  
But at my ginning, trusteth wel,  
I wol make invocacioun,  
With special devocioun [\[ \]](#) ,  
Unto the god of slepe anon [\[ \]](#) ,  
That dwelleth in a cave of stoon70  
Upon a [stream](#) that comth fro Lete,  
That is a flood of helle unswete;  
Besyde a folk men [clepe Cimerie](#) ,  
Ther slepeth ay this god unmerie  
With his slepy thousand sones [\[ \]](#) 75  
That alway for to slepe [hir](#) wone is—  
[And](#) to this god, that I of rede,  
Preye I, that he [wol](#) me spede  
My sweven for to telle aright,  
If every [dreem](#) stonde in his might.80  
And he, that [mover](#) is of al  
That is and was, and ever shal,  
So yive hem Ioye that hit here  
Of alle that they dreme to-yere,  
And for to [stonde](#) alle in grace85

Of hir loves, or in what place  
That hem wer levest for to stonde,  
And shelde hem fro [povert](#) and shonde[ ] ,  
And fro unhappe and [ech](#) diseuse,  
And sende hem al that may hem plese,90  
That take hit wel, and scorne hit noght,  
Ne hit [misdemen](#) in her thought  
Through [malicious](#) entencioun.  
And who-so, through presumpcioun,  
Or hate or scorne, or through envye,95  
Dispyt, or lape, or vilanye,  
Misdeme hit, preye I Iesus god  
[That](#) (dreme he barfoot, dreme he shod),  
That every harm that any man  
Hath had, sith [\[that\]](#) the world began,100  
Befalle him therof, or he sterve,  
And graunte he mote hit ful deserve,  
Lo! with swich [a](#) conclusioun  
As had of his avisioun  
[Cresus](#) , that was king of Lyde,105  
That high upon a gebet dyde!  
This prayer shal he have of me;  
I am no bet in charite!  
Now herkneth, as I have you [seyd](#)[ ] ,  
What that I mette, or I [abreyd](#) .110  
The Dream.

Of Decembre the tenthe day[ ] ,  
Whan hit was night, to slepe I lay  
Right ther as I was wont to done,  
And fil on slepe wonder sone,  
As he [that very was](#) for-go115  
On pilgrimage myles two  
To the [corseyntLeonard](#) ,  
[To make](#) lythe of that was [hard](#) .  
But as I [sleep](#) , me mette I was[ ]  
Within a temple y-mad of glas[ ] ;120  
In whiche ther were mo images  
Of [gold](#) , stondinge in sondry stages,  
And mo riche tabernacles,  
And with perre mo pinacles,  
And mo curious portreytures,125  
And [queynte](#) maner of figures  
Of [olde](#) werke, then I saw ever.  
For certeynly, I niste never  
Wher that I was, but wel wiste I,  
Hit was [of Venus](#) redely,130  
[The](#) temple; for, in portreyture,  
I [saw](#) anoon-right hir figure

Naked [fletinge](#) in a see.  
And also on hir [heed](#) , parde,  
Hir [rose-garlond](#) whyt and reed,135  
And hir [comb](#) to kembe hir heed,  
[Hir dowves](#) , and daun Cupido,  
Hir blinde sone, and [Vulcano](#) ,  
That in his face was ful [broun](#) .  
But as I romed up and [doun](#) ,140  
I [fond](#) that on a [wal](#) ther was[]  
Thus writen, on a table of bras:  
'I wol now [singe](#) , if that I can[] ,  
The armes, and al-so the man,  
That first cam, through his destinee,145  
Fugitif of [Troye](#) contree,  
[In](#) Itaile, with ful moche pyne,  
Unto the strondes of [Lavyne](#) .'   
And tho began the story anoon,  
As I shal telle yow echoon.150  
First saw I the destruccioun  
Of [Troye](#) , through the Greek [Sinoun](#) ,  
[[That](#) ] with his [false](#) forsweringe,[]  
And his chere and his lesinge  
[Made](#) the hors broght into Troye,155  
Thorgh which Troyens loste al hir Ioye.  
And after this was grave, allas!  
How [Ilioun](#) assailed was  
And wonne, and king Priam [y-slayn](#) ,  
And [Polites](#) his sone, certayn,160[]  
Dispitously, of dan Pirrus.  
And next that saw I how Venus,  
Whan that she saw the castel [brende](#) ,  
Doun fro the hevene gan descende,[]  
And bad hir sone Eneas flee;165  
And how he fledde, and how that he  
Escaped was from al the pres,  
And took his fader, Anchises,  
And bar him on his bakke away,  
Cryinge, 'Allas, and welaway!'170  
The whiche Anchises in his honde  
Bar the [goddes](#) of the londe,  
Thilke that [unbrende](#) were.  
And I saw next, in alle [this](#) fere,[]  
How Creusa, daun Eneas wyf,175  
Which that he lovede as his lyf,  
And hir yonge sone [Iulo](#) ,  
And eek Ascanius also,  
Fledden eek with drery chere,  
That hit was pitee for to here;180

And in a forest, as they wente,  
At a turninge of a [wente](#) ,  
How Creusa was y-lost, allas!  
[That deed, \[but\] noot I how, she was;\[\]](#)  
How he hir soughte, and how hir [gost](#)185  
Bad him to flee the Grekes ost,  
And seyde, he moste unto Itaile,  
As was his [destinee](#) , sauns faille;  
That hit was pitee for to here,[]  
Whan hir spirit gan appere,190  
The wordes that she to him seyde,  
And for to kepe hir sone him preyde.  
Ther saw I [graven](#) eek how he,  
His fader eek, and his meynee,  
With his shippes gan to sayle195  
[Toward](#) the contree of Itaile,  
As streight as that they mighte go.  
Ther saw I thee, cruel Iuno,[]  
That art daun [Iupiteres](#) wyf,  
That hast y-hated, al thy lyf,200  
Al the Troyanisshe blood,  
Renne and crye, as thou were wood,  
On Eolus, the god of windes,  
[Toblowen](#) out, of alle kindes,  
So loude, that he shulde drenche205  
Lord and lady, grome and wenche  
Of al the Troyan nacioun,  
Withoute any savacioun.  
Ther saw I swich tempeste aryse,  
That every [herte](#) mighte agryse,210  
To see hit peynted on the walle.  
Ther saw I graven eek withalle,  
Venus, how ye, my lady dere,  
Wepinge with ful woful chere,  
Prayen Iupiter an hye215  
To save and kepe that navye  
Of the Troyan Eneas,  
Sith that he hir sone was.  
Ther saw I Ioves Venus kisse,[]  
And graunted of the [tempest lisse](#) .220  
Ther saw I how the tempest [stente](#) ,  
And how with alle pyne he [wente](#) ,  
And prevely took arrivage  
In the contree of Cartage;  
And on the morwe, how that he225  
And a knight, hight [Achatee](#) ,  
[Metten](#) with Venus that day,  
Goinge in a queynt array,

As she had ben an hunteresse,  
With wind blowinge upon hir tresse;230  
How Eneas gan him to pleyne,  
Whan that he knew hir, of his peyne;  
And how his shippes dreynte were,  
Or elles lost, he niste where;  
How she gan him [comforte](#) tho,235  
And bad him to Cartage go,  
And ther he shuldë his [folk](#) finde,  
That in the see were left behinde.  
And, shortly of this thing to pace,[\[\]](#)  
She made Eneas so in grace240  
Of Dido, quene of that contree,  
That, shortly for to [tellen](#) , she  
Becam his love, and leet him do  
That that wedding longeth to.  
What shulde I speke more queynte,245  
Or peyne me my wordes peynte,  
To speke of love? hit wol not be;  
I can not of that facultee.  
And eek to telle the manere  
How they aqueynteden in-ferre,250  
Hit were a long proces to telle,  
And over long for yow to dwelle.  
Ther saw I grave, how Eneas  
Tolde Dido every cas,  
That him was tid upon the see.255  
And after grave was, how she  
Made of him, shortly, at oo [word](#) ,  
Hir lyf, hir love, hir lust, hir [lord](#) ;  
And dide him al the reverence,  
And leyde on him al [the](#) dispence,260  
That any woman mighte do,  
Weninge hit had al be so,  
As he hir swoor; and her-by demed  
That he was good, for he swich semed.  
Allas! what harm doth apparence,265[\[\]](#)  
Whan hit is fals in existence!  
For he to hir a traitour was;  
Wherfor she slow hir-self, allas!  
Lo, how a woman doth amis,  
To love him that [unknowen](#) is!270  
For, by Crist, lo! thus hit fareth;  
'[Hit is not al gold](#) , that glareth.'  
[For](#) , al-so brouke I wel myn heed,  
Ther may be under goodliheed  
Kevered many a shrewed vyce;275  
Therfor be no wight so nyce,

To take a love only for chere,  
For [speche](#) , or for frendly manere;  
For this shal every woman finde  
That som man, of his pure kinde,280[ ]  
Wol shewen outward the faireste,  
Til he have caught that what him leste;  
And thanne wol he causes finde,  
And swere how that she is unkinde,  
Or fals, or prevy, [or](#) double was.285  
Al this seye I by Eneas[ ]  
And Dido, and hir nyce lest,  
That lovede al to sone a [gest](#) ;  
Therfor I wol seye a proverbe,  
That ‘he [that fully](#) knoweth therbe[ ]290  
May saufly leye hit to his yē’;  
Withoute dred, this is no lye.  
But let us speke of Eneas,  
How he betrayed hir, allas!  
And lefte hir ful unkindely.295  
So whan she saw al-utterly,  
That he wolde hir of trouthe faile,  
And wende fro hir to Itaile,  
She gan to wringe hir hondes two.  
‘Allas!’ quod she, ‘what me is wo!300  
Allas! is every man thus trewe,  
That every yere wolde have a newe,  
If hit so longe tyme dure,  
Or elles three, peraventure?  
As thus: of [oon](#) he wolde have fame305[ ]  
In magnifying of his name;  
Another for frendship, seith he;  
And yet ther shal the thridde be,  
That shal be taken for [delyt](#) ,  
Lo, or for singular [profyt](#) .’310  
In swiche wordes gan to pleyne  
Dido of hir grete peyne,  
As me [mette](#) redely;  
Non other [auctour](#) alegge I.  
‘Allas!’ quod [she](#) , ‘my swete herte,315[ ]  
Have pitee on my sorwes smerte,  
And slee me not! go noght away!  
O woful Dido, wel away!’  
Quod she to hir-selve tho.  
‘O Eneas! what [wil](#) ye do?320  
O, that your love, [ne](#) your bonde,  
That ye [han](#) sworn with your right honde,  
Ne my cruel deeth,’ quod she,  
‘May holde yow still heer with me!

O, haveth of my deeth pitee!325  
Y-wis, my dere herte, ye  
Knowen ful wel that never yit,  
As fer-forth as I [hadde](#) wit,  
[Agilte](#) [I ] yow in thocht ne deed.  
O, have ye men swich goodliheed330  
In speche, and never a deel of trouthe?  
Allas, that ever [hadde](#) routhe  
Any woman on any man!  
Now see I wel, and [telle](#) can,  
We wrecched wimmen conne non art;335  
For certeyn, for the more part,  
Thus we be served everichone.  
How sore that ye men conne grone,  
Anoon as we have yow receyved!  
Certeinly we ben deceyved;[ ]340  
For, though your love laste a sesoun,  
Wayte upon the conclusioun,  
And eek how that ye determynen,[ ]  
And for the more part diffynen.  
'O, welawey that I was born!345  
For through yow is my name lorn,[ ]  
And [alle](#) myn actes red and songe  
Over al this lond, on every tonge.  
O wikke Fame! for ther nis  
Nothing so swift, lo, as she is!350[ ]  
O, sooth is, every thing is wist,[ ]  
Though hit [be](#) kevered with the mist.  
Eek, thogh I mighte [duren](#) ever,  
That I have doon, rekever I never,  
That I ne shal be [seyd](#) , allas,355  
Y-shamed be through Eneas,  
And that I shal thus Iuged be—  
“Lo, right as she hath [doon](#) , now she  
Wol do [eftsones](#) , hardily;”  
Thus seyth the peple prevely.’—360  
But that is doon, nis not to [done](#) ;  
[Al](#) hir compleynt ne al hir mone,  
[Certeyn](#) , availeth hir not a stre.  
And whan she wiste sothly he  
Was forth unto his shippes goon,[ ]365  
She [in](#) hir chambre wente anoon,[ ]  
And called on hir suster Anne,[ ]  
And gan hir to compleyne thanne;  
And seyde, that she cause was  
That she first lovede [[Eneas](#) ],370  
[And](#) thus counseilled hir therto.  
[But](#) what! when this was seyde and do,

She roof hir-selve to the herte,  
And deyde through the wounde smerte.  
But al the maner how she deyde,375  
And al the wordes that she seyde,  
Who-so to knowe hit hath purpos,  
Reed Virgile in [Eneidos](#)  
Or the [Epistle](#) of Ovyde,  
What that she wroot [or that](#) she dyde;380  
[And nere hit to](#) long to [endyte](#) ,[\[\]](#)  
By god, I woldē hit here wryte.  
But, welaway! the harm, the routhe,  
That hath betid for swich untrouthe,  
As men may ofte in bokes rede,385  
And al day seen hit yet in dede,  
That for to [thenken](#) hit, a tene is.  
Lo, Demophon, duk of Athenis,[\[\]](#)  
How he forswor him ful falsly,  
And trayed Phillis wikkedly,390  
That kinges doghter [was](#) of Trace,  
And falsly gan [his terme pace](#) ;  
And when she wiste that he was fals,  
She heng hir-self right by the hals,  
For he had do hir swich untrouthe;395  
Lo! was not this a wo and routhe?  
Eek lo! how fals and reccheles[\[\]](#)  
Was to Briseida Achilles,  
And Paris to Enone;  
And Iason to Isiphile;400  
And eft Iason to Medea;[\[\]](#)  
[And](#) Ercules to Dyanira;[\[\]](#)  
For he lefte hir for Iöle,  
That made him cacche his deeth, parde.  
How fals eek was he, Theseus;405[\[\]](#)  
That, as the story telleth us,  
How he betrayed Adriane;[\[\]](#)  
The devel be his soules bane!  
[For](#) had he laughed, had he loured,  
He mostē have be [al](#) devoured,410  
[If](#) Adriane ne had y-be!  
And, for she had of him pitee,  
She made him fro the dethe escape,  
And he made hir a ful fals Iape;  
For after this, within a whyle415  
He lefte hir slepinge in an [yle](#) ,  
Deserte alone, right in the see,  
And stal away, and leet hir be;  
And took hir suster Phedra tho  
With him, and gan to shippe go.420

And yet he had y-sworn to here,  
On al that ever he mighte swere,  
That, so she saved him his lyf,  
He wolde have take hir to his wyf;  
For she desired nothing elles,425  
In certein, [as](#) the book [ustelles](#) .  
But to excusen Eneas  
Fulliche of al his [greet](#) trespas,  
[The book](#) seyth, [Mercurie](#) , sauns faile,  
Bad him go into Itaile,430  
And leve Auffrykes regioun,  
And Dido and hir faire toun.  
Tho saw I grave, [how](#) to Itaile  
Daun Eneas is [go](#) to [saile](#) ;  
And how the tempest al began,435  
And how he loste his steresman,  
Which that the stere, or he took keep,  
Smot over-bord, lo! as he sleep.  
And also saw I how Sibyle [\[\]](#)  
And Eneas, besyde an yle,440  
To helle wente, for to see  
His fader, Anchises the free.  
How he ther fond Palinurus,  
And Dido, and eek Deiphebus;  
And every tourment eek in helle445  
Saw he, which is [long](#) to telle.  
[Which](#) who-so willeth for to knowe,  
He moste rede many a rowe  
On Virgile or on [Claudian](#) ,  
Or Daunte, that hit telle can.450  
Tho saw I grave al [tharivaile](#) [\[\]](#)  
That Eneas had in Itaile;  
And with king Latine his tretee,  
And alle the batailles that he  
Was at him-self, and eek his knightes,455  
Or he had al y-wonne his rightes;  
And how he Turnus refte his lyf,  
And wan [Lavyna](#) to his wyf;[\[\]](#)  
And al the mervelous signals  
Of the goddes celestials;460  
How, maugre Iuno, Eneas,  
For al hir sleighte and hir compas,  
Acheved al his aventure;  
For Iupiter took of him cure  
At the prayere of Venus;465  
The whiche I preye alway save us,  
And us ay of our sorwes lighte!  
Whan I had [seyen](#) al this sighte [\[\]](#)

In this noble temple thus,  
‘A, Lord!’ thoughte I, ‘that madest us,470  
Yet saw I never swich noblesse  
Of images, ne swich richesse,  
As I saw [graven](#) in this chirche;  
[But](#) not woot I who dide hem wirche,  
Ne wher I am, [nein](#) what contree.475  
But now wol I go out and see,  
Right at the wicket, if I can  
See o-wher [stering](#) any man,  
That may me telle wher I am.’  
When I out at the dores cam,480  
I faste aboute me beheld.  
Then saw I but a large feld,[\[\]](#)  
As fer as that I mighte see,  
Withouten toun, or hous, or tree,  
Or bush, or gras, or ired lond;485  
For al the feld nas but of [sond](#)  
[As](#) smal as man may see yet lye  
In the desert of Libye;  
Ne I no maner creature,  
That is y-formed by nature,490  
Ne [saw](#) , me [for] to rede or wisse.  
‘O Crist,’ thoughte I, ‘that art in blisse,  
Fro fantom and illusioun  
Me save!’ and with devocioun  
Myn yën to the heven I caste.495  
Tho was I war, [lo](#) ! at the laste,  
That faste by the sonne, as hyë  
As [kenne](#) mighte I with myn yë,  
Me thoughte I saw an egle sore,  
But that hit semed moche [more](#)500  
Then I had any egle seyn.  
But this as sooth as deeth, certeyn,  
Hit was of golde, and shoon so bright,  
That never saw men such a sighte,[\[\]\[\]](#)  
But-if the heven hadde y-wonne505  
Al newe of golde another sonne;  
So shoon the egles fethres brighte,  
And somewhat downward gan hit lighte.

Explicit liber primus.

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## BOOK II.

Incipit liber secundus.

Colophon and Title.*So in Cx.; the rest omit them.*

Proem.

Now herkneth, every maner man  
That English understonde can,510  
And [listeth](#) of my dreem to lere;[]  
For now at erste shul ye here  
So [selly](#) an avisioun,  
That [Isaye](#) , ne [Scipioun](#) ,  
Ne king [Nabugodonosor](#) ,515  
[Pharo](#) , Turnus, ne [Elcanor](#) ,  
Ne mette swich a dreem as this!  
Now faire blisful, O [Cipris](#) ,(10)  
So be my [favour](#) at this tyme!  
And ye, me to endyte and ryme520  
Helpeth, that on [Parnaso](#) dwelle  
By Elicon the clere welle.  
O Thought, that wroot al that I mette,  
And in the tresorie hit shette  
Of my brayn! now shal men see525  
If any vertu in thee be,  
To tellen al my dreem aright;  
Now kythe thyn [engyn](#) and might!(20)

The Dream.

This [egle](#) , of which I have yow told,  
That shoon with fethres as of gold,530  
Which that so hye gan to sore,  
I gan beholde more and more,  
To see [hir](#) beautee and the wonder;  
But never was ther dint of thonder,[]  
Ne that [thing](#) that men calle foudre,535  
That [smoot](#) somtyme a tour to poudre,  
And in his swifte coming [brende](#) ,[]  
That so swythe gan descende,(30)  
As this foul, whan hit behelde  
That I a-roume was in the felde;540  
And with his grimme pawes stronge,  
Within his sharpe nayles longe,  
Me, fleinge, [at](#) a swappe he [hente](#) ,  
And with his [sours](#) agayn up wente,  
Me [caryinge](#) in his clawes starke545  
As lightly as I were a larke,

How high, I can not telle yow,  
For I [cam](#) up, I niste how.(40)  
For so astonied and a-sweved  
Was every vertu in my heved,550  
What with his sours and with my drede,  
That al my [feling](#) gan to dede;  
For-why hit was to greet affray.  
Thus I longe in his clawes lay,  
Til at the laste he to me spak555  
In mannes vois, and seyde, ‘Awak!  
And be not so [a-gast](#) , for shame!’[\[\]](#)  
And called me [tho](#) by my name.(50)  
And, for I sholde the bet abreyde—  
Me mette—‘Awak,’ to me he seyde,560  
Right in the same vois and stevene  
That useth oon [I coude](#) nevene;  
And with that vois, soth for to sayn,  
My minde cam to me agayn;  
For hit was goodly seyde to me,565  
So [nas](#) hit never wont to be.  
And herwithal I gan to stere,  
And he me in his feet to bere,(60)  
Til that he felte that I had hete,  
And felte eek [tho](#) myn herte bete.570  
And tho gan he me to disporte,  
And with wordes to comforte,  
And sayde twyës, ‘[Seynte Marie!](#)[\[\]](#)  
Thou art noyous for to carie,  
And nothing nedeth [hit](#) , parde!575  
[For](#) al-so wis god helpe me  
As thou non harm shalt have of this;  
And this cas, that betid thee is,(70)  
Is for thy lore and for thy prow;—  
Let see! darst thou yet loke now?580  
Be ful assured, boldely,  
I am thy frend.’ And therwith I  
Gan for to wondren in my minde.  
‘O god,’ thoughte I, ‘that madest kinde,  
Shal I non other weyes dye?585  
Wher [loves](#) wol me stellifye,  
Or what thing may this signifye?  
I neither am Enok, ne Elye,(80)[\[\]](#)  
Ne Romulus, ne Ganymede  
That was y-bore up, as men rede,590  
To hevne with dan Iupiter,  
And [maad](#) the goddes [boteler](#) .’  
Lo! this was tho my fantasye!  
But he that bar me gan espye

That I so thoghte, and seyde this:—595  
‘Thou demest of thy-self amis;  
For Ioves is not [ther-aboute](#) —  
I dar wel putte thee out of doute—(90)  
To make of thee as yet a sterre.  
But er I bere thee moche ferre,600[ ]  
I wol thee telle what I am,  
And whider thou shalt, and why I cam  
To [done](#) this, so that thou take  
Good herte, and not for fere quake.’  
‘Gladly,’ quod I. ‘Now wel,’ quod he:—605  
‘First I, that in my feet have thee,  
Of which thou hast a feer and wonder,  
Am dwelling with the god of thonder,(100)[ ]  
Which that men callen Iupiter,  
That dooth me flee ful ofte fer610  
To do al his comaundement.  
And for this cause he hath me sent  
To thee: now herke, by thy trouthe!  
Certeyn, he hath of thee routhe,[ ]  
That thou so longe trewely615  
Hast served so ententifly  
His blinde newew Cupido,  
And fair Venus [[goddesse](#) ] also,(110)[ ]  
Withoute guerdoun ever yit,  
And nevertheles hast set thy wit—620  
Although that in thy hede ful [lyte](#) is—[ ]  
To make [bokes, songes, dytees](#) ,  
[In](#) ryme, or elles in cadence,  
As thou best canst, in reverence  
Of Love, and of his servants eke,625  
That have his servise soght, and seke;  
And peynest thee to preyse his art,  
Although thou haddest never part;(120)  
Wherfor, al-so god me blesse,  
Ioves halt hit greet humblesse630  
And vertu eek, that thou wolt make  
A-night ful ofte thyn heed to ake,  
In thy studie so thou wrytest,  
And ever-mo of love endytest,  
In honour of him [and](#) preysinges,635  
And in his folkes furtheringes,  
[And](#) in hir matere al devysest,  
And noght him nor his folk despysed,(130)  
[Although thou mayst](#) go in the daunce  
Of hem that him list not avaunce.640  
‘Wherfor, as I seyde, y-wis,  
Iupiter considereth this,

And also, beau sir, other thinges;  
That is, that thou hast no tydinges  
Of Loves folk, if they be glade,645  
Ne of noght elles that god made;  
And noght only fro [fer](#) contree  
That ther no tyding comth to thee,(140)  
But of thy verray neyghebores,  
That [dwellen](#) almost at thy dores,650  
Thou herest neither that [ne](#) this;  
For whan thy labour doon al is,[]  
And hast [y-maad](#) thy rekeninges,  
In stede of reste and newe thinges,  
Thou gost hoom to thy hous anoon;655  
And, also domb as any stoon,  
Thou sittest at another boke,  
Til fully [daswed](#) is thy loke,(150)  
And livest thus as an hermyte,  
Although thyn abstinence is lyte.660  
'And therfor Ioves, through his grace,  
Wol that I bere thee to a place,[]  
Which that hight the Hous of Fame,  
To do thee som disport and game,  
In som recompensacioun665  
Of labour and devocioun  
That thou hast had, lo! causeles,  
To Cupido, the reccheles!(160)  
And thus this god, thorgh his meryte,  
Wol with som maner thing thee quyte,670  
So that thou wolt be of good chere.  
For truste wel, that thou shalt here,  
When we be [comen](#) ther I seye,  
Mo wonder thinges, dar I leye,  
Of Loves folke mo tydinges,675  
Bothe [soth-sawes](#) and lesinges;  
And mo loves newe begonne,  
And [longe y-served](#) loves wonne,(170)  
And mo loves casuelly  
That [been](#) betid, no man wot why,680  
But as a blind man stert an hare;[]  
And more [Iolytee andfare](#) ,  
Whyl that [they finde love](#) of stele,  
As thinketh hem, and over-al wele;  
Mo discords, [and](#) mo Ielousyes,685  
Mo murmurs, and mo novelryes,  
And mo dissimulaciouns,  
And feyned reparaciouns;(180)  
[And mo berdes](#) in two houres  
Withoute rasour or sisoures690

Y-maad, then greynes be of sondes;  
And eke mo [holdinge in hondes](#) ,  
And also mo renovelaunces  
Of olde forleten aqueyntaunces;  
Mo [love-dayes](#) and acordes<sup>695</sup>  
Then on instruments ben [cordes](#) ;[ ]  
And eke of loves mo eschaunges  
Than ever [cornes](#) were in graunges;(190)  
Unethe maistow trowen this?’—  
[Quod he](#) . ‘No, helpe me god so [wis](#) !’—700  
[Quod](#) I. ‘No? why?’ quod he. ‘For hit  
Were [impossible](#) , to my wit,  
Though that Fame hadde al the [pyes](#)  
In al a realme, and al the spyes,  
How that yet [she](#) shulde here al this,705  
Or they espye hit.’ ‘O yis, yis!’  
Quod he to me, ‘that can I preve  
By resoun, [worthy for to love](#) ,(200)  
So that thou yeve thyn advertence  
To understonde my sentence.710  
‘First shalt thou [heren](#) wher she dwelleth,  
And so [thyn owne book](#) hit telleth;  
Hir paleys stant, as I shal seye,  
Right even in middes of the weye  
Betwixen hevene, [erthe, and](#) see;715  
That, what-so-ever in al these three  
Is spoken, [in](#) privee or aperte,  
The [wey](#) therto is so overte,(210)  
And stant eek in so Iuste a place,  
That every soun mot to hit pace,720  
Or what so comth fro any tonge,  
Be hit rouned, red, or songe,  
Or spoke [in](#) seurtee or drede,  
Certein, hit moste thider nede.  
‘Now [herkne](#) wel; for-why I wille725  
Tellen thee a propre skile,  
And [worthy](#) demonstracioun  
In myn imagynacioun.(220)  
‘Geffrey, thou wost right wel this,  
That every kindly thing that is,730[ ]  
Hath a kindly stede ther he  
May best in hit conserved be;  
Unto which place every thing,  
Through his kindly enclyning,  
Moveth for to come to,735  
Whan that hit is away therfro;  
As thus; lo, thou mayst al day see  
[That](#) any thing that hevye be,(230)

As stoon or leed, or thing of [wighte](#) ,  
And ber hit never so hye on [highte](#) ,740  
Lat go thyn hand, hit falleth doun.  
'Right so seye I [by](#) fyre or soun,  
Or smoke, or other thinges lighte,  
Alwey they seke upward on [highte](#) ;  
Whyl ech of hem is [at his large](#) ,745  
Light thing up, and downward [charge](#) .[]  
'And for this cause mayst thou see,  
That every river to the see(240)  
Enclyned is to go, by kinde.  
And by these [skilles](#) , as I finde,750  
Hath fish dwellinge in floode and see,  
And treës eek in erthe be.[]  
Thus every thing, by this resoun,  
Hath his propre [mansiou](#) ,  
To which hit seketh to repaire,[]755  
As ther hit schulde not apaire.  
Lo, this sentence is knowen couthe  
Of every philosophres mouthe,(250)  
As Aristotle and dan Platon,[]  
And other clerkes many oon;760  
And to confirme my resoun,  
Thou wost wel this, that speche is soun,  
Or elles no man mighte hit here;  
Now [herkne](#) what I wol thee lere.  
'Soun is noght but air y-broken,765[]  
And every speche that is [spoken](#) ,  
Loud or privee, foul or fair,  
In his substaunce is but air;(260)  
For as flaumbe is but lighted smoke,  
Right so soun is air y-broke.770  
But this may be in many wyse,  
[Of](#) which I will thee two devyse,  
[As](#) soun that comth of pype or harpe.  
For whan a pype is blowen sharpe,  
The air is twist with violence,775  
And rent; lo, this is my sentence;  
Eek, whan men harpe-strings smyte,  
Whether hit be moche or lyte,(270)  
Lo, with the strook the air to-breketh;  
Right so hit [breketh](#) whan men speketh.780  
Thus wost thou wel what thing is speche.  
'Now hennesforth I wol thee teche,  
How every speche, or noise, or soun,  
Through his multiplicacioun,  
Thogh hit were pyped of a mouse,785  
Moot nede come to Fames House.

I preve hit thus—tak hede now—  
By [experience](#) ; for if that thou(280)  
[Throwe](#) on water now a stoon,  
Wel wost thou, hit wol make anoon790  
A litel roundel as a cercle,  
Paraventure brood as a [covercle](#) ;  
And right anoon thou shalt see weel,  
That [wheel](#) wol cause another [wheel](#) ,  
And that the thridde, and so forth, brother,795  
Every cercle causing other,  
Wyder than himselve was;  
And [thus](#) , fro [roundel](#) to compas,(290)  
Ech aboute other goinge,  
[Caused](#) of othres steringe,800  
And [multiplying](#) ever-mo,  
Til that hit be so fer y-go  
[That](#) hit at bothe brinkes be.  
Al-thogh [thou](#) mowe hit not y-see  
Above, hit goth yet [alway](#) under,805[ ]  
Although thou thenke hit a gret wonder.  
And who-so seith of trouthe I varie,  
Bid him proven the contrarie.(300)[ ]  
And right thus every word, y-wis,  
That loude or privee [spoken](#) is,810  
Moveth first [an air aboute](#) ,  
And of this moving, out of doute,  
Another air anoon is meved,  
As I have of the water preved,  
That every cercle causeth other.815  
Right so of air, my leve brother;  
Everich air [in](#) other stereth  
More and more, and speche up bereth,(310)  
Or vois, or noise, or word, or soun,  
Ay through multiplicacioun,820  
Til hit be [atte](#) House of Fame;—  
Tak hit in earnest or in game.[ ]  
'Now have I told, if [thou have](#) minde,  
How speche or soun, of pure kinde,  
Enclyned is upward to meve;825  
This, mayst thou [fele](#) , wel I preve.  
[And that \[the mansioun\]](#) , y-wis,[ ]  
That every thing enclyned to is,(320)  
Hath his kindeliche stede:  
[That](#) sheweth hit, withouten drede,830  
That kindly [the mansioun](#)  
Of every speche, of every soun,  
Be hit either foul or fair,  
Hath his kinde place in air.

And sin that every thing, that is<sup>835</sup>  
[Out of](#) his kinde place, y-wis,  
Moveth thider for to go  
If hit [a-weye](#) be therfro,(330)  
As I [before](#) have preved thee,  
Hit seweth, every soun, pardee,<sup>840</sup>  
Moveth kindely to pace  
Al up into his kindely place.  
And this place of which I telle,  
Ther as Fame list to dwelle,  
Is set amiddes of these three,<sup>845</sup>  
Heven, erthe, and eek the see,[\[\]](#)  
As most conservatif the soun.  
Than is this the conclusioun,(340)  
That every speche of every man,  
As I thee telle first began,<sup>850</sup>  
Moveth up on high to pace  
Kindely to Fames place.  
'Telle me [this](#) feithfully,  
Have I not preved thus simply,  
Withouten any subtiltee<sup>855</sup>  
Of speche, or gret prolixitee  
Of [termes](#) of philosophye,  
Of figures of poetrye,(350)  
Or colours [of](#) rethoryke?  
Pardee, hit [oghte](#) thee to lyke;<sup>860</sup>  
For hard langage and hard matere[\[\]](#)  
Is encombrous for to here  
At ones; wost thou not wel this?  
And I answerde, and [seyde](#) , 'Yis.'  
'A ha!' quod he, 'lo, so I can,<sup>865</sup>  
[Lewedlyto a lewed](#) man  
Speke, and shewe him swiche skiles,  
That he may shake hem by the biles,(360)[\[\]](#)  
So palpable they shulden be.  
But tel me this, now pray I thee,<sup>870</sup>  
How thinkth thee my conclusioun?'  
[\[Quod he\]](#) . 'A good persuasioun,'  
Quod I, 'hit is; and lyk to [be](#)[\[\]](#)  
Right so as thou hast preved me.'  
'By god,' quod he, 'and as I leve,<sup>875</sup>  
Thou shalt have yit, or hit be eve,  
Of every word of this sentence  
A preve, by experience;(370)  
And with thyn eres heren wel  
Top and tail, and everydel,<sup>880</sup>  
That every word that spoken is  
Comth into Fames Hous, y-wis,

As I have seyde; what wilt thou more?  
And with this word upper to sore  
He gan, and seyde, ‘By Seynt Iame!885  
Now wil we [speken](#) al of game.’—  
‘How farest thou?’ quod he to me.  
‘Wel,’ quod I. ‘Now see,’ quod he,(380)[[□](#)]  
‘By thy [trouthe](#), yond adoun,  
Wher that thou knowest any [toun](#),890  
Or hous, or any other thing.  
And whan thou hast of ought knowing,  
Loke that thou warne me,  
And I anoon shal telle thee  
How fer that thou art now therfro.’895  
And I adoun [gan](#) loken tho,  
And beheld felde and plaines,  
And now hilles, and now mountaines,(390)  
Now valeys, [and](#) now forestes,  
And now, [unethes](#) , grete bestes;900  
Now [riveres](#) , now citees,  
Now tounes, and now grete trees,  
Now shippes sailinge in the see.  
But thus sone in a whyle he  
Was flowen fro the grounde so hye,905  
That al the world, as to myn ye,  
No more semed than a [prikke](#) ;  
Or elles was the air so thikke(400)  
That I ne mighte not discernen.  
With that he spak to me as yerne,910  
And seyde: ‘[Seestow](#) any [[toun](#)]  
[Or ought](#) thou knowest yonder doun?’  
[I seyde](#) , ‘Nay.’ ‘No wonder nis,’  
Quod he, ‘for half so high as this  
Nas Alexander Macedo;915[[□](#)]  
Ne the [king](#) , dan Scipio,  
That saw in dreme, [at point devys](#) ,  
Helle and erthe, and paradys;(410)  
Ne eek the wrecche [Dedalus](#) ,  
Ne his child, nyce Icarus,920  
That fleigh so highe that the hete  
His winges [malt](#) , and he fel wete  
In-mid the see, and ther he dreynte,  
For whom was maked moch compleynte.  
‘Now turn upward,’ quod he, ‘thy face,925[[□](#)]  
And behold this large place,  
This air; but loke thou ne be  
Adrad of hem that thou shalt see;(420)  
For in this regioun, certein,  
Dwelleth many a citezein,930[[□](#)]

Of which that speketh dan Plato.[]  
These ben [theeyrish bestes](#) , lo!  
And so saw I al that meynee  
Bothe [goon](#) and also flee.  
'Now,' quod he tho, 'cast up thyn yë;935  
See yonder, lo, the [Galaxy](#) ë,  
Which men clepeth the Milky Wey,  
For hit is whyt: and somme, parfey,(430)  
Callen hit Watlinge Strete:  
That ones was y-brent with hete,940  
Whan the sonnes sone, the rede,  
That highte Pheton, wolde lede[]  
Algate his fader cart, and gye.  
The [cart-hors](#) gonne wel espye  
That he ne coude no governaunce,945  
And gonne for to lepe and launce,  
And beren him now up, now down,  
Til that he saw the [Scorpioun](#) ,(440)  
Which that in heven a signe is yit.  
And he, for ferde, loste his wit,950  
Of that, and [leet](#) the reynes goon  
Of his hors; and they anoon  
Gonne up to mounte, and down descende  
Til bothe the eyr and erthe brende;  
Til [Iupiter](#) , lo, atte laste,955  
Him slow, and [fro](#) the carte caste.  
Lo, is it not a [greet](#) mischaunce,  
To lete a fole han governaunce(450)  
Of thing that he can not demeine?'  
And with this word, soth for to seyne,960  
He gan [alway](#) upper to sore,  
And gladded me ay more and more,  
So feithfully to me spak he.  
Tho gan I [loken](#) under me,  
And beheld the eyrish bestes,965  
Cloudes, mistes, and tempestes,  
Snowes, hailes, reines, windes,  
And thengendring in hir kindes,(460)  
[And](#) al the wey through whiche I cam;  
'O god,' quod I, 'that made Adam,970  
Moche is thy might and thy noblesse!'  
And tho thoughte I upon [Boëce](#) ,  
That [writ](#) , 'a thought may flee so hyë,  
With fetheres of Philosophye,  
To passen everich element;975  
And whan he hath so fer y-went,  
Than may be seen, behind his bak,  
Cloud, [and](#) al that I of spak.'(470)

Tho gan I wexen in a were,  
And seyde, 'I woot wel I am here;980  
But wher in body or in gost[ ]  
I noot, y-wis; but god, thou wost!  
For more cleer entendement  
[Nadde he me](#) never yit y-sent.  
And than thoughte I on [Marcian](#) ,985  
And eek on [Anteclaudian](#) ,  
That sooth was hir descripcioun  
Of al the hevenes regioun,(480)  
As fer as that I saw the preve;  
Therfor I can hem now beleve.990  
With that this egle gan to crye:  
'Lat be,' quod he, 'thy fantasye;  
Wilt thou lere of sterres aught?'  
'Nay, certainly,' quod I, 'right naught;  
And why? for I am now to old.'995  
'Elles I wolde thee have told,'  
Quod he, 'the sterres names, lo,  
And al the hevenes signes [to](#) ,(490)  
And which they been.' '[No](#) fors,' quod I.  
'Yis, pardee,' quod he; 'wostow why?1000  
For whan thou redest poetrye,  
How goddes gonne stellifye  
[Brid](#) , fish, beste, [or him or here](#) ,  
As the [Raven](#) , or either Bere,  
Or [Ariones harpe](#) fyn,1005  
[Castor, Pollux](#) , or Delphyn,  
Or [Atlantes](#) doughtres sevene,[ ]  
How alle these arn set in hevene;(500)  
For though thou have hem ofte on honde,  
Yet nostow not wher that they stonde.'1010  
'No fors,' quod I, 'hit is no nede;  
I leve as wel, so god me spede,  
Hem that wryte of this matere,  
[As](#) though I knew hir places here;  
And eek [they shynen](#) here so brighte,1015  
Hit schulde shenden al my sighte,  
To loke on hem.' 'That may wel be,'  
Quod he. And so forth bar he me(510)  
A whyl, and than he gan to crye,  
That never herde I thing so hye,1020  
'Now [up the heed](#) ; for al is wel;  
Seynt Iulyan, lo, bon hostel![ ]  
See here the House of Fame, lo!  
Maistow not heren that I do?'[ ]  
'What?' quod I. 'The grete soun,'1025  
Quod he, 'that rumbleth up and down

In Fames Hous, ful of tydinges,  
Bothe of fair speche and chydinges,(520)  
And of fals and [soth](#) compounded.  
[Herkne wel](#) ; hit is not rouned.1030  
Herestow not the grete swogh?  
'Yis, pardee,' quod I, 'wel y-nogh.'  
'And what soun is it lyk?' quod he.  
'[Peter](#) ! [lyk](#) beting of the see,'  
Quod I, 'again the roches holowe,1035  
Whan tempest doth the shippes swalowe;  
And lat a man stonde, out of doute,  
A myle thens, and here hit route;(530)  
Or elles lyk the last humblinge  
After [the](#) clappe of a thundringe,1040  
When Ioves hath the air y-bete;  
But hit doth me for fere swete.'  
'Nay, dred thee not therof,' quod he,  
'Hit is nothing wil [byten](#) thee;[]'  
Thou shalt non harm have, trewely.' 1045  
And with this word bothe he and I  
As nigh the place arryved were  
As men may casten with a spere.(540)[]  
I nistē how, but in a strete  
He sette me faire on my fete,1050  
And seyde, 'Walke forth a pas,  
And tak thyn aventure or cas,  
That thou shalt finde in Fames place.'  
'Now,' quod I, 'whyl we han space  
To speke, or that I go fro thee,1055  
For the love of god, [tel](#) me,  
In sooth, that [wil I](#) of thee lere,  
If this noise that I here(550)  
Be, as I have herd thee tellen,  
Of folk that doun in erthe dwellen,1060  
And comth here in the same wyse  
As I thee herde or this devyse;  
[And](#) that ther [lyves body](#) nis  
In al that hous that yonder is,  
That maketh al this loude fare?' 1065  
'No,' quod he, 'by [Seynte](#) Clare,  
And also wis god rede me!  
But o thinge I wil warne thee(560)  
Of the which thou wolt have wonder.  
Lo, to the House of Fame yonder1070  
Thou wost [how](#) cometh every speche,  
Hit nedeth noht [thee eft](#) to teche.  
But understond now right wel this;  
Whan any speche y-comen is

Up to the paleys, anon-right1075  
Hit wexeth lyk the same wight,  
Which that the word in erthe spak,  
Be hit clothed reed or blak;(570)  
And [hath so verray](#) his lyknesse  
[That](#) spak the word, that thou wilt gesse1080  
That hit the same body be,  
Man or woman, he or she.  
And is not this a wonder thing?  
'Yis,' quod I tho, 'by hevene king!'  
And with this worde, 'Farwel,' quod he,1085  
'And here I wol abyden thee;  
And god of hevene sende thee grace,  
Som good to [lernen](#) in this place.'(580)  
And I of him took leve anon,  
And gan forth to the paleys goon.1090

Explicit liber secundus.

Colophon.—*From*Cx.Th.

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## BOOK III.

Incipit liber tercius.

Invocation.

O god of science and of light,[\[ \]](#)  
Apollo, through thy grete might,  
This litel laste book thou gye!  
Nat that I wilne, for maistrye,  
Here art poetical be shewed;1095  
But, for the rym is light and lewed,  
Yit make hit sumwhat agreable,  
Though som vers faile in a sillable;[\[ \]](#)  
[And that](#) I do no diligence  
To shewe craft, but o sentence.(10) 1100  
And if, divyne vertu, [thou](#)  
Wilt helpe me to shewe [now](#)  
That in myn hede y-marked is—  
Lo, that is for to menen this,  
The Hous of Fame [to](#) descryve—1105  
Thou shalt see [me](#) go, as blyve,  
Unto the nexte [laure](#) I see,  
And kisse hit, for hit is thy tree;  
Now [entreth](#) in my breste anon!—  
The Dream.

Whan I was fro this egle goon,(20) 1110  
I gan beholde upon this place.  
And certein, or I ferther pace,  
I wol yow al [the](#) shap devyse  
Of hous and [site](#) ; and al the wyse[\[ \]](#)  
How I gan to [this](#) place aproche1115  
That stood upon so high a roche,[\[ \]](#)  
Hyer stant ther noon in Spaine.  
But up I clomb with alle paine,  
And though to climbe hit greved me,[\[ \]](#)  
Yit I ententif was to see,(30) 1120  
And for to pouren wonder lowe,  
If I coude any weyes knowe  
What maner stoon this roche was;  
For hit was lyk a thing of glas,  
But that hit shoon ful more clere;1125  
But of what congeled matere  
Hit was, [I niste](#) redely.  
But at the laste espyed I,  
And found that hit was, every deel,  
A roche of yse, and not of steel.(40) 1130

Thoughte I, ‘By Seynt Thomas of Kent![]  
This were a feble [foundement](#)  
To bilden on a place hye;  
He oughte him litel glorifye  
That her-on [bilt](#), god so me save!’ 1135  
Tho saw I [al](#) the [half](#) y-grave  
With famous folkes names fele,  
That had y-been in mochel wele,  
And hir fames wyde y-blowe.  
But wel unethes coude I knowe(50) 1140  
Any lettres for to rede  
Hir names by; for, out of drede,  
They were almost of-thowed so,  
That of the lettres oon or two  
[Was](#) molte away of every name, 1145  
So unfamous was wexe hir fame;  
But men seyn, ‘What may ever laste?’  
Tho gan I in myn herte caste,  
That they were molte away with hete,  
And not away with stormes bete.(60) 1150  
For on that other syde I sey  
Of this hille, that northward lay,[]  
How hit was writen ful of names  
Of [folk](#) that hadden grete fames  
Of olde [tyme](#), and yit [they](#) were 1155  
As fresshe as men had writen hem [there](#)  
The selve day right, or that houre  
That I upon hem gan to poure.  
But wel I wiste [what hit made](#) ;  
Hit was conserved with the shade—(70) 1160  
Al this wrytinge that I sy—  
Of a castel, [that](#) stood on hy,  
And stood eek on so cold a place,  
That hete mighte hit not deface.  
Tho gan I up the hille to goon, 1165  
And fond upon the coppe a woon,  
That alle the men that ben on lyve[]  
Ne han the cunning to descryve  
The beautee of that ilke place,  
Ne coude casten no compace(80) 1170  
Swich another for to make,  
That mighte of beautee be his make  
Ne [be] so wonderliche y-wrought;[]  
That hit astonieth yit my thought,  
And maketh al my wit to swinke 1175  
On this castel to bethinke.  
So that the grete [craft](#), beautee,[]  
[The](#) cast, the curiositee

Ne can I not to yow devyse,  
My wit ne may me not suifyse.(90) 1180  
But natheles al the substance  
I have yit in my remembrance;  
For-why me thoughte, by Seynt [Gyle](#) !  
Al was of stone of beryle,  
Bothe [castel](#) and the tour,1185  
And eek the halle, and every bour,  
Withouten peces or Ioininges.  
But many subtil compassinges,  
[Babewinnes](#) and pinacles,[]  
Imageries and tabernacles,(100) 1190  
I saw; and ful eek of windowes,  
As flakes [falle](#) in grete snowes.  
And eek in ech of the pinacles  
Weren sondry [habitacles](#) ,  
In whiche [stoden](#) , al withoute—1195  
[Ful the castel](#) , al aboute—  
[Of](#) alle maner of minstrales,[]  
And gestiours, that tellen tales  
Bothe of weping and of game,  
Of al that longeth unto Fame.(110) 1200  
Ther herde I pleyen [on](#) an harpe  
That [souned](#) bothe wel and sharpe,  
[Orpheus](#) ful craftely,  
And on [his](#) syde, faste by,  
Sat the harper [Orion](#) ,1205  
And [EacidesChiron](#) ,  
And other harpers many oon,  
And the [Bret](#) Glascursion;[]  
And smale harpers with her gleës  
[Seten](#) under [hem](#) in seës,(120) 1210  
And gonne on hem upward to [gape](#) ,  
And countrefete hem as an ape,  
[Or as](#) craft countrefeteth kinde.  
Tho saugh I stonden hem behinde,  
A-fer fro hem, al by hemselve,1215  
Many thousand tymes twelve,  
That maden loude menstralcyes  
In cornemuse and shalmyes,[]  
And many other maner pype,  
That craftely begunne [pype](#)(130) 1220  
Bothe in doucet and in [rede](#) ,  
That ben at festes with the [brede](#) ;[]  
And many floute and [lilting-horne](#) ,  
And pypes made of grene corne,[]  
As han thise litel herde-gromes,1225  
That kepen bestes in the bromes.

Ther saugh I than [Atiteris](#) ,[\[ \]](#)  
And of Athenes dan [Pseustis](#) ,  
And [Marcia](#) that lost her skin,  
Bothe in face, body, and chin,(140) 1230  
For that she wolde [envyen](#) , lo!  
To pypen bet then Apollo.  
Ther saugh I [famous](#) , olde and yonge,  
[Pypers ofthe](#) Duche tonge,  
To lerne love-daunces, springes,1235  
[Reyes](#) , and these straunge thinges.[\[ \]](#)  
Tho saugh I in another place  
Stonden in a large space,  
Of hem that maken [bloody soun](#)  
In trumpe, beme, and clarioun;(150) 1240  
For in [fight](#) and blood-shedinge  
Is used gladly clarioninge.  
Ther herde I trumpen [Messenus](#) ,  
Of whom that speketh Virgilius.  
Ther herde I [Ioab trumpe](#) also,1245  
[Theodomas](#) , and other mo;  
And alle that used clarion  
In [Cataloigne](#) and Aragon,  
That in hir tyme famous were  
To lerne, saugh I trumpe there.(160) 1250  
Ther saugh I sitte in other seës,  
Pleyinge upon sondry gleës,  
Whiche that I cannot nevene,  
Mo then sterres been in hevene,  
Of whiche I nil as [now not](#) ryme,1255  
For ese of yow, and losse of tyme:  
For tyme y-lost, this knowen ye,[\[ \]](#)  
By no way may recovered be.  
Ther saugh I [pleyenlogelours](#) ,  
Magiciens and [tregetours](#) ,(170) 1260  
And [phitonesses](#) , charmeresses,  
Olde [wicches](#) , sorceresses,  
That use exorsisaciouns,  
And eek thise fumigaciouns;  
And clerkes eek, which conne wel1265  
Al this magyke naturel,[\[ \]](#)  
That craftely don hir ententes,  
To make, in certeyn [ascendentis](#) ,  
Images, lo, through which [magyk](#)  
To make a man ben hool or [syk](#) .(180) 1270  
Ther saugh I [thee](#) , queen [Medea](#) ,  
And [Circes](#) eke, and Calipsa;[\[ \]](#)  
Ther saugh I [Hermes](#) Ballenus,[\[ \]](#)  
[Lymote](#) , and eek Simon Magus.[\[ \]](#)

Ther saugh I , and knew [hem](#) by name,1275  
That by such art don men han fame.  
Ther saugh I [Colle tregetour](#)  
Upon a table of sicamour[ ]  
Pleye an uncouthe thing to telle;  
I saugh him carien a wind-melle(190) 1280  
Under a walsh-note shale.  
What shuld I make lenger tale  
Of al the peple [that](#) I say,  
Fro hennes in-to domesday?  
Whan I had al this [folk](#) beholde,1285  
And fond me lous, and noght [y-holde](#) ,  
And eft [y-mused](#) longe whyle  
Upon these walles of beryle,  
That shoon ful lighter than a glas,  
And made wel more than hit was(200) 1290  
To semen, every thing, y-wis,  
[As](#) kinde thing of fames is;  
I gan [forth](#) romen til I fond  
The castel-yate on my right hond,  
[Which](#) that so wel corven was1295  
That never swich another nas;  
[And yit hit was by](#) aventure  
Y-wrought, as often as by cure.  
Hit nedeth noght yow for to tellen,[ ]  
To make yow [to longe](#) dwellen,(210) 1300  
Of [this](#) yates florissshinges,  
[Ne](#) of compasses, ne of kervinges,  
[Nehow they hatte](#) in masoneries,  
As, [corbets](#) fulle of imageries.[ ]  
But, lord! so fair hit was to shewe,1305  
For hit was al with gold behewe.  
But in I wente, and that anoon;  
Ther mette I crying many oon,—  
'A larges, larges, [hold](#) up wel![ ]  
God save the lady of this pel,(220) 1310  
Our owne gentil lady Fame,[ ]  
And hem that wilnen to have name  
Of us!' Thus herde I cryen alle,  
And faste comen out of halle,  
And [shoken](#) nobles and sterlinges.1315  
[And](#) somme crowned were as [kinges](#) ,  
With crounes wrought ful of [losenges](#) ;  
And many riban, and many [frenses](#)  
Were on hir clothes trewely.  
Tho atte laste aspyed I(230) 1320  
That pursevauntes and [heraudes](#) ,  
That cryen riche folkes laudes,

Hit weren alle; and every man  
Of hem, as I yow tellen can,  
Had on him throwen a vesture,1325  
Which that men [clepe](#) a [cote-armure](#) ,  
Enbrowded [wonderliche](#) riche,  
[Al-though](#) they nere nought y-liche.  
But nought nil I, so mote I thryve,[\[\]](#)  
[Been aboute](#) to discryve.(240) 1330  
Al these armes that ther weren,  
That they thus on hir [cotes](#) beren,  
For hit to me were impossible;  
Men mighte make of hem a bible  
Twenty foot thikke, [as](#) I trowe.1335  
For certeyn, who-so coude y-knowe  
Mighte ther alle the armes seen  
Of famous folk that han y-been  
In Auffrike, Europe, and Asye,  
Sith first began the chevalrye.(250) 1340  
Lo! how schulde I now telle al this?  
Ne of the halle eek what nede is[\[\]](#)  
To tellen yow, that every wal  
Of hit, and floor, and roof and al  
Was plated half a fote thikke1345  
Of gold, and that nas no-thing [wikke](#) ,  
But, for to prove in alle wyse,  
As fyn as ducat in Venyse,  
Of whiche to [lyte](#) al in my pouche is?  
And they wer set as [thikke](#) of nouchis(260) 1350  
[Fulle](#) of the fynest stones faire,  
That men rede in the [Lapidaire](#) ,  
[As](#) greses growen in a mede;  
But hit were al to longe to rede  
The names; and therefore I pace.1355  
But in this [riche lusty](#) place,  
That Fames halle called was,  
Ful moche prees of folk ther nas,  
Ne crouding, for to mochil prees.  
But al on hye, above a [dees](#) ,(270) 1360  
[Sitte](#) in a see imperial,[\[\]](#)  
That maad was of a rubee al,  
Which that a [carbuncle](#) is y-called,  
I saugh, perpetually y-stalled,  
A feminyne creature;1365  
That never formed by nature  
Nas swich another thing y-seye.  
For altherfirst, soth for to seye,[\[\]](#)  
Me thoughte [that](#) she was so lyte,  
That the lengthe of a cubyte(280) 1370

Was lenger than she [semed be](#) ;  
But thus sone, in a whyle, [she](#)  
Hir tho so [wonderliche](#) streighte,  
That with hir feet she [therthe](#) reighte,  
And with hir heed she touched hevene,1375  
Ther as shynen [sterres sevene](#) .  
And ther-to eek, as [to](#) my wit,  
I saugh a gretter wonder yit,  
Upon hir eyen to beholde;  
But certeyn I hem never [tolde](#) ;(290) 1380  
For as fele eyen hadde she  
As fetheres upon foules be,  
Or weren on the [bestes four](#) ,  
That goddes trone gunne honoure,  
As Iohn writ in thapocalips.1385  
Hir heer, that [oundy](#) was and crips,  
As burned gold hit shoon to see.  
And sooth to tellen, also she  
Had also fele up-standing eres  
[And tonges](#) , as on bestes heres;(300) 1390  
And on hir feet wexen saugh I  
Partriches winges redely.  
But, lord! the perrie and the richesse  
I saugh sitting on this goddesse!  
And, lord! the heavenish melodye1395  
Of songes, ful of armonye,  
I herde aboute her trone y-songe,  
That al the paleys-walles ronge!  
So song the mighty Muse, she  
That cleped is [Caliopée](#) ,(310) 1400  
And hir eighte sustren eke,  
That in hir face semen meke;  
And evermo, eternally,  
They [songe](#) of Fame, as tho herde I:—  
'Heried be thou and thy name,1405  
Goddesse of renoun [and](#) of fame!'  
Tho was I war, lo, atte laste,  
As I myn eyen gan up caste,  
That this ilke noble quene  
On hir shuldres gan sustene(320) 1410  
Bothe [tharmes](#) and the name[]  
Of tho that hadde large fame;  
[Alexander](#) , and Hercules  
That with a sherte his lyf lees!  
[Thus](#) fond I sitting this goddesse,1415  
In [noble](#) , honour, and richesse;  
Of which I stinte a whyle now,  
Other thing to tellen yow.

Tho saugh I stonde on either syde,  
Streight down to the dores wyde,(330) 1420  
Fro the dees, many a [pileer](#)  
Of metal, that shoon not ful cleer;  
But though they nere of no richesse,  
Yet they were maad for greet noblesse,  
And in hem greet [\[and hy\]](#) sentence;1425  
And folk of digne reverence,  
Of whiche I wol yow telle fonde,  
Upon the piler saugh I stonde.  
Alderfirst, lo, ther I sigh,  
Upon a piler stonde on high,(340) 1430  
That was of [lede](#) and yren [fyn](#) ,  
[Him](#) of secte Saturnyn,  
The Ebrayk Iosephus, the olde,[\[ \]](#)  
That of Iewes gestes tolde;  
And [bar](#) upon his shuldres hye1435  
The fame [up](#) of the [lewerye](#) .  
And by him [stoden](#) other sevene,[\[ \]](#)  
Wyse and worthy for to nevene,  
To helpen him bere up the charge,  
Hit was so hevy and so large.(350) 1440  
And for they writen of batailes,  
As wel as [other olde mervailles](#) ,  
Therfor was, lo, this [pileer](#) ,  
Of which that I yow telle [heer](#) ,  
Of lede and yren bothe, y-wis.1445  
For yren Martes metal is,  
Which that god is of bataile;  
And the leed, withouten faile,  
Is, lo, the metal of Saturne,  
That hath [ful](#) large [wheel](#) to turne.(360) 1450  
Tho stoden forth, on every rowe,  
Of hem which that I coude knowe,  
Thogh I hem noght by ordre telle,  
To make yow to long to dwelle.  
These, of whiche I ginne rede,1455  
Ther saugh I [stonden](#) , out of drede:  
Upon an [yren](#) piler strong,  
That peynted was, al endelong,  
With tygres blode in every place,[\[ \]](#)  
The [Tholosan](#) that highte [Stace](#) ,(370) 1460  
That bar of Thebes up the fame  
Upon his shuldres, and the name  
Also of cruel [Achilles](#) .  
And by him stood, withouten lees,  
Ful wonder hye on a pileer1465  
Of yren, he, the gret [Omeer](#) ;

And with him Dares and Tytus<sup>[ ]</sup>  
Before, and eek he, [Lollius](#) ,  
And [Guido](#) eek de Columpnis,  
And English [Gaufride](#) eek, y-wis;(380) 1470  
And ech of these, as have I Ioye,  
Was besy for to bere up Troye.  
So hevvy ther-of was the fame,  
That for to bere hit was no game.  
But yit I gan ful wel espye,1475  
Betwix hem was a litel envye.  
[Oonsejde, Omere](#) made lyes,  
Feyninge in his poetryes,  
And was to Grekes favorable;  
Therfor held he hit but fable.(390) 1480  
Tho saugh I stonde on a pileer,  
That was of tinned yren cleer,<sup>[ ]</sup>  
That Latin poete, [\[dan\]](#) Virgyle,<sup>[ ]</sup>  
That bore hath up [a](#) longe whyle  
The fame of Pius Eneas.1485  
And next him on a piler was,  
Of coper, Venus clerk, [Ovyde](#) ,  
That hath y-sowen wonder wyde  
The grete god of Loves name.  
And ther he bar up wel his fame,(400) 1490  
Upon this piler, also hye  
[As I might see hit with myn yë](#) :  
For-why this halle, of whiche I rede  
Was woxe on [highte](#) , lengthe and brede,<sup>[ ]</sup>  
Wel more, by a thousand del,1495  
Than hit was erst, that saugh I wel.  
Tho saugh I, on a piler by,  
Of yren wrought ful [sternely](#) ,  
The grete poete, [daunLucan](#) ,  
And on his shuldres bar up than,(410) 1500  
As highe as that I mighte see,  
The fame of Iulius and Pompee.  
And by him stoden alle these clerkes,  
That writen of Romes mighty werkes,  
That, if I wolde hir names telle,1505  
Al to longe moste I dwelle.  
And next him on [a](#) piler stood  
Of soulfre, lyk as he were wood,  
Dan [Claudian](#) , the soth to telle,  
That bar up [al](#) the fame of helle,(420) 1510  
Of Pluto, and of Proserpyne,  
That quene is of the derke pyne.<sup>[ ]</sup>  
What shulde I more telle of this?  
The halle was al ful, y-wis,

Of hem that writen [olde](#) gestes,1515  
As ben on treës rokes nestes;  
But hit a ful confus matere  
Were al the gestes for to here,  
That they of [write](#) , and how they highte.  
But whyl that I beheld this sighte,(430) 1520  
I herde a noise aprochen blyve,[\[\]](#)  
That ferde as been don in an hyve,  
Agen her tyme of out-fleyinge;  
Right swiche a maner murmuringe,  
For al the world, hit semed me.1525  
Tho gan I loke aboute and see,  
That ther com entring [in](#) the halle[\[\]](#)  
A right gret company with-alle,  
And that of sondry regiouns,  
Of [alleskinnes](#) condiciouns,[\[\]](#)(440) 1530  
That dwelle in erthe under the mone,  
Pore and ryche. And also sone  
As they were come into the halle,  
They gonne down on kneës falle  
Before this ilke noble quene,1535  
And seyde, ‘Graunte us, lady shene,  
Ech of us, of thy grace, a bone!’  
And somme of hem she graunted sone,  
And somme she werned wel and faire;  
And somme she graunted the contraire(450) 1540  
Of hir axing utterly.  
But thus I seye yow trewely,  
What hir [cause](#) was, I niste.  
For this folk, ful wel I wiste,  
They hadde good fame ech deserved,1545  
Although they were diversly served;[\[\]](#)  
Right as hir suster, dame Fortune,  
Is wont to serven in comune.  
Now [herkne](#) how she gan to paye  
That gonne hir of hir grace praye;[\[\]](#)(460) 1550  
And [yit](#) , lo, al this companye  
Seyden sooth, and noght a lye.  
‘Madame,’ [seyden](#) they, ‘we be  
Folk that heer besechen thee,  
That thou graunte us now good fame,1555  
And lete our werkes han that name;  
In ful recompensacioun  
Of good werk, give us good renoun.’  
‘I werne yow hit,’ quod she anoon,  
‘Ye gete of me good fame noon,(470) 1560  
By god! and therfor go your wey.’  
‘Alas,’ quod they, ‘and welaway!

Telle us, what may your cause be?’  
‘For me list hit noht,’ quod she;□  
‘No wight shal speke of yow, y-wis,1565  
Good ne harm, ne that ne this.’  
And with that word she gan to calle  
Hir messenger, that was in halle,  
And bad that he shulde faste goon,  
Up [peyne](#) to be blind anoon,□(480) 1570  
For Eolus, the god of winde;—□  
‘[In](#) Trace ther ye shul him finde,  
And bid him bringe his clarioun,  
That is ful dyvers of his soun,  
And hit is cleped Clere Laude,1575  
With which he wont is to heraude  
Hem that me list y-preised be:  
And also bid him how that he  
Bringe his other clarioun,  
That highte Sclaundre in every toun,(490) 1580  
With which he wont is to diffame  
Hem that me list, and do hem shame.’  
This messenger gan faste goon,  
And found wher, in a cave of stoon,  
In a contree [that](#) highte Trace,1585  
This Eolus, with harde grace,  
Held the windes in distresse,  
And gan hem under him to presse,  
That they gonne as beres rore,  
He bond and pressed hem so sore.(500) 1590  
This messenger gan faste crye,  
‘Rys up,’ quod he, ‘and faste hye,  
Til that thou at my lady be;  
And tak thy [clarions](#) eek with thee,  
And speed thee forth.’ And he anon1595  
[Took to](#) a man, that hight Triton,  
His [clarions](#) to bere tho,  
And leet a certeyn wind to go,□  
That blew so hidously [and](#) hye,  
That hit ne lefte not a skye(510) 1600  
In al the welken longe and brood.  
This Eolus no-wher abood  
Til he was come [at](#) Fames feet,  
And eek the man that Triton heet;  
And ther he stood, as still as stoon.1605  
And her-withal ther com anoon  
Another huge companye  
Of gode folk, and gunne crye,  
‘Lady, graunte us [now](#) good fame,  
And lat our werkes han that name(520) 1610

Now, in honour of gentilesse,  
And also god your soule blesse!  
For we han wel deserved hit,  
Therfor is right that we ben quit.' [ ]  
'As thryve I,' quod she, 'ye shal faile, 1615  
Good werkes shal yow noght availe  
To have of me good fame as now.  
But [wite](#) ye what? I graunte yow, [ ]  
That ye shal have a shrewed fame  
And wikked loos, and worse name, (530) 1620  
Though ye good loos have [wel](#) deserved.  
Now go your wey, for ye be served;  
[And thou, dan](#) Eolus, let see!  
Tak forth thy trumpe anon,' quod she,  
'That is y-cleped Sclaunder light, 1625  
And blow hir loos, that every wight  
Speke of hem harm and shrewednesse,  
In stede of good and worthinesse.  
For thou shalt trumpe al the contraire  
Of that they han don wel or faire.' (540) 1630  
'Alas,' thoughte I, 'what adventures  
Han these sory creatures!  
For they, amonges al the pres,  
Shul thus be shamed gilteles!  
But what! hit moste nedes be.' 1635  
What did this Eolus, but he  
Tok out his [blakke](#) trumpe of bras,  
That fouler than the devil was,  
And gan this trumpe for to blowe,  
As al the world shulde [overthrowe](#) ;(550) 1640  
That through-out every regioun  
Wente this foule trumpes soun,  
As swift as [pelet](#) out of gonne,  
Whan fyr is in the poudre ronne.  
And swiche a smoke gan out-wende 1645  
Out of his foule trumpes ende,  
Blak, blo, grenish, [swartish](#) reed,  
As doth wher that men melte leed,  
Lo, al on high fro the tuel!  
And therto oo thing saugh I wel, (560) 1650  
That, the ferther that hit ran,  
The gretter wexen hit began,  
As doth the river from a welle,  
And hit stank as the pit of helle.  
Alas, thus was hir shame y-ronge, 1655  
And giltelees, on every tonge.  
Tho com the [thridde](#) companye,  
And gunne up to the dees to hye,

And down on knees they fille anon,  
And seyde, 'We ben everichon(570) 1660  
Folk that [han](#) ful trewely  
Deserved fame rightfully,  
And praye yow, hit mot be knowe,  
Right as hit is, and forth y-blowe.'  
'I graunte,' quod she, 'for me list1665  
That now your gode [werk be wist](#) ;  
And yit ye shul han better loos,  
[Right](#) in dispyt of alle your foos,  
Than worthy is; and that anoon:  
[Lat](#) now,' quod she, 'thy trumpe goon,(580) 1670  
Thou Eolus, that is so blak;  
And out thyn other trumpe tak  
That highte Laude, and blow hit so  
That through the world hir fame go  
[Al](#) esely, and not to faste,1675  
That hit be knowen atte laste.'  
'Ful gladly, lady myn,' he seyde;  
And out his trumpe of golde he brayde  
Anon, and sette hit to his mouthe,  
And blew hit est, and west, and southe,(590) 1680  
And north, as loude as any thunder,  
That every wight

*(Unfinished.)*

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## THE LEGEND OF GOOD WOMEN.

The Prologue to this Poem exists in two different versions, which differ widely from each other in many passages. The arrangement of the material is also different.

For the sake of clearness, the earlier version is here called 'Text A,' and the later version 'Text B.'

'Text A' exists in one MS. only, but this MS. is of early date and much importance. It is the MS. marked Gg. 4. 27 in the Cambridge University Library, and is here denoted by the letter 'C.' It is the same MS. as that denoted by the abbreviation 'Cm.' in the footnotes to the Canterbury Tales and Troilus and Criseyde. This text is printed in the *upper* part of the following pages. The footnotes give the MS. spellings, where these are amended in the text.

'Text B' occupies the *lower* part of the following pages. It follows the Fairfax MS. mainly, which is denoted by 'F.' In many places, the inferior spellings of this MS. are relegated to the footnotes, amended spellings being given in the text. Various readings are given from Tn. (Tanner MS. 346); T. (Trinity MS., R. 3. 19); A. (Arch. Seld. B. 24 in the Bodleian Library); Th. (Thynne's Edition, 1532); B. (Bodley MS. 638); P. (Pepys MS. 2006); and sometimes from C. (already mentioned) or Add. (Addit. 9832).

Lines which occur *in one text only* are marked (in either text) by a prefixed asterisk. Lines marked with a dagger (†) stand *just the same in both texts*. The blank space after A 60 (p. 70) shews that there is nothing in Text A corresponding to B 69-72. Where the corresponding matter is transposed to another place, one or other text has a portion printed in smaller type.

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## The Prologe Of .Ix. Goode Wimmen.

A [thousand sythes](#) have I herd men telle,  
†That [ther](#) is loye in heven, and peyne in helle;[]  
And I acorde wel that [hit](#) be so;  
But natheles, this [wot](#) I wel also,  
That ther nis [noon](#) that [dwelleth](#) in this [contree](#) ,5  
That either hath in helle or [heven](#) y-be,  
†Ne may of hit non other weyes witen,  
†But as he hath herd seyde, or founde hit writen;  
†For by assay ther may no man hit preve.  
But [goddes](#) forbode, but men [shulde](#) leve10  
†Wel more thing then men han seen with yē!  
†Men shal nat wenen every-thing a lyē  
For that he [seigh](#) it nat of yore ago.  
God wot, a thing is [never](#) the lesse so  
†Thogh every wight ne may hit nat y-see.15  
†Bernard the monk ne saugh nat al, parde!  
†Than mote we to bokes that we finde,  
†Through which that olde thinges been in minde,  
†And to the doctrine of these olde wyse,  
†Yeven credence, in every skilful wyse,20  
And [trowen](#) on these olde [approved stories](#)  
†Of holinesse, of regnes, of victories,  
†Of love, of hate, of other sundry thinges,  
†Of whiche I may not maken rehersinges.  
†And if that olde bokes were a-weye,25  
†Y-loren were of remembraunce the keye.  
Wel [oughte](#) us [than](#) on olde [bokes](#) leve,  
Ther-as [ther](#) is non [other assay](#) by preve.  
And, as for me, [though](#) that [my](#) wit be lyte,  
†On [bokes](#) for to rede I me delyte,30  
†And in myn herte have hem in reverence;  
And to hem yeve swich lust and swich credence,  
That ther is wel [unethe](#) game noon  
That from my [bokes](#) make me to goon,  
But hit be other up-on the haly-day,35  
Or elles in the Ioly tyme of May;  
Whan that I here the smale foules singe,  
†And that the floures ginne for to springe,  
Farwel my [studie](#) , as [lasting](#) that sesoun!  
Now have I therto this condicioun40  
†That, of alle the floures in the mede,  
†Than love I most these floures whyte and rede,  
†Swiche as men callen daysies in our toun.  
†To hem have I so greet affeccioun,

†As I seyde erst, whan comen is the May,45  
†That in my bed ther daweth me no day  
†That I nam up, and walking in the mede  
To seen these [floures agein](#) the [sonne sprede](#) ,  
Whan hit up-riseth by the morwe [shene](#) ,  
\*The longe day, thus [walking](#) in the grene.50  
This dayesye, of alle floures From A. 55-58.  
flour,

(B. 53)

Fulild of vertu and of alle honour,  
†And ever y-lyke fair and fresh of hewe,  
As wel in winter as in somer newe—  
And whan the [sonne ginneth](#) for to weste,

(B. 61)

Than closeth hit, and [draweth hit](#) to reste.  
So sore [hit](#) is [afered](#) of the night,  
\*Til on the morwe, that [hit](#) is [dayes](#) light.  
This dayesye, of alle [floures](#) flour,55  
Fulild of vertu and of alle honour,  
†And ever y-lyke fair and [fresh](#) of hewe,  
As wel in [winter](#) as in [somer](#) newe,  
Fain wolde I [preisen](#) , if I coude [aright](#) ;

(B. 67)

\*But wo is me, hit lyth nat in [my](#) might!60  
For wel I wot, that folk han her-beforn

(B. 73)

†Of [making ropen](#) , and lad a-wey the corn;  
†[And I come after, glening](#) here and there,  
†And am ful glad if I may finde an [ere](#)  
Of [any](#) goodly word that they han [left](#) .65  
And, if hit happe me [reheresen](#) eft  
That they han in [her fresshe songes](#) sayd,  
I hope that they [wil](#) nat ben [evel apayd](#) ,  
[Sith](#) hit is seid in forthering and honour  
Of hem that [either serven leef](#) or flour.70  
For [trusteth](#) wel, I ne have nat [undertake](#)  
As of the [leef, ageyn](#) the flour, to make;  
Ne of the flour to make, ageyn the [leef](#) ,  
†No more than of the corn [ageyn](#) the [sheef](#) .  
For, as to me, is [leefer noon](#) ne [lother](#) ;75

I am [with-holde](#) yit with never [nother](#) .  
I not [who serveth leef](#) , ne who the flour;  
That nis nothing the entent of my labour.  
For this werk is al of another tunne,  
Of [olde](#) story, er swich stryf was begunne.80  
†But [wherfor](#) that I spak, to yeve credence

(B. 97)

To [bokes](#) olde and [doon](#) hem reverence,  
Is for men [shulde autoritees](#) beleve,  
[Ther](#) as ther lyth non [other assay](#) by preve.  
\*For myn entent is, or I fro yow fare,85  
\*The [naked text](#) in [English](#) to declare  
\*Of [many](#) a story, or [elles](#) of many a geste,  
\*As [autours](#) seyn; leveth hem if yow leste!  
Whan passed was almost the [month](#) of May,

(B. 108)

89

And I [had](#) romed, al the [someris](#) day,90  
\*The grene [medew](#) , of which that I yow tolde,  
Upon the [fresshe daysy](#) to beholde,  
And that the sonne out of the [south](#) gan weste,  
And [closed](#) was the flour and goon to reste  
For [derknesse](#) of the [night](#) , of which [she dredde](#) ,95  
†Hoom to myn hous ful swiftly I me [spedde](#) ;  
†And, in a [litel](#) erber that I have,  
[Y-benched](#) newe with [turves fresshe y-grave](#) ,  
†I bad men [shulde](#) me my couche make;  
†For deyntee of the newe [someris](#) sake,100  
†I bad hem stowe [floures](#) on my bed.  
†Whan I was layd, and [had](#) myn eyen [hed](#) ,  
I fel a-slepe [with-in](#) an [houre](#) or two.  
Me mette how I was in the [medew](#) tho,  
\*And that I [romed](#) in that same gyse,105  
To [seen](#) that flour, as ye han herd devyse.  
\*Fair was this [medew](#) , as thoughte me overal;  
With [floures swote enbrowded](#) was it al;  
As for to speke of gomme, or erbe, or tree,  
†Comparisoun may [noon y-maked](#) be.110  
For hit [surmounted](#) pleyntly alle [odoures](#) ,  
†And eek of riche [beaute](#) alle [floures](#) .  
†[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](#) .115  
Now [had the atempre](#) sonne al that [releved](#) ,

And [clothed](#) him in grene al newe [agayn](#) .  
†The smale foules, of the seson fayn,  
†That from the panter and the net ben scaped,  
†Upon the fouler, that hem made a-whaped<sup>120</sup>  
†In winter, and distroyed had hir brood,  
†In his despyt, hem thoughte hit did hem good  
†To singe of him, and in hir song despise  
†The foule cherl that, for his covetyse,  
†Had hem betrayed with his sophistrye.<sup>125</sup>  
†This was hir song—‘the fouler we defye!’  
Somme songen [[layes](#) ] on the braunches clere

(B. 139)

Of love and [[May](#) ], that Ioye hit was to here,  
In [worship](#) and in preysing of [hir](#) make,  
And of the newe blisful [someres](#) sake,<sup>130</sup>  
That [songen](#), ‘[blissed](#) be seynt [Valentyn](#) !

(B. 145)

[[For](#) ] at his day I [chees](#) yow to be myn,  
†With-oute [repenting](#) , myn herte swete!  
†And therwith-al [hir bekes gonnen](#) mete.  
[[They dide honour and](#)] [humble obeisaunces](#) ,<sup>135</sup>  
And after [diden other](#) observaunces  
Right [[plesing](#) ] un-to love and to [nature](#) ;  
\*So ech of hem [[doth wel](#) ] to [creature](#) .  
\*This song to [herkne](#) I [dide](#) al myn [entente](#) ,  
\*For-why I mette I wiste what they [mente](#) .<sup>140</sup>  
And I had romed, al the  
someres day, From A. 90.

(B. 180)

Up-on the fresshe daysy to  
beholde. From A. 92.

(B. 182)

For trusteth wel, I ne have nat  
undertake From A. 71-74.

(B. 188)

As of the leef, ageyn the flour, to make;  
Ne of the flour to make, ageyn the leef,  
†No more than of the corn ageyn the sheef.

For, as to me, is leefer noon ne *From A. 75-80.*  
lother;75  
I am with-holde yit with never nother.  
I not who serveth leef, ne who the flour;  
That nis nothing the entent of my labour.  
For this werk is al of another tunne,  
Of olde story, er swich stryf was begunne.80  
And that the sonne out of the *From A. 93-96.*  
south gan weste,  
And closed was the flour and goon to reste  
For derknesse of the night, of which she dredde,  
†Hoom to myn hous ful swiftly I me spedde  
To seen that flour, as ye han *From A. 106.*  
herd devyse.  
†And, in a litel erber that I *From A. 97-104.*  
have,  
Y-benched newe with turves fresshe y-grave,  
†I bad men shulde me my couche make;  
†For deyntee of the newe someres sake,100  
†I bad hem strowe floures on my bed.  
†Whan I was layd, and had myn eyen hed,  
I fel a-slepe within an houre or two.  
Me mette how I was in the medew tho,  
\*Til at the laste a larke song above:141  
\*‘I see,’ quod she, ‘the mighty god of love!  
\*Lo! yond he [cometh](#) , I see [his winges](#) sprede!’  
To seen that flour, as ye han *From A. 106.*  
herd devyse,  
Tho gan I [loken](#) endelong the mede,

(B. 212)

And saw him come, and in his hond a quene,145  
[Clothed](#) in ryal abite al of grene.  
†A [fret](#) of [gold](#) she hadde next [hir heer](#) ,  
†And up-on that a whyt [coroun she beer](#)  
With [many floures](#) , and I shal nat lye;  
For al the world, right as the [dayesye](#)150  
†[I-coroned](#) is with whyte [leves](#) lyte,  
Swich were the [floures](#) of hir [coroun](#) whyte.  
For of o perle fyn and oriental  
†Hir whyte coroun was y-maked al;  
†For which the whyte coroun, above the grene.155  
†Made hir lyk a daysie for to sene,  
Considered eek the fret of gold above.  
†Y-clothed was this mighty god of love  
Of silk, [y-brouded](#) ful of [grene](#) greves;  
A garlond on his [heed](#) of rose-[leves](#)160

\*[Steked](#) al with [lilie floures](#) newe;  
\*But of his face I can nat seyn the hewe.  
For sekirly his face [shoon](#) so [bryghte](#) ,  
\*That with the [gleem a-stoned](#) was the [sighte](#) ;  
A furlong-wey I [mighte](#) him [nat](#) beholde.165  
But at the laste in hande I saw him holde  
†[Two fyry dartes](#) , as the [gledes](#) rede;  
And aungellich [his wenges](#) gan he sprede.  
†And al be that men seyn that blind is he,  
Al-gate me thoughte he mighte wel y-see;170  
†For sternely on me he gan biholde,  
†So that his loking doth myn herte colde.  
†And by the hande he held the noble quene,  
†Corouned with whyte, and clothed al in grene,  
†So womanly, so benigne, and so meke,175  
†That in this world, thogh that men wolde seke,  
†Half hir beautee shulde men nat finde  
†In creature that formed is by kinde,  
Hir name was Alceste [the debonayre](#) ;  
I [prey](#) to god that [ever](#) falle she fayre!180  
†For ne hadde confort been of hir presence,  
†I had be deed, withouten any defence,  
†For drede of Loves wordes and his chere,  
†As, whan tyme is, her-after ye shal here.  
Byhind this god of love, up-on this grene,185  
†I saw cominge of ladyës [nyntene](#)  
†In ryal abite, a ful esy pas,  
†And after hem com of wemen swich a tras  
That, sin that god Adam made of erthe,  
The thredde part of wemen, ne the ferthe,190  
†Ne wende I nat by possibilitee  
[Hadden ever](#) in this world y-be;

(B. 289)

†And trewe of love thise wemen were echoon.  
†Now whether was that a wonder thing or noon,  
†That, right anoon as that they gonne espye195  
†This flour, which that I clepe the dayesye,  
†Ful sodeinly they stinten alle at-ones,  
And kneled adoun, as it were for the nones.  
\*And [after](#) that they [wenten](#) in compas,  
\*Daunsinge aboute this flour an esy pas,200  
\*And [songen](#) , as it were in carole-wyse,  
\*This balade, [which](#) that I [shal](#) yow devyse.

Balade.

†Hyd, Absolon, thy gilte tresses clere;  
†Ester, ley thou thy meknesse al a-doun;

†Hyd, Ionathas, al thy frendly manere;205  
†[Penalopee](#) , and Marcia Catoun,  
†Mak of your wyfhod no comparisoun;  
†Hyde ye your beautes, Isoude and Eleyne,  
Alceste is here, that al that may [desteyne](#) .  
†Thy faire body, lat hit nat appere,210  
†Lavyne; and thou, Lucesse of Rome toun,  
†And Polixene, that boghte love so dere,  
Eek Cleopatre, with al thy passioun,  
Hyde ye your trouthe in love and your renoun;  
And thou, Tisbe, that hast for love swich peyne:215  
Alceste is here, that al that may desteyne.  
Herro, Dido, Laudomia, alle in-fere,  
Eek Phyllis, hanging for thy Demophoun,  
†And Canace, espyed by thy chere,  
Ysiphile, betrayed with Jasoun,220  
Mak of [your](#) trouthe in love no bost ne soun;  
Nor Ypermistre or Adriane, ne pleyne;  
Alceste is here, that al that may desteyne.  
Whan that this balade al [y-songen](#) was,

(B. 270)

Hir name was Alceste [the](#)  
[debonayre](#) ;

*From A. 179-198.*

I prey to god that ever falle she fayre!180  
†For ne hadde confort been of hir presence,  
†I had be deed, withouten any defence,  
†For drede of Loves wordes and his chere,  
†As, whan tyme is, her-after ye shal here.  
[Byhind](#) this god of love, up-on this grene,185  
†I saw cominge of [ladyës nyntene](#)  
†In ryal abite, a ful esy pas,  
†And after hem com of wemen swich a tras,  
That, sin that god Adam made of erthe,  
The thredde part of wemen, ne the ferthe,190  
†Ne wende I nat by possibilitee  
[Hadden](#) ever in this world y-be.  
†And trewe of love these wemen were echoon.  
†Now whether was that a wonder thing or noon,  
†That, right anon as that they gonne espye195  
†This flour, [which](#) that I clepe the [dayesye](#) ,  
†Ful sodeinly they [stinten](#) alle [atones](#) ,  
And [kneled](#) adoun, as it were for the [nones](#) .  
\*Upon the softe and [swote](#) grene gras225  
†They [setten](#) hem ful softely adoun,

(B. 301)

By [ordre](#) alle in [compas](#) , alle [enveroun](#) .  
First sat the god of love, and [than](#) this quene  
†With the whyte coroun, clad in grene;  
†And sithen al the remenant by and by,230  
As they were of [degree](#) , ful curteisly;  
†Ne nat a word was spoken in the place  
†The mountance of a furlong-wey of space.  
I, [lening](#) faste by [under](#) a bente,  
†Abood, to knowen what this peple mente,235  
†As stille as any stoon; til at the laste,  
The god of love on me his eye caste,  
And seyde, ‘[who](#) resteth ther?’ and I answerde  
Un-to his [axing](#) , whan that I him herde,  
†And seyde, ‘sir, hit am I’; and cam him neer,240  
†And salued him. Quod he, ‘what dostow heer  
In my presence, and that so boldely?  
†For it were [better](#) worthy, trewely,  
A werm to [comen](#) in my [sight](#) than thou.’  
†‘And why, sir,’ quod I, ‘and hit lyke yow?’245  
†‘For thou,’ quod he, ‘art ther-to nothing able.  
\*[My](#) servaunts [been](#) alle wyse and honourable.  
Thou art [my](#) mortal fo, and me warreyest,

(B. 322)

†And of myne olde servaunts thou [misseyest](#) ,  
†And hinderest hem with thy translacioun,250  
And [lettest](#) folk to han devocioun  
†To [serven](#) me, and [haldest](#) hit folye  
To troste on me. Thou mayst hit nat denye;  
For in pleyn [text](#) , hit nedeth nat to glose,  
†Thou hast translated the Romauns of the Rose,255  
†That is an heresyge ageyns my lawe,  
†And makest wyse folk fro me withdrawe.  
\*And thinkest in [thy](#) wit, that is ful [cool](#)  
\*That he nis but a verray propre [fool](#)  
\*That [loveth paramours](#) , to harde and hote.260  
\*Wel wot I ther-by thou beginnest dote  
\*As olde [foles](#) , whan hir [spirit fayleth](#) ;  
\*Than blame they folk, and [wite](#) nat what hem  
[ayleth](#) .  
\*Hast thou nat mad in [English](#) eek the [book](#)  
How that Crisseyde Troilus [forsook](#) ,

(B. 332)

265

In shewinge how that wemen han don mis?

\*[But](#) natheles, answere me now to this,  
\*Why [noldest](#) thou as wel han seyde [goodnesse](#)  
\*Of wemen, as thou hast seyde [wikkednesse](#) ?  
\*Was ther no good [matere](#) in [thy](#) minde,270  
\*Ne in alle [thy bokes coudest](#) thou nat finde  
\*Sum story of wemen that were goode and trewe?  
\*Yis! god wot, sixty [bokes](#) olde and newe  
\*Hast thou [thy-self](#) , alle fulle of [stories](#) grete,  
\*That bothe [Romains](#) and [eek Grekes](#) trete275  
\*Of [sundry](#) wemen, [which](#) lyf that they [ladde](#) ,  
\*And [ever](#) an [hundred gode](#) ageyn [oon](#) badde.  
\*This [knoweth](#) god, and alle [clerkes eke](#) ,  
\*That [usen swiche materes](#) for to [seke](#) .  
\*What seith Valerie, Titus, or Claudian?280  
\*What seith Ierome ageyns Iovinian?  
\*How clene [maydens](#) , and how trewe [wyves](#) ,  
\*How [stedfast widwes during al hir lyves](#) ,  
\*[Telleth](#) Jerome; and that nat of a fewe,  
\*But, I dar seyn, an [hundred](#) on a rewe;285  
\*That hit is [pitee](#) for to rede, and routhe,  
\*The wo that they [enduren](#) for [hir](#) trouthe.  
For to hir love were they so trewe,

(B. 334)

\*That, [rather](#) than they [wolde](#) take a newe,  
\*They [chosen](#) to be [dede](#) in [sundry](#) wyse,290  
\*And [deyden](#) , as the story [wol](#) devyse;  
\*And some were brend, and some were cut the hals,  
\*And some [dreynt](#) , for [they wolden](#) nat be fals.  
\*For alle [keped they hir maydenhed](#) ,  
\*Or [elles wedlok](#) , or hir widwehed.295  
\*And this thing was nat kept for holinesse,  
\*But al for verray vertu and clennessse,  
\*And for men shulde sette on hem no lak;  
\*And yit they [weren hethen](#) , al the pak,  
\*That were so sore adrad of alle shame.300  
\*These olde wemen kepte so hir name,  
\*That in this world I [trow](#) men [shal](#) nat finde  
\*A man that coude be so [trewe](#) and kinde,  
\*As was the leste woman in that tyde.  
\*What seith also the [epistels](#) of Ovyde305  
\*Of trewe [wyves](#) , and of hir labour?  
\*What Vincent, in his [Storial](#) Mirour?  
\*Eek al [the](#) world of [autours](#) maystow here,  
\*[Cristen](#) and [hethen](#) , trete of swich matere;  
\*It [nedeth](#) nat alday thus for [tendyte](#) .310  
\*But yit I [sey](#) , what [eyleth thee](#) to wryte

\*The draf of [stories](#) , and [forgo](#) the corn?  
[By](#) seint Venus, of whom that I was born,

(B. 338)

[Although \[that\]](#) thou [reneyed hast my](#) lay,

(B. 336)

As othere olde [foles](#) many a day,

(B. 337)

315

Thou shalt repente hit, [that](#) hit shal be sene!’

[Than](#) spak Alceste, the [worthieste](#) quene,

†And seyde, ‘god, right of your curtesye,

†Ye moten herknen if he can replye

Ageyns these [points](#) that ye han to him [meved](#) ;320

†A god ne sholde nat be thus agreved,

†But of his [deitee](#) he shal be stable,

And therto rightful and [eek](#) merciabile.

\*He shal nat rightfully his yre wreke

\*Or he have herd the [tother](#) party speke.325

\*Al ne is nat gospel that is to yow pleynd;

\*The god of love [herth many](#) a tale [y-feyned](#) .

This man to yow may wrongly *From A. 338, 339.*  
been accused,

†Ther as by right him oghte been excused;

†For in your court is many a [losengeour](#) ,

†And many a queynte [totelere](#) accusour,

That [tabouren](#) in [your](#) eres [many](#) a thing330

For hate, or for Ielous imagining,

And for to han with yow [som](#) daliaunce.

Envye (I [prey](#) to god yeve hir mischaunce!)

Is lavender in the grete court alway.

†[For](#) she ne [parteth](#) , neither [night](#) ne day,335

†Out of the hous of Cesar; thus seith Dante;

Who-so that goth, alway she moot [\[nat\]](#) wante.

This man to yow may wrongly [been accused](#) ,

†[Ther](#) as by right him [oghte been excused](#) .

Or elles, [sir](#) , for that this man is nyce,340

He may translate a thing in no malyce,

But for he [useth bokes](#) for to make,

And [takth](#) non [heed](#) of what matere he take;

\*Therfor he wroot the Rose and [eek](#) Crisseyde

\*Of innocence, and niste what he seyde;345

†Or him was boden make thilke tweye

†Of som persone, and durste hit nat with-seye;  
\*For he hath [writen many](#) a book er this.  
†He ne hath nat doon so greuously amis  
†To translaten that olde clerkes wryten,350  
†As thogh that he of malice wolde endyten  
Despyt of love, and hadde him-self y-wroght.  
†This shulde a rightwys lord han in his thought,  
†And nat be lyk tiraunts of Lumbardye,  
That [usen](#) wilfulhed and tirannye,355  
†For he that king or lord is naturel,  
†Him [oghte](#) nat be tiraunt ne cruel,  
†As is a fermour, to [doon](#) the harm he can.  
†He [moste](#) thinke hit is his lige man,  
\*And that him [oweth, of verray](#) duetee,360  
\*[Shewen](#) his peple pleyn [benignitee](#),  
\*And wel to [here hir](#) excusaciouns,  
\*And [hir compleyntes](#) and peticiouns,  
\*In duewe tyme, whan they shal hit profre.  
†This is the sentence of the philosophre:

(B. 381)

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†A king to kepe his ligen in Iustyce;  
†[With-ouen](#) doute, that is his offyce.  
\*And therto is a king ful depe y-sworn,  
\*Ful [many](#) an [hundred winter heer](#) -biforn;  
And for to kepe his [lordes](#) hir degree,370  
†As hit is right and skilful that they be  
†[Enhaunced and](#) honoured, and most dere—  
†For they ben half-[goddes](#) in this world here—  
This shal he [doon](#) , bothe to pore [[and](#) ] riche,  
Al be that here stat be nat a-liche,375  
†And han of pore folk compassioun.  
†For lo, the gentil kind of the lioun!  
†For whan a flye offendeth him or byteth,  
†He with his tayl away the flye smyteth  
†Al esily; for, of his genterye,380  
†Him deyneth nat to wreke him on a flye,  
†As doth a curre or elles another beste.  
†In noble corage oghte been areste,  
†And weyen every thing by equitee,  
†And ever han reward to his owen degree.385  
†For, sir, hit is no maystrie for a lord  
To dampne a man with-oute answeere or word;  
†And, for a lord, that is [ful](#) foul to use.  
†And if so be he may him nat [excuse](#) ,  
[\[But\]](#) axeth mercy with a sorweful herte,390

†And profreth him, right in his bare sherte,  
†To been right at your owne Iugement,  
†Than oghte a god, by short avysement,  
†Considre his owne honour and his trespas.  
†For sith no cause of deeth lyth in this cas,395  
†Yow oghte been the lighter merciable;  
†Leteth [your](#) yre, and beth somewhat trefable!  
†The man hath served yow of his conning,  
And forthered [your](#) lawe with his making.  
\*Whyl he was yong, he kepte [your](#) estat;400  
\*I not [wher](#) he be now a [renegat](#) .  
But wel I wot, with that he can endyte,  
He hath [maked lewed folk](#) delyte  
†To serve you, in preysing of your name.  
†He made the book that hight the Hous of Fame,405  
†And eek the Deeth of Blaunche the Duchesse,  
†And the Parlement of Foules, as I gesse,  
†And al the love of Palamon and Arcyte  
†Of Thebes, thogh the story is knowen lyte;  
†And many an ympne for your halydayes,410  
†That highten Balades, Roundels, Virelayes;  
And for to speke of [other](#) besinesse,  
†He hath in prose [translated](#) Boëce;  
\*And of the [Wreched Engending](#) of Mankinde,  
\*As man may in pope Innocent y-finde;415  
†And mad the Lyf also of seynt Cecyle;

(B. 426)

†He made also, goon sithen a greet whyl,  
†Origenes upon the Maudeleyne;  
†Him oghte now to have the lesse peyne;  
†He hath mad many a lay and many a thing.420  
†‘Now as ye been a god, and eek a king,  
†I, your Alceste, whylom quene of Trace,  
†I axe yow this man, right of your grace,  
†That ye him never hurte in al his lyve;  
†And he shal sweren yow, and that as blyve,425  
†He shal no more agilten in this wyse;  
†But he shal maken, as ye wil devyse,  
†Of wemen trewe in lovinge al hir lyve,  
†Wher-so ye wil, of maiden or of wyve,  
†And forthren yow, as muche as he misseyde430  
†Or in the Rose or elles in Crisseyde.’  
†The god of love answerde hir thus anoon,  
†‘Madame,’ quod he, ‘hit is so long agoon  
†That I yow knew so charitable and trewe,  
†That never yit, sith that the world was newe,435

†To me ne fond [I better noon](#) than ye.  
That, if that I [wol](#) save [my](#) degree,  
†I may ne [wol](#) nat warne your requeste;  
Al lyth in yow, doth with him what yow leste  
†And al foryeve, with-uten lenger space;440  
†For who-so yeveth a yift, or doth a grace,  
†Do hit by tyme, his thank is wel the more;  
†And demeth ye what he shal do therfore.  
†Go thanke now my lady heer,' quod he.  
†I roos, and doun I sette me on my knee,445  
†And seyde thus: 'Madame, the god above  
†Foryelde yow, that ye the god of love  
†Han maked me his wrahte to foryive;  
†And yeve me grace so long for to live,  
†That I may knowe soothly what ye be450  
That han me holpen, and put in swich degree.  
†But trewely I wende, as in this cas,  
†Naught have agilt, ne doon to love trespas.  
†Forwhy a trewe man, with-uten drede,  
†Hath nat to parten with a theves dede;455  
†Ne a trewe lover [oghte](#) me nat blame,  
†Thogh that I speke a fals lover som shame.  
†They oghte rather with me for to holde,  
†For that I of Creseyde wroot or tolde,  
†Or of the Rose; what-so myn auctour mente,460  
†Algate, god wot, hit was myn entente  
†To forthren trouthe in love and hit cheryce;  
†And to be war fro falsnesse and fro vyce  
†By swich ensample; this was my meninge.'  
†And she answerde, 'lat be thyn arguinge;465  
†For Love ne wol nat countrepleted be  
In right ne wrong; and lerne this at me!  
†Thou hast thy grace, and hold thee right ther-to.  
†Now wol I seyn what penance thou shalt do  
†For thy trespas, and understond hit here:470  
†Thou shalt, whyl that thou livest, yeer by yere,  
The moste party of thy lyve spende  
†In making of a glorious Legende  
†Of Gode Wemen, maidenes and wyves,  
†That were trewe in lovinge al hir lyves;475  
†And telle of false men that hem bitrayen,  
†That al hir lyf ne doon nat but assayen  
†How many wemen they may doon a shame;  
For in your world that is now holden game.  
And thogh thee lesteth nat a lover be,480  
†Spek wel of love; this penance yeve I thee.  
†And to the god of love I shal so preye,  
†That he shal charge his servants, by any weye,

†To forthren thee, and wel thy labour quyte;  
Go now thy wey, thy penance is but lyte.'

(B. 495)

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†The god of love gan smyle, and than he seyde,  
†'Wostow,' quod he, 'wher this be wyf or mayde,  
†Or quene, or countesse, or of what degree,  
†That hath so litel penance yeven thee,  
†That hast deserved sorer for to smerte?490  
†But pitee renneth sone in gentil herte;  
†That mayst thou seen, she kytheth what she is.'  
†And I answerde, 'nay, sir, so have I blis,  
†No more but that I see wel she is good.'  
†'That is a trewe tale, by myn hood,'495  
†Quod Love, 'and that thou knowest wel, pardee,  
†If hit be so that thou avyse thee.  
†Hastow nat in a book, lyth in thy cheste,  
†The grete goodnesse of the quene Alceste,  
†That turned was into a dayesye:500  
†She that for hir husbonde chees to dye,  
†And eek to goon to helle, rather than he,  
†And Ercules rescued hir, pardee,  
†And broghte hir out of helle agayn to blis?'  
†And I answerde ageyn, and seyde, 'yis,505  
†Now knowe I hir! And is this good Alceste,  
†The dayesye, and myn owne [hertes reste](#) ?  
†Now fele I wel the goodnesse of this wyf,  
†That bothe after hir deeth, and in hir lyf,  
†Hir grete bountee doubleth hir renoun!510  
†Wel hath she quit me myn affeccioun  
†That I have to hir flour, the dayesye!  
†No wonder is thogh love hir stellifye,  
†As telleth Agaton, for hir goodnesse!  
†Hir whyte coroun berth of hit witness;515  
†For also many vertues hadde she,  
†As smale floures in hir coroun be.  
†[In](#) remembraunce of hir and in honour,  
†Cibella made the dayesy and the flour  
†Y-coroned al with whyt, as men may see;520  
†And Mars yaf to hir coroun reed, pardee,  
†In stede of rubies, set among the whyte.'  
†Therwith this quene wex reed for shame a lyte,  
†Whan she was preysed so in hir presence.  
†Than seyde Love, 'a ful gret negligence525  
Was hit to thee, to write [unstedfastnesse](#)  
\*Of women, [sith thou knowest hir](#) goodnesse

\*By [preef](#) , and [eek](#) by [stories heer](#) -biform;  
\*Let be the chaf, and wryt wel of the corn.  
\*Why [noldest](#) thou han [writen](#) of Alceste,530  
\*And [leten](#) Criseide [been](#) a-slepe and reste?  
\*For of Alceste shulde [thy wryting](#) be,  
Sin that thou [wost](#) that [kalender](#) is she

(B. 542).

Of goodnesse, for she taughte of fyn lovinge,  
†And namely of wyfhood the livinge,535  
†And alle the boundes that she oghte kepe;  
†Thy litel wit was thilke tyme a-slepe.  
†But now I charge thee, upon thy lyf,  
†That in thy Legend thou make of this wyf,  
Whan thou hast othere smale mad before;540  
†And fare now wel, I charge thee no more.

(B. 551).

†At Cleopatre I wol that thou beginne;

(B. 566).

†And so forth; and my love so shalt thou winne.  
And with that word of [sleep](#) I gan a-awake,

(B. 578).

†And right thus on [my Legend](#) gan I make.545

Explicit prohemium.

## The Prologe Of .Ix. Goode Wimmen.

A thousand tymes [have I herd](#) men telle,  
†[That](#) ther is Ioye in heven, and peyne in helle;  
And I acorde wel that hit is so;  
But natheles, yit wot I wel also,  
That ther [nisnoon](#) dwelling in this contree,5  
That either hath in heven or [helle](#) y-be,  
†Ne may of hit non other weyes witen,  
†But as he hath herd [seyd](#) , or founde hit writen;  
†For by assay ther may no man hit preve.[]  
But god forbede but men shulde [leve](#)10  
†[Wel more thing](#) then men han seen with yē!  
†[Men shal nat](#) wenen every-thing a lyē  
[But-ifhim-self](#) hit seeth, or elles [dooth](#) ;[]

[For, god](#) wot, thing is never the lasse [sooth](#) ,  
†Thogh every wight ne may hit nat y-see.15  
†Bernard the [monk](#) ne saugh nat [al](#) , parde![]  
†Than mote we to bokes that we finde,  
†Through which that olde thinges [been](#) in [minde](#) ,  
†And to the doctrine of these olde wyse,  
†[Yeve](#) credence, in every skilful wyse,20  
That tellen of these olde appreved stories,  
†Of holinesse, of regnes, of victories,  
†Of love, of hate, of other [sundry](#) thinges,  
†Of whiche I may not maken rehearsinges.  
†And if that olde bokes were [a-weye](#),25[]  
†[Y-loren](#) were of remembraunce the [keye](#).[]  
[Weloghte](#) us [than](#) honouren and beleve  
These bokes, [ther](#) we han [non](#) other preve.[]  
And as for me, [thogh](#) that I [can](#) but lyte,[]  
†On bokes [for to rede](#) I me delyte,30  
And to hem [yeve](#) I feyth and ful credence,  
†And in myn herte have hem in reverence  
So [hertely](#) , that ther is game noon  
That fro my bokes maketh me to goon,  
But hit be seldom, on the holyday;35  
Save, certeynly, whan that the [month](#) of May[]  
Is comen, and that I here the foules singe,  
†And that the floures ginnen for to springe,  
[Farwel](#) my [book](#) and my devocioun!  
Now have I [than swich acondicioun](#) ,40  
†That, of [alle](#) the floures in the mede,[]  
†[Than](#) love I most these floures whyte and rede,  
†[Swiche](#) as men callen [daysies](#) in [our](#) toun.  
†To hem have I so [greet](#) affeccioun,  
†As I seyde erst, [whan](#) comen is the May,45  
†[That in my bed](#) ther daweth me no day  
†That I nam up, and walking in the mede  
To seen this [flour agein](#) the sonne [sprede](#) ,  
Whan hit [upryseth](#) erly [by the morwe](#) ;  
\*That blisful [sighte](#) softneth al my sorwe,[]50  
\*So glad am I whan that I have presence  
\*Of [hit](#) , to doon [al maner](#) reverence,  
As she, that is of [alle](#) floures flour,[]  
Fulfilled of al [vertu](#) and honour,  
†And ever y-lyke [fair](#) , and [fresh](#) of hewe;55  
[And I love hit](#) , and ever y-lyke newe,  
\*And ever shal, til that myn [herte](#) dye;[]  
\*[Al](#) swere I nat, of this I wol nat lye,  
\*Ther loved no wight hotter in his lyve.  
\*And whan that hit is eve, I renne blyve,60  
As sone as [ever](#) the sonne ginneth [weste](#) ,

To seen this flour, how it wol go to reste,  
For fere of night, so hateth she derknesse!  
As she, that is of alle floures From B. 53-56.  
flour,  
Fulfilled of al vertu and honour,  
†And ever y-lyke fair, and fresh of hewe;  
And I love hit, and ever y-lyke newe.  
\*[Hir](#) chere is pleynly sprad in the brightnesse  
\*Of the sonne, for ther hit wol uncloze.[]65  
\*Allas! that I [ne hadEnglish](#) , ryme or prose,  
Suffisant this flour to preyse aright![]  
\*But helpeth, ye that han [conning and might](#).[]  
\*Ye lovers, that can [make](#) of [sentement](#) ;  
\*In this [cas oghte](#) ye be diligent70  
\*To forthren me somewhat in my labour,  
\*[Whether](#) ye ben with the leef or with the flour.[]  
For wel I wot, that ye han [her-biforn](#)  
†Of [makingropen](#) , and lad away the [corn](#) ;  
†And I come after, glening here and there,75  
†And am ful glad if I may finde an ere  
Of any goodly word that ye han left.  
And thogh it happen me rehercen eft  
That ye han in your [fresshe](#) songes [sayd](#) ,  
For-bereth me, and beth nat [evel apayd](#) ,[]80  
Sin that ye see I do hit in the honour  
Of love, and [eek](#) in service of the flour,  
But natheles, ne wene nat that I From B. 188-196.  
make  
In preysing of the flour agayn the leef,  
†No more than of the corn agayn the sheef.  
For as to me, nis lever noon ne lother;  
I nam with-holden yit with never nother.  
Ne I not who serveth leef, ne who the flour;  
Wel brouken they hir service or labour.  
For this thing is al of another tonne,  
Of olde story, er swich thing was begonne.  
\*Whom that I serve as I have [wit](#) or might.  
\*She is the [clernesse](#) and the verray light,  
\*That in this derke worlde me [wynt](#) and [ledeth](#) ,85  
\*The [hertein-with](#) my [sorowful](#) brest yow [dredeth](#) ,  
\*And loveth so sore, that ye ben verrayly  
\*The maistresse of my [wit](#) , and [nothing I](#) .[]  
\*My [word](#) , my [werk](#) , is knit so in your [bonde](#) ,  
\*[That](#) , as an harpe obeyeth to the [honde](#)90  
\*And maketh hit soun after his fingeringe,  
\*Right so mowe ye [out](#) of myn [herte](#) bringe  
\*Swich vois, right as [yow list](#) , to laughe or [pleyne](#) .  
\*Be ye my gyde and lady [sovereyne](#) ;

\*As to myn [erthly](#) god, to yow I calle,95  
\*Bothe in this werke and [in my](#) sorwes alle.  
†But [wherfor](#) that I [spak](#) , to give credence[ ]  
To olde stories, and doon hem reverence,  
And that men mosten more thing beleve  
Then [men](#) may [seen ateye](#) or elles preve?100  
\*That shal I seyn, [whan](#) that I see my tyme;  
\*I may not [al at ones](#) speke in ryme.  
\*My [besy gost](#) , that [thrusteth](#) alwey newe  
\*To seen this flour so yong, so [fresh](#) of hewe,  
\*Constreyned me with so [gledy](#) desyr,[ ]105  
\*That in my herte I [fele yit the fyr](#) ,  
\*That made me to ryse er hit wer day—  
And [this](#) was now the firste morwe of May—[ ]  
\*With [dredfulherte](#) and glad devocioun,  
\*For to ben at the resureccioun110  
\*Of this flour, whan [that](#) it shuld unclose  
\*[Agayn](#) the sonne, that roos as [rede](#) as rose,[ ]  
\*That in the brest was of [the beste](#) that day,  
\*That Agenores [doghter](#) ladde away.  
\*And down on [knees anon-right](#) I me sette,115  
\*And, as I [coude](#) , this [fresshe](#) flour I grette;  
\*Kneling alwey, til hit unclosed was,  
\*Upon the [smale](#) softe swote gras,[ ]  
The longe day I shoop me for to *From B. 180, 182.*  
abyde . . .  
But for to loke upon the dayesye.  
Whan that the sonne out of the *From B. 197-200.*  
south gan weste,  
And that this flour gan close and goon to reste  
For derknesse of the night, the which she dredde,  
†Hoom to myn hous ful swiftly I me spedde;  
†And, in a litel herber that I *From B. 203-210.*  
have,  
That benched was on turves fresshe y-grave,  
†I bad men sholde me my couche make;  
†For deyntee of the newe someres sake,  
†I bad hem strawen floures on my bed.  
†Whan I was leyd, and had my eyen hed,  
I fel on slepe in-with an houre or two;  
Me mette how I lay in the medew tho,  
To seen this flour, that I so love *From B. 211.*  
and drede,  
That was with floures swote enbrouded al,  
\*Of swich [swetnesse](#) and swich odour over-al,120  
That, for to speke of gomme, or herbe, or tree,  
†Comparisoun may noon y-maked be;  
For hit surmounteth pleyedly alle odoures,

†And [eek](#) of riche [beautee alle](#) floures.  
†Forgeten had the erthe his pore [estat](#)[ ]125  
†Of [winter](#) , that him naked made and [mat](#) , [ ]  
And with his swerd of [cold](#) so sore greved;  
Now hath [the atempre](#) sonne [al](#) that releved [ ]  
That naked was, and clad hit new agayn.  
†The smale foules, of the seson fayn, [ ]130  
†That [from](#) the panter and the [net](#) ben scaped,  
†[Upon](#) the [fouler](#) , that hem made a-whaped  
†In winter, and distroyed [had](#) hir [brood](#) ,  
†In his [despyt](#) , hem thoughte hit did hem [good](#)  
†To singe of him, and in hir [song](#) despysse135  
†The foule [cherl](#) that, for his covetyse,  
†Had hem betrayed with his sophistrye.  
†This was [hir](#) song—‘the [fouler](#) we defye,  
And al his [craft](#) !’ And somme songen clere  
Layes of love, that Ioye hit was to here,140  
In worshipinge and [preisinge](#) of hir make.  
And, for the newe blisful somers sake,  
\*Upon the braunches ful of blosmes softe,  
\*In [hir](#) delyt, they turned hem ful ofte,  
And songen, ‘blessed be seynt Valentyn! [ ]145  
For on his day I [chees](#) yow to be myn, [ ]  
†Withouten repenting, myn [herte](#) swete!’  
†And therwith [al hir](#) bekens gonnen mete,  
Yelding honour and humble obeisaunces  
To love, and diden [hir other](#) observaunces150  
That longeth [unto](#) love and to nature;  
\*Construeth that as yow list, I do no cure.  
\*And [tho](#) that hadde doon [unkindenesse](#) —  
\*As [dooth](#) the [tydif](#) , for new-fangelnesse—  
\*Besoghte mercy of hir trespassinge,155  
\*And [humblely songen](#) hir repentinege,  
\*And sworn on the blosmes to be trewe,  
\*So that [hir](#) makes wolde upon hem rewe, [ ]  
\*And at the laste maden [hir](#) acord.  
\*Al founde they [Daunger](#) for a tyme a lord,160  
\*Yet Pitee, [through](#) his stronge gentil might,  
\*Forgaf, and [made](#) Mercy passen Right,  
\*[Through](#) innocence and ruled curtesye. [ ]  
\*[But](#) I ne [clepe nat](#) innocence folye,  
\*Ne fals pitee, for ‘[vertu](#) is the mene,’165  
\*As [Etik](#) saith, in swich maner I mene. [ ]  
\*And thus thise [foules](#) , voide of al malyce,  
\*Acordeden to love, and laften vyce  
\*Of hate, and [songen](#) alle of oon [acord](#) ,  
\*‘Welcome, somer, [our](#) governour and [lord](#) !’ [ ]170  
\*And [Zephirus](#) and Flora gentilly [ ]

\*Yaf to the floures, softe and tenderly,  
\*[Hir swote](#) breth, and made hem for to sprede,  
\*As god and goddesse of the floury mede;  
\*In [which](#) me [thoghte](#) I [mighte](#) , day by day,175  
\*[Dwellen](#) alwey, the Ioly [month](#) of May,  
\*Withouten [sleep](#) , withouten mete or drinke.  
\*[A-doun](#) ful softly I gan to sinke;  
\*And, leninge on myn elbowe and my syde,  
The longe day I [shoop](#) me for to [abyde](#)180  
\*For nothing [elles](#) , and I shal nat lye,  
But for to loke upon the [dayesye](#) ,  
\*That [wel](#) by reson [men](#) hit calle may  
\*The ‘[dayesye](#) ’ or elles the ‘ye of day,’[\[ \]](#)  
\*The emperice and [flour](#) of [floures](#) alle.185  
\*[I pray](#) to god that faire [mot](#) she falle,  
\*And alle that loven floures, for hir sake!  
But natheles, ne wene nat that I make  
In preysing of the flour agayn the leef,  
†No more than of the [corn](#) agayn the sheef:190  
[For, as](#) to me, nis lever noon ne lother;  
I nam with-holden yit with never [nother](#) .  
Ne I not who serveth leef, ne who the flour;  
Wel [brouken](#) they [hir](#) service or labour;  
For this [thing](#) is al of another tonne,195  
Of olde [story](#) , er [swich thing](#) was be-gonne.[\[ \]](#)  
Whan that the sonne out of the south gan [weste](#) ,  
And that this [flour](#) gan close and goon to [reste](#) ,  
For derknesse of the night, the which she [dredde](#) ,  
†Hoom to myn hous ful swiftly I me [spedde](#)200  
\*To goon [to](#) reste, and erly for [to](#) ryse,  
To seen this flour to sprede, as I devyse.  
†And, in a litel [herber](#) that I have,  
That benched was on turves fresshe y-grave,  
†I bad men sholde me my couche make;205  
†For deyntee of the newe someres sake,  
†I bad hem strawen floures on my bed.  
†Whan I was [leyd](#) , and had myn eyen [hed](#) ,  
I fel on slepe in-with an houre or [two](#) ;  
Me mette how I lay in the [medew](#) tho,210  
To seen this flour that I [so love](#) and drede.  
And from a-fer [com](#) walking in the mede  
[The god of love](#) , and in his hande a [quene](#) ;  
And she was clad in real [habit](#) grene.  
†A [fret](#) of gold she [hadde](#) next hir heer,215  
†And upon that a [whyte coroun](#) she beer  
With [florounssmale](#) , and I shal nat lye;  
For al the [world](#) , ryght as a [dayesye](#)  
†Y-corouned is with whyte leves lyte,

So were the florouns of hir [coroun](#) whyte;220  
For of o perle fyne, [oriental](#) ,  
†[Hir](#) whyte [coroun](#) was y-maked al;  
†[For which](#) the whyte coroun, above the grene,  
†Made [hir lyk](#) a daysie for to sene,  
Considered [eek](#) hir fret of [gold](#) above.225  
†Y-clothed was this mighty god of love  
In silke, enbrouded ful of grene greves,[]  
In-with a fret of rede rose-leves,  
\*The fresshest sin the [world](#) was first bigonne.  
\*His [gilte heer](#) was corouned with a sonne,230  
\*[In-stede](#) of [gold](#) , [for hevynesse](#) and wighte;  
Therwith me [thoughte](#) his face shoon so [brichte](#)  
That wel unnethes [michte](#) I him beholde;  
And in his hande me [thoughte](#) I saugh him holde  
†[Two](#) fyry dartes, as the gledes rede;235  
And aungellyke his winges saugh I sprede.  
†And al be that men seyn that blind is he,  
Al-gate me [thoughte](#) that he [michte](#) see;  
†For sternely on me he gan biholde,  
†So that his loking [doth](#) myn herte colde.240  
†And by the hande he [held](#) this noble quene,  
†[Corouned](#) with whyte, and clothed al in grene,[]  
†So womanly, so benigne, and so meke,  
†That in this world, thogh that men [wolde seke](#) ,  
†[Half hir beautee shulde men nat finde](#)245  
†In creature that formed is by kinde.  
That is so good, so fair, so From B. 276-281.  
debonaire;  
I prey to god that ever falle hir faire!  
†For, nadde comfort been of hir presence,  
†I had ben deed, withouten any defence,  
†For drede of Loves wordes and his chere;280  
†As, when tyme is, her-after ye shal here.  
Behind [this](#) god of love, upon From B 282-295  
[the](#) grene,  
†I saugh cominge of ladyës nyntene  
†In real habit, a ful esy paas;  
†And after hem com of women swich a traas,285  
That, sin that god Adam [had](#) mad of erthe  
The [thridde](#) part of [mankynd, or](#) the ferthe,  
†Ne wende I nat by possibilitee,  
Had ever in this wyde worlde y-be;  
†And trewe of love, these women were echoon.290  
†Now whether was that a wonder thing or noon,  
†That, right anoon as that they gonne espye  
†This flour, which that I clepe the dayesye,  
†Ful sodeinly they stinten alle at ones,

And kneled down, as it were for the nones,295

\*And [therfor](#) may I seyn, as thinketh me,247

\*This [song](#) , in preysing of this lady fre.

Balade.

†[Hyd](#), [Absolon](#), [thy gilte tresses clere](#) ;[ ]

†[Ester](#) , ley thou thy [meknesse](#) al [a-doun](#) ;250

†Hyd, [Ionathas](#) , al thy frendly manere;

†[Penalopee](#) , and [Marcia](#) Catoun,

†[Mak](#) of [your](#) wyfhod no comparisoun;

†Hyde ye [your](#) beautes, [Isoude](#) and Eleyne,

My lady [cometh](#) , that al this may [disteyne](#) .255

†Thy faire body, lat hit nat appere,

†[Lavyne](#) ; and thou, Lucesse of Rome [toun](#) ,

†And [Polixene](#) , that boghten love so dere,

And [Cleopatre](#) , with al thy passioun,

Hyde ye your trouthe of love and your renoun;260

And thou, [Tisbe](#) , that hast [of](#) love swich peyne;[ ]

My lady cometh, that al this may disteyne.

[Herro](#) , Dido, [Laudomia](#) , alle y-fere,[ ]

And [Phyllis](#) , hanging for thy Demophoun,

†And [Canace](#) , espyed by thy chere,265

[Ysiphile](#) , [betrayed](#) with Jasoun,

Maketh of your trouthe neyther boost ne [soun](#) ;

Nor [Ypermistre](#) or Adriane, ye tweyne;

My lady cometh, that al this may disteyne.

This balade may ful wel y-songen be,270[ ]

\*As I have [seyd](#) erst, [by](#) my lady free;

\*For certeynly, alle these [now](#) nat suffyse

\*To apperen with my lady in no wyse.

\*For as the sonne [wol](#) the [fyr](#) disteyne,

\*So passeth al my lady sovereyne,275

That is so good, so [fair](#) , so debonaire;

I prey to god that ever falle hir faire! [ ]

†For, [nadde](#) comfort been of hir presence,

†I [had](#) ben [deed](#) , withouten any defence,

†For drede of Loves wordes and his chere;280

†As, when tyme is, her-after ye shal here.

[Behind](#) this god of love, upon the grene,

†I saugh [cominge](#) of ladyës [nyntene](#)

†In real [habit](#) , a ful esy paas;

†And after hem [com](#) of [women](#) swich a traas,285

That, sin that god Adam [had mad](#) of erthe,

The thridde part of mankynd, or the ferthe,

†Ne wende I nat by possibilitee,

Had ever in this wyde worlde y-be;

†And trewe of love these women were [echoon](#) .290

†Now [whether](#) was that a wonder thing or [noon](#) ,

†That, right anoon as that they gonne espye

†This flour, which that I clepe the [dayesye](#) ,  
†Ful sodeinly they [stinten](#) alle [at ones](#) ,  
And [kneled doun](#) , as it were [for the nones](#) ,295  
\*And songen with o vois, ‘[Hele](#) and honour  
\*[To](#) trouthe of womanhede, and to this flour  
\*That [berth](#) our alder prys in figuringe![]  
\*[Hir](#) whyte [coroun berth](#) the witnessinge!’  
And with that word, [a-compas enviroun](#) ,300  
†They setten hem ful [softely](#) adoun.  
First sat the god of love, and sith his quene  
†With the whyte [coroun](#) , clad in grene;  
†And sithen al the [remenantby and by](#) ,  
As they were of estaat, ful curteisly;305  
†Ne nat a [word](#) was spoken in the place  
†The mountance of a [furlong-wey](#) of space.  
I kneling by this [flour](#) , in good entente  
†[Abood](#) , to knowen what this peple mente,  
†As stille as any [stoon](#) ; til at the [laste](#) ,310  
This god of love on me [his eyen](#) caste,  
And seyde, ‘who kneleth [ther](#) ’? and I answerde  
Unto his asking, whan that I hit herde,  
†And seyde, ‘sir, [hit am I](#) ’; and [com](#) him [neer](#) ,  
†And [salued](#) him. Quod he, ‘what dostow [heer](#)’315  
So nigh myn [owne flour](#) , so boldely?  
†[For](#) it were better worthy, trewely,  
A [worm](#) to neghen [neer](#) my flour than thou.’[]  
†‘And why, [sir](#) ,’ quod I, ‘and hit lyke yow?’  
†‘For thou,’ quod he, ‘art ther-to nothing able.320  
\*Hit is my [relik](#) , digne and delytable,  
And thou my [fo](#) , and al my [folk](#) werreyest,  
†And of myn olde [servaunts](#) thou misseyest,[]  
†And [hindrest](#) hem, with thy translacioun,  
And lettest [folk](#) from hir devocioun325  
†To serve [me](#) , and holdest hit folye  
[To serve](#) Love. Thou mayst hit nat denye;  
For in [pleyn](#) text, with-ouen nede of glose,  
†Thou hast [translated](#) the Romaunce of the Rose,[]  
†That is an heresy [ageyns](#) my lawe,330  
†And makest wyse [folk](#) fro me withdrawe.  
And of [Criseyde](#) thou hast [seyd](#) as [thee](#) liste,[]  
That maketh men to wommen lasse triste,  
That ben as trewe as ever was any steel.334  
\*Of thyn answer avyse [thee](#) right weel;335  
For, thogh [that](#) thou reneyed hast my lay,  
As other wrecches han doon many a day,  
By seynt Venus, that my moder is,[]  
If that thou live, thou shalt repenten this  
So cruelly, that hit shal [wel](#) be sene!’340

[Tho spak](#) this lady, clothed al in grene,  
†And seyde, ‘god, right of [your](#) curtesye,  
†Ye moten [herknen](#) if he can replye[ ]  
Agayns al this that ye han to him meved;  
†A god ne sholde nat be thus agreved,345  
†But of his deitee he shal be stable,  
And therto gracious and merciabile.  
\*And if ye nere a god, that knowen [al](#) ,[ ]  
\*[Than mighte](#) hit be, as I yow tellen [shal](#) ;  
This [man](#) to you may falsly been accused,350  
†[Ther](#) as by right him [oghte been](#) excused.  
†For in [your court](#) is many a losengeour,[ ]  
†And many a [queynte tofelere](#) accusour,[ ]  
That tabouren in [your](#) eres many a [soun](#) ,  
Right after hir imaginacioun,355  
To have [your](#) daliance, and for envye;  
\*[These](#) been the causes, and I shall nat lye.[ ]  
Envye is [lavender](#) of the court alway,[ ]  
†For she ne parteth, neither night ne day,  
†Out of the [hous](#) of Cesar; thus seith Dante,360  
Who-so that goth, algate she wol nat wante.[ ]  
This man to yow may falsly From B. 350, 351.  
been accused,  
†Ther as by right him [oghte been](#) excused.  
And [eek, paraunter](#) , for this man is nyce,  
He [mighte](#) doon hit, gessing no malyce,  
[But](#) for he useth thinges for to make,[ ]  
Him rekketh noght of what matere he take;365  
†[Or](#) him was boden maken thilke tweye  
†Of [som](#) persone, and durste hit nat with-seye;  
\*Or him repenteth [utterly](#) of this.  
†He ne hath nat doon so grevously amis  
†To translaten that olde clerkes wryten,370  
†[Asthogh that](#) he of malice wolde endyten  
[Despyt](#) of love, [and had](#) him-self hit wrought.  
†This [shulde](#) a rightwys lord have in his thoght,  
†And nat be [lyk tiraunts](#) of Lumbardy, [ ]  
Than han no [reward](#) but at tirannye.375  
†For he that [king](#) or [lord](#) is naturel,  
†Him [oghte](#) nat be tiraunt ne [cruel](#) ,  
†As is a [fermour](#) , to doon the [harm](#) he can.  
†He moste thinke hit is his [lige](#) man,  
\*And [is](#) his tresour, and his gold in cofre.380  
†This is the sentence of the philosophre:[ ]  
†A king to kepe his [liges](#) in lustyce;  
†With-ouen doute, that is his offyce.  
[Al](#) wol he kepe [his](#) lordes hir degree,  
†As hit is right and skilful that they be385

†Enhaunced and honoured, and most dere—  
†For they ben [half-goddes](#) in this world here—  
Yit [mot](#) he doon [bothe](#) right, to [pore](#) and riche,  
Al be that [hir estat](#) be nat y-liche,  
†And han of [pore](#) folk compassioun.390  
†For [lo](#) , the gentil [kynd](#) of the [leoun](#) !  
†For whan a flye [offendeth](#) him or byteth,  
†He with his [tayl](#) away the [flye](#) smyteth  
†Al [esily](#) ; for, of his [genterye](#) ,  
†Him deyneth nat to wreke him on a flye,395  
†As [doth](#) a curre or elles another [beste](#) .  
†In noble corage [oghte been areste](#) ,  
†And weyen every thing by equitee,  
†And ever han [rewardto](#) his owen degree.  
†For, sir, hit is no [maystrie](#) for a lord400  
To dampne a man with-oute answer [of](#) word;  
†And, for a lord, that is [ful](#) foul to use.  
†And [if](#) so be he may him nat excuse,  
[But](#) asketh mercy with a dredful herte,  
†And [profreth](#) him, right in his bare sherte,405  
†To been right at your [owne](#) Iugement,  
†Than [oghte](#) a god, by short avysement,  
†Considere his owne honour and his trespas.  
†For sith no cause of [deeth lyth](#) in this [cas](#) ,  
†Yow oghte [been](#) the lighter merciab;410  
†Leteth your yre, and beth somewhat tretable!  
†The man hath served yow of his [conning](#) ,  
And [forthred](#) wel [your](#) lawe in his making.  
‘Al be hit that he can nat wel endyte,  
Yet hath he [maked](#) lewed folk delyte415  
†To serve you, in preysing of your name.  
†He made the book that hight the Hous of Fame,  
†And eek the Deeth of Blaunche the Duchesse,  
†And the Parlement of Foules, as I gesse,  
†And al the love of [Palamon and Arcyte](#)420  
†Of Thebes, thogh the story is knowen lyte;  
†And many an ympne for your halydayes,  
†That highten [Balades](#) , Roundels, Virelayes;  
And, for to speke of other [holynesse](#) ,  
†He hath in [prosetranslated](#) Boëce,425  
†And [mad](#) the [Lyf](#) also [of seynt Cecyle](#) ;  
†He made also, goon [sithen](#) a [greet](#) whyl,  
†Origenes upon the Maudeleyne;  
†Him [oghte](#) now to have the lesse peyne;  
†He hath [mad](#) many a lay and many a [thing](#) .430  
†‘Now as ye [been](#) a god, and eek a king,  
†I, your [Alceste](#) , whylom quene of Trace,  
†I aske yow this man, right of your grace,

†That ye him never hurte in al his [lyve](#) ;  
†And he shal [sweren](#) yow, and that [as](#) blyve,435  
†He shal [no](#) more agilten in this wyse;  
†But [he](#) shal maken, as ye wil devyse,  
†Of wommen trewe in lovinge al hir [lyve](#) ,  
†Wher-so ye [wil](#) , of maiden or of [wyve](#) ,  
†And forthren yow, as muche as he misseyde440  
†Or in the Rose or elles in Creseyde.’  
†The god of love [answerde](#) hir [thus](#) anoon,  
†‘Madame,’ quod he, ‘hit is so long agoon  
†That I you [knew](#) so charitable and trewe,  
†That never yit, [sith](#) that the [world](#) was newe,445  
†To me ne [fond](#) I better noon than ye.  
If that [I wolde](#) save my degree,  
†I may ne wol nat werne your requeste;  
Al [lyth](#) in yow, doth with him as yow [leste](#) .  
†I al foryeve, with-uten lenger space;450  
†For who-so [yeveth](#) a yift, or [doth](#) a grace,  
†Do hit by tyme, his thank is wel the more;[ ]  
†And demeth ye what he shal do therfore.  
†Go thanke now my lady [heer](#) ,’ quod he.  
†I roos, and [doun](#) I sette me on my knee,455  
†And seyde thus: ‘Madame, the god above  
†Foryelde yow, that [ye](#) the god of love  
†Han makend me his wrahte to foryive;  
†And [yeve me](#) grace so long for to live,  
†That I may knowe soothly what ye be460  
That han me [holpe](#) and [put](#) in this degree.  
†But [trewely](#) I wende, as in this cas,  
†Naught have agilt, ne doon to love trespas.  
†Forwhy a trewe man, with-uten drede,  
†Hath nat to parten with a theves dede;465[ ]  
†[Ne a trewe](#) lover [oghte](#) me nat [blame](#) ,  
†Thogh that I [speke](#) a fals lover som shame.  
†They oghte rather with me for to holde,  
†For that I of Creseyde wroot or tolde,  
†Or of the Rose; what-so myn auctour mente,470  
†Algate, god wot, hit was myn entente  
†To forthren trouthe in love and hit cheryce;  
†And to [be](#) war fro falsnesse and fro vyce  
†By swich ensample; this was my meninge.’  
†And she answerde, ‘lat be thyn arguinge;475[ ]  
†For Love ne wol nat countrepleted be  
In right ne wrong; and lerne [that of](#) me!  
†Thou hast thy grace, and [hold thee](#) right ther-to.  
†Now wol I seyn what penance thou shalt do  
†For thy trespas, [and](#) understond hit here:480  
†Thou shalt, [why!](#) that thou livest, [yeer by yere](#) ,

†The [moste party](#) of thy [tyme](#) spende  
†In making of a glorious Legende  
†Of [Gode Wommen](#) , maidenes and wyves,  
†That weren [trewe](#) in [lovinge](#) al hir lyves;485  
†And telle of [false](#) men that hem bitrayen,  
†That al hir lyf ne doon nat but assayen[ ]  
†How many [wommen they](#) may doon a shame;  
For in [your world](#) that is now holde a game.  
†And thogh [thee](#) lyke nat a [lover be](#) ,490  
†[Spek](#) wel of love; this penance yive I thee.  
†And to the god of love I shal so preye,  
†That he shal charge his [servants](#) , by any weye,  
†To forthren thee, and wel thy labour quyte;  
[Go](#) now [thy](#) wey, [this](#) penance is but lyte.495  
\*And whan this book is [maad](#) , yive hit the quene[ ]  
\*On my behalfe, at Eltham, or at [Shene](#) .'  
†The god of love gan smyle, and than he seyde,  
†'Wostow,' quod he, 'wher this be wyf or mayde,[ ]  
†Or quene, or countesse, or of what degree,500  
†That hath so litel penance yiven thee,  
†That hast deserved [sorer](#) for to [smerte](#) ?  
†But pitee [renneth sone](#) in gentil herte:[ ]  
†That maystow seen, she kytheth what she is.'  
†And I [answerde](#) , 'nay, [sir](#) , so have I blis,505  
†[No more](#) but that I see wel she is good.'  
†'That is a trewe tale, by myn hood,'  
†Quod Love, 'and [that](#) thou knowest wel, pardee,  
†If hit be so that thou avyse thee.  
†Hastow nat in a book, lyth in thy cheste,510[ ]  
†The [grete](#) goodnesse of the quene Alceste,  
†That turned was into a [dayesyte](#) :  
†She that for hir husbonde chees to dye,  
†And [eek](#) to goon to helle, rather than he,  
†And Ercules rescowed hir, pardee,515[ ]  
†And broghte hir out of helle [agayn](#) to blis?'  
†And I answerde ageyn, and seyde, 'yis,  
†Now knowe I [hir](#) ! And is this good Alceste,  
†The [dayesyte](#) , and myn [owne](#) hertes reste?  
†Now fele I [wel](#) the goodnesse of this wyf,520  
†That [bothe after hir deeth](#) , and [in](#) hir lyf,  
†Hir grete [bountee](#) doubleth hir renoun!  
†Wel hath she quit me myn affeccion  
†That I have to hir flour, the [dayesyte](#) !  
†No wonder is thogh Iove hir stellifye,525  
†As telleth [Agaton](#) , for [hir goodnesse](#) !  
†Hir whyte [corounberth](#) of hit wisesse;  
†For also many vertues [hadde](#) she,  
†As smale [floures](#) in hir [coroun](#) be.

†In remembraunce of hir and in [honour](#) ,530  
†[Cibella made](#) the [dayesy](#) and the [flour](#) ,  
†[Y-coroned](#) al with [whyte](#) , as men may see;  
†And Mars yaf to hir [coroun reed](#) , pardee,[]  
†In stede of rubies, [set](#) among the whyte.’  
†Therwith this quene wex reed for shame a lyte,535  
†Whan she was preyed so in hir presence.  
†[Than](#) seyde Love, ‘a ful [gret negligence](#)  
Was [hit](#) to thee, that ilke tyme thou made  
\*“Hyd, Absolon, thy tresses,” in [balade](#) ,  
\*That thou [forgete](#) hir in thy [song](#) to sette,540  
\*Sin that thou art so gretly in hir dette,  
And wost [so](#) wel, that [kalender](#) is [she](#)  
\*To any woman that wol lover [be](#) .  
For she [taughte](#) al the [craft](#) of fyn lovinge,  
†And namely of [wyfhood](#) the [livinge](#) ,545  
†And alle the boundes that she [oghte](#) kepe;  
†Thy litel [wit](#) was thilke tyme a-slepe.  
†But now I charge [thee](#) , upon thy [lyf](#) ,  
†That in thy [Legend](#) thou make of this [wyf](#) ,[]  
Whan thou hast other smale [y-maad](#) before;550  
†And fare now wel, I charge thee [no more](#) .  
\*‘But er I [go](#) , thus muche I wol [thee](#) telle,  
\*Ne shal no trewe lover come in helle.  
\*Thise other ladies sittinge here arowe  
\*Ben in [thybalade](#) , if thou canst hem knowe,555  
\*And in thy [bokes](#) alle thou shalt hem finde;  
\*Have [hem now](#) in thy [Legend](#) alle in minde,  
\*I mene of hem that [been](#) in thy [knowinge](#) .  
\*For [heer](#) ben twenty [thousand mo sittinge](#)  
\*[Th](#)

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I.

## THE LEGEND OF CLEOPATRA.

Incipit Legenda Cleopatrie, Martiris, Egipti regine.

N.B.—*Readings not marked with any letter are from F. (Fairfax MS.)*

After the [deeth](#) of Tholomee the  
king,580  
That al Egipte hadde in his  
governing,[\[ \]](#)  
Regned his [quene](#) Cleopataras;  
Til [on a tyme](#) befel ther [swiche](#) a  
cas,  
That out of Rome was sent a  
senatour,  
For to conqueren regnes and  
honour585  
Unto the [toun](#) of Rome, as was  
usaunce,  
To have the [world unto](#) her  
obeisaunce;  
And, sooth to seye, Antonius was  
his name.  
So fil hit, as Fortune him [oghte](#) a  
shame(10)  
Whan he was fallen in  
prosperitee,590  
Rebel unto the [toun](#) of Rome is  
he.[\[ \]](#)  
And over al this, the suster of  
Cesar,[\[ \]](#)  
He lafte hir falsly, er that she was  
war,  
And [wolde](#) algates han another wyf;  
For [whiche](#) he took with Rome and  
Cesar stryf.595  
Natheles, for-sooth, this ilke  
senatour  
Was a [ful](#) worthy gentil  
werreyour,[\[ \]](#)  
And of [his](#) deeth hit was ful [greet](#)  
damage.

But love had broght this man in  
[swiche](#) a rage,(20)  
And him so narwe bounden in his  
[las](#) ,600  
[Al](#) for the love of Cleopataras,  
That al the [world](#) he sette at [no](#)  
value.  
Him thoughte, [nas to him no thing](#)  
[so due](#)  
As [Cleopatras](#) for to love and serve;  
Him roghte nat in armes for to  
[sterve](#)605  
In the defence of hir, and of hir  
right.  
This noble quene [eek lovede](#) so this  
knight,  
[Through](#) his [desert](#) , and for his  
chivalrye;  
As certainly, but-if that [bokes](#)  
lye,(30)  
He was, of persone and of  
gentilesse,610  
And of discrecioun [and](#) hardinesse,  
Worthy to any wight that [liven](#) may.  
And she was [fair](#) as is the rose in  
May.  
And, [for](#) to maken shortly is the  
beste,  
She [wex](#) his wyf, and hadde him as  
hir leste.615  
The wedding and the [feste](#) to  
devyse,  
To me, that have y-take [swiche](#)  
empryse  
Of so many a storie for to make,  
Hit were to [long, lest](#) that I sholde  
slake(40)  
Of thing that bereth more effect and  
charge;620  
For men may overlade a [ship](#) or  
barge;  
And forthy to [theeffect](#) than wol I  
skippe,  
And al the [remenant](#) , I wol lete hit  
slippe.  
[Octovian](#) , that [wood](#) was of this  
dede,

Shoop him an [ost](#) on Antony to  
lede625  
Al-outerly for his destruccioun,  
With stoute [Romains](#), [cruel](#) as [leoun](#)  
;  
To [ship](#) they wente, and thus I let  
hem saile.  
Antonius was war, and wol nat  
faile(50)  
To meten with thise [Romains](#) , if he  
may;630  
Took [eek](#) his [reed](#) , and [bothe](#) , upon  
a day,  
His wyf and he, and al his [ost](#), [forth](#)  
[wente](#)  
To shippe anoon, no lenger they ne  
[stente](#) ;  
And in the see hit happed hem to  
mete—[\[\]](#)  
Up [goth](#) the trompe—and for to  
shoute and shete,635  
And peynen hem to sette on with  
the sonne.  
With grisly [soun](#) out [goth](#) the grete  
gonne,[\[\]](#)  
And [heterly](#) they [hurtlen](#) al [at ones](#)  
,[\[\]](#)  
And fro the top [doun](#) cometh the  
grete stones.(60)  
[Ingoth](#) the grapenel so ful of  
crokes640  
[Among](#) the ropes, and the shering-  
hokes.  
In with the polax [presseth](#) he and  
he;[\[\]](#)  
[Behind](#) the [mast](#) [beginneth](#) he to  
flee,  
And out agayn, and dryveth him  
over-borde;  
He stingeth him upon his speres  
orde;645  
He [rent](#) the [sail](#) with hokes lyke a  
sythe;  
He bringeth the cuppe, and biddeth  
[hem](#) be blythe;  
He poureth [pesen upon the](#)  
[hacchesslider](#) ;

With pottes ful of lym they [goon to-](#)  
[gider](#) ;[ ](70)  
And thus the longe day in fight they  
spende650  
Til, at the [laste](#) , as every thing hath  
ende,  
Antony is shent, and [put](#) him to the  
[flighte](#) ,  
And al his [folk to-go](#) , that best [go](#)  
[mighte](#) .[ ]  
Fleeth [eek](#) the queen, with al her  
purpre [sail](#) ,  
For strokes, which that [wente](#) as  
[thikke](#) as [hail](#) ;655[ ]  
No wonder was, she [mighte](#) hit nat  
endure.  
And whan that Antony [saw](#) that  
aventure,  
'Allas!' quod he, 'the day that I was  
[born](#) !  
My [worshipe](#) in this day thus have I  
[lorn](#) !'(80)  
And for [dispeyr](#) out of his witte he  
sterte,660  
And roof him-self anoon [through-](#)  
[out](#) the herte  
Er that he ferther [wente](#) out of the  
place.[ ]  
His wyf, that coude of Cesar have  
no grace,  
To Egipte is fled, for drede and for  
distresse;  
But [herkneþ](#) , ye that [speke](#) of  
kindenesse.665  
Ye men, that falsly sweren many an  
[ooth](#)  
That ye wol dye, if that your love be  
[wrooth](#) ,  
Heer may ye seen of women [whiche](#)  
a trouthe!  
This woful [Cleopatre](#) hath [mad](#)  
swich routhe(90)  
That ther nis tonge noon that may  
hit telle.670  
But on the [morwe](#) she wol no lenger  
dwelle,  
But made hir subtil [werkmen](#) make  
a [shryne](#)

Of alle the [rubies](#) and the stones  
fyne  
In al Egipte that she coude espye;  
And [putte](#) ful the shryne of  
spycerye,675  
And [leet](#) the [cors](#) embaume; and  
forth she fette  
This [dedecors](#) , and in the shryne hit  
shette.  
And next the shryne a [pit](#) than [doth](#)  
she grave;[]  
And [alle](#) the serpents that she  
[mighte](#) have,[](100)  
She [putte](#) hem in that grave, and  
thus she [seyde](#) :680  
'Now love, to whom my sorweful  
herte obeyde[]  
So [ferforthly](#) that, fro that blisful  
houre  
That I yow swor to [been](#) al frely  
youre,  
I mene yow, Antonius my knight!  
That never waking, in the day or  
night,685  
Ye nere out of myn hertes  
remembraunce  
For wele or [wo](#) , for carole or for  
daunce;  
And in my-self this [covenant](#) made  
I [tho](#) ,  
That, right swich as ye felten, [wele](#)  
or wo,(110)  
As ferforth as hit in my [power](#)  
lay,690  
Unreprovable unto my wyfhood ay,  
The same wolde I felen, [lyf](#) or  
deeth.[]  
And thilke [covenant, whyl](#) me  
lasteth breeth,  
I wol fulfille, and that shal wel be  
[sene](#) ;[]  
Was never unto hir love a trewer  
quene.'695  
And with that [word](#) , [naked](#) , with  
ful good herte,  
Among the serpents in the pit she  
sterte,

And ther she chees to han hir  
buryinge.  
Anoon the neddes gonne hir for to  
stinge,(120)  
And she hir deeth [receyveth](#) , with  
good chere,700  
For love of Antony, that was hir so  
dere:—  
And this is [storial sooth](#) , hit is no  
fable.  
Now, er I finde a man thus trewe  
and stable,  
And [wol](#) for love his deeth so freely  
take,  
I pray god lat [our](#) hedes [never](#)  
ake!705

Explicit Legenda Cleopatrie, martiris.

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II.

## THE LEGEND OF THISBE OF BABYLON.

Incipit Legenda Tesbe Babilonie, Martiris.

At Babiloine whylom fil it thus,  
The whiche [toun](#) the [queen](#)  
Semiramus  
Leet dichen al about, and walles  
make  
Ful hye, of harde tyles wel y-bake.  
Ther weren dwellinge in this noble  
[toun](#)<sup>710</sup>  
Two lordes, which that were of  
[greet](#) renoun,  
And woneden so [nigh](#) , upon a  
grene,  
That ther nas but a stoon-wal hem  
bitwene,  
As ofte in [grete](#) tounes is the wone.  
And sooth to seyn, that o man  
[hadde](#) a sone,<sup>715</sup>  
Of al that londe oon [of](#) the  
lustieste.(11)  
That other [hadde](#) a [doghter](#) , the  
faireste,  
That [estward](#) in the [world](#) was tho  
dwellinge.[\[\]](#)  
The name of [everich](#) gan to other  
springe  
By wommen, that were neighebores  
aboute.<sup>720</sup>  
For in that contree yit, withouten  
doute,  
Maidens [been](#) y-kept, for Ielosye,[\[\]](#)  
Ful streite, lest they diden [som](#)  
folye.  
This [yonge](#) man was cleped  
Piramus,  
[And Tisbe](#) hight the [maid](#) , [Naso](#)  
seith thus;<sup>725</sup>  
And thus by [report](#) was hir name y-  
shove[\[\]](#)(21)

That, as they [wexe](#) in age, wex hir  
love;[ ]  
And certein, as by reson of hir age,  
Ther mighte have been [bitwix](#) hem  
mariage,  
But that hir fadres [nolde](#) hit nat  
assente;730[ ]  
And [bothe](#) in love y-lyke sore they  
brente,  
That noon of alle hir frendes mighte  
hit lette  
But [prively](#) somtyme yit they mette  
By [sleighte](#) , and [speken som](#) of hir  
desyr;  
As, [wry](#) the [gleed](#) , and hotter is the  
[fyr](#) ;735[ ]  
Forbede a love, and it is ten so  
[wood](#) .(31)  
This wal, which that [bitwix](#) hem  
bothe [stood](#) ,  
Was cloven [a-two](#) , right fro the  
toppe [adoun](#) .  
Of olde tyme of his fundacioun;  
But yit this [clifte](#) was so narwe and  
lyte,740  
It as nat [sene, dere](#) y-nogh a myte.[ ]  
But what is that, that love can nat  
espye?[ ]  
Ye lovers [two](#) , if that I shal nat lye,  
Ye founden first this litel narwe  
clifte;  
And, with a [soun](#) as softe as any  
shrifte,[ ]745  
They [lete](#) hir wordes through the  
clifte pace,(41)  
And tolden, [why](#) that they stode in  
the place,  
Al hir compleynt of love, and al hir  
[wo](#) ,  
At every tyme whan they dorste [so](#) .  
Upon [that](#) o syde of [the wal](#) stood  
he,750  
And on that other syde stood [Tisbe](#) ,  
The [swote soun](#) of other to receyve,  
And thus hir wardeins wolde they  
deceyve.  
And every day this [wal](#) they wolde  
[threte](#) ,

And wisshe to god, that it were  
[doun y-bete](#).755  
Thus wolde they seyn—‘allas! thou  
wikked [wal](#) ,[\[ \]](#)(51)  
[Through](#) thyn envye thou us lettest  
[al](#) !  
Why [nilt thou](#) cleve, or fallen al a-  
two?  
Or, at the [leste](#) , but thou woldest  
so,  
Yit woldestow but ones [lete](#) us [mete](#)  
,760  
Or [ones](#) that we [mighte](#) kissen  
[swete](#) ,  
Than were we covered of [our](#) cares  
colde.  
But natheles, yit be we to [theeholde](#)  
In as muche as thou suffrest for to  
goon  
[Our](#) wordes through thy lyme and  
eek thy stoon.765  
Yit [oghte](#) we with thee ben wel  
[apayd](#) .’(61)  
And whan thise ydel wordes weren  
[sayd](#) ,  
The colde [wal](#) they wolden [kisse](#) of  
ston,  
And take hir leve, and [forth](#) they  
wolden goon.  
[And](#) this was gladly in the [even-](#)  
[tyde](#)770  
Or wonder erly, lest men hit [espyde](#)  
;  
And longe tyme they [wroghte](#) in  
this manere  
Til on a day, whan Phebus gan to  
clere,[\[ \]](#)  
Aurora with the stremes of hir hete  
Had dried up the [dew](#) of herbes  
wete;775  
Unto this clifte, as it was wont to  
be,(71)  
[Com](#) Pyramus, and after com [Tisbe](#)  
,  
And plighen trouthe fully in hir [fey](#)  
That ilke same night to [stele away](#) ,  
And to begyle hir wardeins  
[everichoon](#) ,780

And forth out of the citee for to  
[goon](#) ;  
[And, for](#) the [feldes](#) been so [brode](#)  
and wyde,  
[For](#) to [mete](#) in o place at o tyde,  
They sette mark hir meting sholde  
be[ ]  
Ther king Ninus was graven, under  
a tree;785  
For olde payens that [ydoles](#)  
[heried](#)[ ](81)  
Useden [tho](#) in [feldes](#) to ben beried  
And [faste](#) by this grave was a welle.  
And, shortly of this tale for to telle,  
This [covenant](#) was affermed wonder  
faste;790  
And longe hem thoughte that the  
sonne laste,  
That hit nere [goon](#) under the see  
adoun.  
This Tisbe [hath](#) so [greet](#) affecciouun  
And so [greet lyking](#) Piramus to see,  
That, whan she seigh her tyme  
[mighte](#) be,795  
At night she [stal](#) away ful  
[prively](#)(91)  
With her face [y-wimpled](#) subtyny;  
For alle her frendes—for to save her  
trouthe—[ ]  
She hath for-sake; allas! and that is  
routhe  
That ever woman wolde be so  
trewe800  
To trusten man, but she the bet him  
knewe!  
And to the tree she [goth](#) a ful [good](#)  
[pas](#) ,  
For love made her so hardy in this  
[cas](#) ;[ ]  
And by the welle [adounshe gan her](#)  
[dresse](#) .  
Allas! than [comth](#) a wilde  
leonesse805  
Out of the [wode](#) , withouten more  
areste,(101)  
With blody mouthe, of [strangling](#) of  
a beste,

To drinken of the welle, ther as she  
sat;  
And, whan that Tisbe had espyed  
that,  
She [rist](#) her up, with a ful drery  
herte,810  
And in a cave [with dredful foot](#) she  
sterte,  
For by the [mone](#) she [seigh](#) hit wel  
with-alle.  
And, as she [ran](#) , her wimpel leet  
she falle,[]  
And [took](#) noon [heed](#) , so [sore](#) she  
was a-whaped.[]  
And [eek](#) so glad of that she was  
escaped;815  
And thus she [sit](#) , and darketh  
wonder stille.(111)  
Whan that this [leonesse](#) hath dronke  
her fille,  
Aboute the welle gan she for to  
winde,  
And right anoon the wimpel gan she  
finde,  
And with her bloody mouth hit al to-  
rente.820  
Whan this was [doon](#) , no lenger she  
ne stente,  
But to the [wode](#) her wey than hath  
she nome.  
And, at the laste, this Piramus is  
come,[]  
But al to longe, allas! at [hoom](#) was  
he.  
The [mone shoon](#) , men mighte [wel](#)  
y-see,825  
And in his [weye](#) , as that he com ful  
faste,(121)  
His eyen to the grounde [adoun](#) he  
caste,  
And in the sonde, as he [beheld](#)  
[adoun](#) ,  
He seigh the steppes [brode](#) of a  
[leoun](#) ,  
And in his herte he sodeinly [agroos](#)  
,830  
And pale he wex, therwith his heer  
arros,

And [neer](#) he [com](#) , and [fond](#) the  
wimpel [torn](#) .  
'Allas!' quod he, 'the day that I was  
[born](#) !  
This o night wol us lovers [bothe](#)  
slee![\[\]](#)  
How sholde I axen mercy of  
Tisbe[\[\]](#)835  
Whan I am he that have yow [slain](#) ,  
allas!(131)  
My bidding hath yow slain, [as](#) in  
this cas.  
Allas! to bidde [a](#) woman goon by  
nighte  
In place ther as peril fallen mighte,  
And I so [slow](#) ! allas, I ne hadde  
be840  
Here in this place a furlong-wey or  
[ye](#) !  
Now [what](#) leoun that be in this  
foreste,  
My body mote he [renden](#) , or what  
beste  
That wilde is, gnawen mote he now  
myn herte!'  
And with that worde he to the  
wimpel sterte,845  
And kiste hit ofte, and [weep](#) on hit  
ful sore,(141)  
And seide, 'wimpel, allas! ther nis  
no more[\[\]](#)  
But thou shalt [fele](#) as wel the [blood](#)  
of me  
As thou hast felt the [bleding](#) of  
[Tisbe](#) !'  
And with that worde he smoot him  
to the herte.850  
The blood out of the wounde as  
brode sterte[\[\]](#)  
As water, whan the [conduit](#) broken  
is.  
Now Tisbe, which that [wiste nat of](#)  
[this](#) ,[\[\]](#)  
But sitting in her drede, she [thoghte](#)  
thus,  
'If [hit](#) so falle that my Piramus855  
Be comen hider, and may me nat [y-](#)  
[finde](#) ,(151)

He may me holden fals and [eek](#)  
unkinde.’  
And out she [comth](#) , and after him  
gan espyen  
Bothe with her [herte](#) and with her  
yën,[\[ \]](#)  
And thoghte, ‘I wol him tellen of  
my drede860  
[Bothe](#) of the [leonesse](#) and al my  
dede.’  
And at the laste her love than hath  
she founde[\[ \]](#)  
[Beting](#) with his [heles](#) on the  
grounde,  
Al bloody, and therwith-al a-bak she  
sterre,  
And lyke the wawes quappe gan her  
herte,865  
And pale as [box](#) she wex, and in a  
throwe(161)  
Avysed her, and gan him wel to  
knowe,  
That hit was Pirus, her [herte](#)  
dere.  
Who coude wryte whiche a [deedly](#)  
chere[\[ \]](#)  
Hath [Tisbe](#) now, and how her [heer](#)  
she rente,870  
And how she gan her-selve to  
turmente,  
And how she lyth and swowneth on  
the grounde,  
And how she [weep](#) of teres ful his  
wounde,  
How medeleth she his blood with  
her compleynte,  
And with his blood her-selven gan  
she peynte;875  
How clippeth she the dede [cors](#) ,  
allas?(171)  
How [doth](#) this woful [Tisbe](#) in this  
cas!  
How kisseth she his frosty [mouth](#) so  
cold!  
‘Who hath doon this, and who hath  
been so [bold](#)  
To sleen my [leef](#) ? O [spek](#) , my  
Pirus!880

I am thy [Tisbe](#) , that thee calleth  
thus!’  
And therwith-al she lifteth up his  
heed.  
This woful man, that was nat fully  
deed,  
Whan that he [herde](#) the name of  
[Tisbe](#) cryen,  
On her he caste his hevy [deedly](#)  
yēn885  
And [doun](#) again, and yeldeth up the  
[gost](#) .(181)  
Tisbe rist up, withouten noise or  
[bost](#) ,[ ]  
And [seigh](#) her wimpel and his  
empty shethe,  
And eek his [swerd](#) , that him hath  
doon to dethe;  
Than [spak](#) she thus: ‘[My](#) woful  
[hand](#) ,’ quod she,890  
‘Is strong y-nogh in swiche a [werk](#)  
to me;  
For love shal yive [me](#) strengthe and  
hardinesse  
To make my wounde large y-nogh,  
I gesse.  
I wol thee [folwen deed](#) , and I wol  
be[ ]  
Felawe and cause [eek](#) of thy deeth,’  
quod she.895  
‘And thogh that nothing save the  
deeth only(191)  
Mighte thee fro me departe [trewely](#)  
,  
Thou [shalt](#) no more [departe](#) now fro  
me  
Than fro the [deeth](#) , for I wol [go](#)  
with thee!  
‘And now, ye wrecched [Ielous](#)  
fadres oure,900  
We, that weren [whylom](#) children  
youre,  
We prayen yow, withouten more  
envye,  
That in o grave [y-fere](#) we moten lye,  
Sin love hath [brought](#) us to this  
[pitous](#) ende!

And rightwis god to every lover  
sende,[\[ \]](#)905  
That loveth trewely, [more](#)  
prosperitee(201)  
Than ever [hadde](#) Piramus and  
Tisbe!  
And lat no [gentil](#) woman her assure  
To [putten](#) her in swiche an aventure.  
But god forbede but a woman  
can910  
[Been](#) as trewe and loving as a man!  
And, for my [part](#) , I shal anon it  
kythe!’  
And, with that worde; his [sward](#) she  
took as swythe,[\[ \]](#)  
That [warm](#) was of her loves blood  
and [hoot](#) ,  
And to the herte she her-selven  
[smoot](#) .915  
And thus [ar](#) Tisbe and Piramus [ago](#)  
[\[ \]](#)(211)  
Of trewe men I finde but fewe [mo](#)  
In alle my [bokes](#) , save this  
Piramus,  
And [therfor](#) have I spoken of him  
thus.  
For hit is deyntee to us men to  
finde920  
A man that can in love be trewe and  
kinde.  
Heer may ye seen, what lover so he  
be,  
A woman dar and can as wel as he.

Explicit legenda Tesbe.

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III.

## THE LEGEND OF DIDO, QUEEN OF CARTHAGE.

N.B. *From this point onward obvious corrections in the spelling of MS. F. are unnoticed.*

Incipit Legenda Didonis martiris, Cartaginis regine.

Glory and honour, Virgil [Mantuan](#) ,  
Be to thy name! and I shal, as I  
can,925  
Folow thy lantern, as thou gost  
biforn,[]  
How [Eneas](#) to Dido was forsworn.  
In thyn Eneïd and [Naso wol I take](#)[]  
The tenour, and the grete effectes  
make.  
Whan Troye broght was to  
destruccion930  
By Grekes sleighte, and namely by  
Sinoun,[]  
Feyning the hors [y-offred to](#)  
Minerve,  
Through which that many a Troyan  
moste sterve;(10)  
And Ector had, after his deeth,  
appered,[]  
And fyr so wood, it mighte nat be  
stered,[]935  
In al the noble tour of [Ilioun](#) ,  
That of the citee was the cheef  
dungeoun;  
And al the contree was so lowe y-  
brought,  
And Priamus the king fordoon and  
nought;[]  
And Eneas was charged by  
Venus[]940  
To fleen away, he took Ascanius,  
That was his sone, in his right hand,  
and fledde;[]  
And on his bakke he bar and with  
him ledde(20)

His olde fader, cleped Anchises,  
And by the weye his wyf Creusa he  
[lees](#) .945  
And mochel sorwe hadde he in his  
minde  
Er that he coude his [felawshippe](#)  
finde.  
But, at the laste, whan he had hem  
founde,  
He made him redy in a certein  
[stounde](#) ,  
And to the see [ful](#) faste he gan him  
hye,950  
And saileth forth with al his  
companye  
Toward Itaile, as wolde destinee.  
But of his aventures in the  
see(30)[\[\]](#)  
Nis nat to purpos for to speke of  
here,  
For hit acordeth nat to my  
matere.955  
But, as I seide, of him and of Dido  
Shal be my tale, til that I have do.  
So longe he sailed in the salte see  
Til in [Libye](#) unnethe aryved he,  
With shippes seven [and](#) with no  
more navye;960[\[\]](#)  
[And](#) glad was he to londe for to hye,  
So was he with the tempest [al to-](#)  
[shake](#) .  
And whan that he the haven had y-  
take,(40)  
He had a knight, was [called](#)  
Achates;[\[\]](#)  
And him of al his felawshippe he  
chees965  
To goon with him, the contre for  
[tespye](#) ;  
He took with him no more  
companye.  
But forth they goon, and lafte his  
shippes ryde,  
His fere and he, with-uten any  
gyde.  
So longe he walketh in this  
wildernesse970

Til, at the laste, he mette an  
[hunteresse](#) .  
A bowe in honde and arwes hadde  
she,  
Her clothes [cutted](#) were unto the  
knee; [\[\]](#)(50)  
But she was yit the fairest creature  
That ever was y-formed by  
nature;975  
And Eneas and Achates she grette,  
And thus she to hem spak, whan she  
hem mette.  
'Sawe ye,' quod she, 'as ye han  
walked wyde, [\[\]](#)  
[Any](#) of my sustren walke yow  
besyde,  
With any wilde boor or other  
beste980  
That they han hunted to, in this  
foreste,  
[Y-tukked up](#) , with arwes in her  
cas?'  
'Nay, soothly, lady,' quod this  
Eneas; [\[\]](#)(60)  
'But, by thy beaute, as hit thinketh  
me,  
Thou mightest never erthely  
womman be,985  
But Phebus suster artow, as I  
gesse. [\[\]](#)  
And, if so be that thou be a  
goddesse,  
Have mercy on our labour and our  
wo.'  
'I nam no goddes, soothly,' quod  
she tho;  
'For maidens walken in this contree  
here,990  
With arwes and with bowe, in this  
manere.  
This is the regne of Libie, ther ye  
been,  
Of which that Dido lady is and  
queen'—(70)  
And shortly tolde [him](#) al the  
occasioun [\[\]](#)  
Why Dido com into that  
regioun,995

Of which as now me lusteth nat to  
ryme;  
[Hit nedeth nat](#) ; hit [nere](#) but los of  
tyme.  
For this is [al and som](#) , it was  
Venus,  
His owne moder, that spak with him  
thus;  
And to Cartage she bad he sholde  
him dighte,1000  
And vanished anoon out of his  
sighte.  
I coude folwe, word [for](#) word,  
Virgyle,  
But it wolde lasten al to longe [a](#)  
whyle.(80)  
This noble queen, that cleped was  
Dido,  
That whylom was the wyf of [Sitheo](#)  
,1005  
That fairer was then [is](#) the brighte  
sonne,  
This noble toun of Cartage hath  
begonne;  
In which she regneth in so greet  
honour,  
That she was holde of alle quenes  
flour,  
Of gentillesse, of [freedom](#) , of  
beautee;1010  
That wel was him that mighte her  
ones see;  
Of kinges and of lordes so desyred,  
That al the world her beaute hadde  
y-fyred;(90)  
She stood so wel in every wightes  
grace.  
Whan Eneas was come un-to that  
place,1015  
Unto the [maister-temple](#) of al the  
toun  
Ther Dido was in her devocioun,  
Ful prively his wey [than](#) hath he  
nome.  
Whan he was in the [large](#) temple  
come,  
I can nat seyn if that hit be  
possible,1020

But Venus hadde him maked  
invisible—  
Thus seith the book, with-outen any  
lees.[]  
And whan this Eneas and  
Achates(100)  
Hadden in [this](#) temple been over-  
al,[]  
Than founde they, depeynted on a  
wal,[]1025  
How Troye and al the lond  
destroyed was.  
'Allas! that I was born,' quod  
Eneas,  
'Through-out the world our shame  
is kid [so](#) wyde,[]  
Now it is peynted upon every syde!  
We, that weren in prosperitee,1030  
Be now disslaundred, and in swich  
degre,  
No lenger for to liven I ne [kepe](#) !'  
And, with that worde, he brast out  
for to wepe(110)  
So tendrely, that routhe hit was to  
sene.  
This fresshe lady, of the citee  
quene,[]1035  
Stood in the temple, in her estat  
royal,  
So richely, and eek so fair with-al,  
So yong, so lusty, with her eyen  
glade,  
That, if that god, that heven and  
erthe made,  
Wolde han a love, for beaute and  
goodnesse,1040  
And womanhod, and trouthe, and  
seemlinesse,  
Whom sholde he loven but this lady  
swete?  
There nis no womman to him half  
so mete.(120)  
Fortune, that hath the world in  
governaunce,[]  
Hath sodeinly broght in so newe a  
chance,1045  
That never [was ther yit](#) so fremd a  
cas.

For al the companye of Eneas,[\[ \]](#)  
Which that [hewende han loren](#) in  
the see,  
Aryved is, nat fer fro that citee;  
[For which](#) , the grettest of his lordes  
some1050  
By aventure ben to the citee come,  
Unto that same temple, for to seke  
The quene, and of her socour her  
beseke;(130)  
Swich renoun was ther spronge of  
her goodnesse.  
And, whan they hadden told al hir  
distresse,1055  
And al hir tempest and hir harde  
cas,  
Unto the quene appered Eneas,  
And openly beknew that hit was he.  
Who hadde Ioye than but his  
[meynee](#) ,  
That hadden founde hir lord, hir  
gouverneur?1060  
The quene saw they dide him swich  
honour,[\[ \]](#)  
And had herd ofte of Eneas, er tho,  
And in her herte [she hadde](#) routhe  
and wo(140)  
That ever swich a noble man as he  
Shal been disherited in swich  
degree;1065  
And saw the man, [that he](#) was lyk a  
knight,  
And suffisaunt of persone and of  
might,  
And lyk to been a veray gentil man;  
And wel his wordes he besette can,  
And had a noble visage for the  
nones,1070  
And formed wel of braunes and of  
bones.  
For, after Venus, hadde [he](#) swich  
fairnesse,  
That no man might be half so fair, I  
gesse.(150)  
And wel a lord [he](#) semed for to be.  
And, for he was a straunger,  
somwhat she[\[ \]](#)1075

Lyked him the bet, as, god do  
bote,[\[ \]](#)  
To som folk ofte newe thing is  
swote.[\[ \]](#)  
Anoon her herte hath pitee of his  
wo,  
[And](#) , with [that](#) pitee, love com [in](#)  
also;  
And thus, for pitee and for  
gentillesse,1080  
Refreshed [moste](#) he been of his  
distresse.  
She seide, certes, that she sory was  
That he hath had swich peril and  
swich cas;(160)  
And, in her frendly speche, in this  
manere  
She to him spak, and seide [as ye](#)  
[may here](#) .1085  
'Be ye nat Venus sone and  
Anchises?[\[ \]](#)  
In good feith, al the worship and  
encrees  
That I may goodly doon yow, ye  
shul have.  
Your shippes and your meynee shal  
I save;'  
And many a gentil word she spak  
him to;1090  
And comaunded her [messengeres](#)  
go[\[ \]](#)  
The same day, with-uten any faile,  
His shippes for to seke, and hem  
vitaile.(170)  
She many a [beste](#) to the shippes  
sente,  
And with the wyn she gan hem to  
presente;1095  
And to her royal paleys she her  
spedde,  
And Eneas alwey with her she  
ledde.  
What nedeth yow the feste to  
descryve?  
He never beter at ese was [his lyve](#) .  
Ful was the feste of deyntees and  
richesse,1100

Of instruments, of song, and of  
gladnesse,  
And many an amorous loking and  
devys.  
This Eneas is come to  
Paradys<sup>[ ]</sup>(180)  
Out of the swolow of helle, and thus  
in Ioye<sup>[ ]</sup>  
Remembreth him of his estat in  
Troye.1105  
To dauncing-chambres ful of  
[parements](#) ,  
Of riche beddes, and of [ornaments](#)  
<sup>[ ]</sup>  
This Eneas is lad, after the mete.  
And with the quene whan that he  
had sete,<sup>[ ]</sup>  
And spyces parted, and the wyn  
agoon,<sup>[ ]</sup>1110  
Unto his chambres was he lad  
anoon  
[To take his ese](#) and for to have his  
reste,  
With al his folk, to doon what so  
hem leste.(190)  
[Ther](#) nas coursere wel y-brydled  
noon,  
Ne stede, for the [lusting](#) wel to  
goon,1115  
Ne large palfrey, esy for the nones,  
Ne Iuwel, [fretted](#) ful of riche  
stones,<sup>[ ]</sup>  
Ne sakkes ful of gold, of large  
wighte,  
Ne ruby noon, that [shynede](#) by  
nighte,<sup>[ ]</sup>  
Ne gentil hautein faucon  
heronere,<sup>[ ]</sup>1120  
Ne hound, for hert or wilde boor or  
dere,  
Ne coupe of gold, with florins newe  
[y-bete](#) ,  
That in the lond of Libie may be  
gete,(200)  
That Dido ne hath hit Eneas y-sent;  
And al is payed, what that he hath  
spent.1125

Thus can this [\[noble\]](#) quene her  
gestes calle,  
As she that can in freedom passen  
alle.  
Eneas sothly eek, with-outen lees,[\[ \]](#)  
Hath sent [un-to](#) his shippe, by  
Achates,  
After his sone, and after riche  
thinges,1130  
Both ceptre, clothes, broches, and  
eek ringes,  
Som for to were, and som for to  
presente  
To her, that all thise noble thinges  
him sente;(210)  
And bad his sone, how that he  
sholde make  
The presenting, and to the quene hit  
[take](#) .1135  
Repaired is this Achates again,[\[ \]](#)  
And Eneas ful blisful is and fain  
To seen his yonge sone Ascanius.  
But natheles, our autour telleth [us](#) ,  
That Cupido, that is the god of  
love,1140  
At preyere of his moder, hye above,  
Hadde the lyknes of the child y-  
take,  
This [noble](#) quene enamoured to  
make(220)  
On Eneas; but, [as](#) of that scripture,  
Be as be may, I make of hit no  
cure.[\[ \]](#)1145  
But sooth is this, the quene hath  
mad swich chere  
Un-to this child, that wonder is to  
here;  
And of the present that his fader  
sente  
She thanked him [ful](#) ofte, in good  
entente.  
Thus is this quene in plesaunce and  
in Ioye,1150[\[ \]](#)  
With al this newe lusty folk of  
Troye.  
And of the dedes hath she more  
enquered

Of Eneas, and al the story  
lered(230)  
Of Troye; and al the longe day they  
tweye  
Entendeden to speken and [to](#)  
pleye;[\[\]](#)1155  
Of which ther gan to bredden swich a  
fyr;[\[\]](#)  
That [sely](#) Dido hath now swich  
desyr  
With Eneas, her newe gest, to dele,  
That she [hath](#) lost her hewe, and eek  
her hele.  
Now to theeffect, now to the [fruit](#) of  
al,1160  
Why I have told this story, and  
tellen shal.[\[\]](#)  
Thus I beginne; hit fil, upon a night,  
When that the mone [up-reysed](#) had  
[her](#) light,[\[\]](#)(240)  
This noble quene un-to her reste  
wente;  
She syketh sore, and gan her-self  
turmente.1165  
She waketh, walweth, maketh many  
a [brayd](#) ,  
As doon this loveres, as I have  
herd sayd.  
And at the laste, unto her suster  
Anne  
She made her [moon](#) , and right thus  
spak she thanne.  
'Now, dere suster myn, what may  
hit be[\[\]](#)1170  
That me agasteth in my [dreme](#) ?'  
quod she.  
'This ilke Troyan is so in my  
thoght,  
For that me [thinketh he](#) is so wel y-  
wrought,(250)  
And eek so lykly [for](#) to be a man,[\[\]](#)  
And [therwithal](#) so mikel good he  
can,1175  
That al my love and lyf lyth in his  
cure.  
Have ye not herd him telle his  
aventure?

Now certes, Anne, if that ye [rede hit me](#) ,  
I [wolde](#) fain to him y-wedded be;  
This is theeffect; what sholde I more  
seye?1180  
In him lyth al, to do me live or  
deye.’  
Her suster Anne, as she that coude  
her good,  
Seide as her thoughte, and somdel  
hit with-stood.(260)  
But her-of was so long a sermoning,  
Hit were to long to make  
rehersing;1185  
But fynally, hit may not been with-  
stonde;  
Love wol love—for no wight wol  
hit wonde.[]  
The dawening up-rist out of the  
see;[]  
This amorous quene chargeth her  
meynee  
The nettes dresse, and speres brode  
and kene;1190  
[An hunting](#) wol this lusty fresshe  
quene;  
So priketh her this newe Ioly wo.[]  
To hors is al her lusty folk y-  
go;(270)  
Un-to the court the houndes been y-  
brought,  
And up-on [coursers](#) , swift as any  
thoght,1195  
Her yonge knightes [hoven](#) al  
aboute,[]  
And of her wommen eek an huge  
route.  
Up-on a thikke palfrey, paper-  
whyte,[]  
With sadel rede, enbrouded with  
delyt,  
Of gold the barres up-enbossed [hye](#)  
,[]1200  
[Sit](#) Dido, al in gold and perre [wrye](#) ;  
And she is fair, as is the [bryghte](#)  
morwe,  
That heleth seke [folk](#) of nightes  
sorwe.(280)

Up-on a courser, [startling](#) as the fyr,  
Men mighte turne him with [a litel](#)  
[wyr](#) ,1205  
Sit Eneas, lyk [Phebus](#) to devyse;  
So was he fresshe arayed in his  
wyse.  
The fomy brydel with the bit of  
gold  
Governeth he, right as him-self hath  
[wold](#) .  
And forth this [noble](#) quene [thus](#) lat I  
ryde1210  
[An](#) hunting, with this Troyan by her  
syde.  
The herd of hertes founden is  
anoon,[\[ \]](#)  
With ‘hey! go bet! prik thou! lat  
goon, lat goon![\[ \]](#)(290)  
Why nil the leoun comen or the  
bere,  
That I mighte [ones mete him](#) with  
this spere?’1215  
Thus seyn these yonge folk, and up  
they kille  
These hertes [wilde](#) , and han hem at  
hir wille.  
Among al this to-romblen gan the  
heven,  
The thunder rored with a grisly  
steven;  
Doun com the rain, with hail and  
sleet so faste,1220  
With hevenes fyr, that hit so sore  
[agaste](#)  
This [noble](#) quene, and also her  
meynee,  
That ech of hem was glad a-wey to  
flee.(300)  
And shortly, fro the tempest her to  
save,  
She fledde her-self into a litel  
cave,1225  
And with her wente this Eneas al-  
so;  
I noot, with hem if ther wente any  
mo;  
The autour maketh of hit no  
mencioun.

And heer began the depe affeccioun  
Betwix hem two; this was the firste  
morwe[ ]1230  
Of her gladnesse, and ginning of her  
sorwe.  
For ther hath Eneas y-kneled so,[ ]  
And told her al his herte, and al his  
wo,(310)  
And sworn so depe, to her to be  
trewe,  
For wele or wo, and change for no  
newe,1235  
And as a fals lover so wel can  
pleyne,  
That sely Dido rewed on his peyne,  
And took him for husband, [[to been](#)  
] his wyf  
For [ever-mo](#) , whyl that hem laste  
lyf.  
And after this, whan that the  
tempest stente,1240  
With mirth out as they comen,  
hoom they wente.  
The [wikked fame up roos](#) , and that  
anon,[ ]  
How Eneas hath with the quene y-  
gon(320)  
In-to the cave; and demed as hem  
liste;  
And whan the king, that [Yarbas](#)  
hight, hit wiste,1245  
As he that had her loved ever his  
lyf,  
And wowed her, to have [her](#) to his  
wyf,  
Swich sorwe as he hath made, and  
swich chere,  
Hit is a routhe and pitee for to here.  
But, as in love, al-day hit happeth  
so,1250  
That oon shal laughen [at](#) anothers  
wo;  
Now laugheth Eneas, and is in Ioye  
And more richesse than ever [he](#) was  
in Troye.(330)  
O sely womman, ful of  
innocence,[ ]

Ful of pitee, of trouthe, [and](#)  
conscience,1255  
What maked yow to men to trusten  
so?  
Have ye swich routhe upon hir  
feined wo,  
And han swich [olde ensamples](#) yow  
beforn?  
See ye nat alle, [how](#) they been for-  
sworn?  
Wher see ye oon, that he ne hath  
laft his leef,1260  
Or been unkinde, or doon her som  
mischeef,  
Or [pilled](#) her, or bosted of his dede?  
Ye may as wel hit seen, as ye may  
rede;(340)  
Tak heed now of this grete gentil-  
man,  
This Troyan, that so wel her plesen  
can,1265  
That feineth him so trewe and  
obeising,  
So gentil and so [privy](#) of his doing,  
And can so wel doon alle his  
[obeisaunces](#) ,  
[And waiten her](#) at festes and at  
daunces,  
And when she goth to temple and  
hoom ageyn,1270  
And fasten til he hath his lady seyn,  
And bere in his devyses, for her  
sake,  
[Noot](#) I nat what; and songes wolde  
he make,(350)  
Iusten, and doon of armes many  
thinges,  
Sende her lettres, tokens, broches,  
[ringes](#) —1275  
Now herkneth, how he shal his lady  
serve!  
[Ther-as](#) he was in peril for to sterve  
For hunger, and for mischeef in the  
see,  
And desolat, and fled from his  
contree,  
And al his folk with tempest al to-  
driven,1280

She hath her body and eek her  
[reame](#) yiven  
In-to his hond, ther-as she mighte  
have been  
Of other lond than of Cartage a  
queen,(360)  
And lived in Ioye y-nogh; what  
wolde ye more?  
This Eneas, that hath [so](#) depe y-  
swore,1285  
Is wery of his craft with-in a  
throwe;  
The hote earnest is al over-blowe.[]  
And prively he doth his shippes  
dighte,[]  
And [shapeth him](#) to stele a-wey by  
nighte.  
This Dido hath suspecioun of  
this,1290  
And thoughte wel, that hit was al a-  
mis;  
For in his bedde he lyth a-night and  
syketh;  
She asketh him anon, what him  
mislyketh—(370)  
‘My dere herte, which that I love  
most?’  
‘Certes,’ quod he, ‘this night my  
fadres gost[]1295  
Hath in my sleep [so sore me](#)  
tormented,  
And eek [Mercurie](#) his message hath  
presented,  
That nedes [to](#) the conquest of Itaile  
My destinee is sone for to saile;  
For which, me thinketh, brosten is  
myn herte!’1300  
Ther-with his false teres out they  
sterte;  
And taketh her with-in his armes  
two.  
‘Is that in earnest,’ quod she; ‘wil ye  
so?(380)  
Have ye nat sworn to wyve me to  
take,  
Alas! [what womman](#) wil ye of me  
make?1305  
I am a gentil-woman and a queen,

Ye wil nat fro your wyf thus foule  
fleen?  
That I was born! allas! what shal I  
do?’  
To telle in short, this noble queen  
Dido,  
She [seketh halwes](#) , and doth  
sacrifyse;1310  
She kneleth, cryeth, that routhe is to  
devyse;  
Coniureth him, and profreth him to  
be□  
His thral, his servant in the leste  
[gree](#) ;(390)  
She falleth him [to fote](#) , and  
swowneth there  
Dischevele, with her brighte gilte  
here,1315  
And seith, ‘have mercy! let me with  
yow ryde!□  
[Thise lordes](#) , which that wonen me  
besyde  
Wil me destroyen only for your  
sake.  
And, [so](#) ye wil me now to wyve  
take,  
As ye han sworn, than wol I give  
yow leve1320  
To sleen me with your swerd now  
sone at eve!  
For than [yit shal I](#) dyen as your wyf.  
I am with childe, and [yive](#) my child  
his lyf.(400)  
Mercy, lord! [have](#) pite in your  
thought!’□  
But al this thing availeth her right  
noght;1325  
For on a night, slepinge, he let her  
lye,□  
And stal a-wey [un-to](#) his companye,  
And, as a traitour, forth he gan to  
saile  
Toward the large contree of Itaile.  
[Thus](#) hath he laft Dido in wo and  
pyne;1330  
And wedded ther a lady hight  
[Lavyne](#) .

[A cloth](#) he [lafte](#) , and eek his swerd  
standing,  
Whan he fro Dido stal in [her](#)  
sleping,(410)  
Right at her beddes heed, so gan he  
hye  
Whan that he stal a-wey to his  
navye;1335  
Which cloth, whan sely Dido gan  
awake,  
She hath [hit](#) kist ful ofte for his  
sake;  
And seide, ‘[O](#) cloth, whyl Iupiter hit  
leste,[\[\]](#)  
Tak now my soule, unbind [me of](#)  
[this unreste](#) !  
I have fulfild of fortune al the  
cours.’1340  
And thus, allas! [with-outen](#) his  
socours,  
Twenty tyme y-swowned hath she  
thanne.  
And, whan that she un-to her suster  
Anne(420)  
Compleyned had, of which I may  
nat wryte—  
So greet a routhe I have hit for  
[tendyte](#) —1345  
And bad [her norice](#) and her [suster](#)  
goon  
To fecchen fyr and other [thing](#)  
anoon,  
And seide, that she wolde, sacrificye.  
And, whan she mighte her tyme wel  
espye,  
Up-on the fyr of sacrificys she  
sterte,1350  
And with his swerd she [roof](#) her to  
the herte.[\[\]](#)  
But, as myn autour seith, [right](#) thus  
she seyde;[\[\]](#)  
Or she was hurt, [before that](#) she  
deyde,(430)  
She wroot a lettre anoon, that thus  
began:—[\[\]](#)  
‘Right so,’ quod she, ‘as [that](#) the  
whyte swan1355[\[\]](#)

[Ayeins](#) his deeth beginneth for to  
singe,  
Right so to yow [make](#) I my  
compleyninge.  
Nat that I trowe to geten yow again,  
For wel I woot [that](#) it is al in vain,  
Sin that the goddes been [contraire](#) to  
me.1360  
But sin my name is lost through  
yow,' quod she,  
'I may wel lese a word on yow, or  
letter,  
Al-be-it [that](#) I shal be never the  
better;(440)  
For thilke wind that blew your ship  
a-wey,  
The same wind hath blowe a-wey  
your fey.'—1365  
But [who](#) wol al this letter have in  
minde,  
Rede Ovide, and in him he shal hit  
finde.

Explicit Legenda Didonis martiris, Cartaginis regine.

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IV.

## THE LEGEND OF HYPPIPYLE AND MEDEA.

Incipit Legenda Ysiphile et Medee, Martirum.

Part I.

### The Legend Of Hypsipyle.

Thou rote of false lovers, duk  
Iasoun![\[ \]](#)  
Thou sly devourer and confusioun  
Of gentil-wommen, [tender](#)  
creatures,1370  
Thou madest thy [reclaiming](#) and thy  
lures  
To ladies of thy statly apparaunce,  
And of thy wordes, [farced](#) with  
plesaunce,  
And [of](#) thy feyned trouthe and thy  
manere,  
With thyn obeisaunce and [thy](#)  
humble chere,1375  
And with thy counterfeted peyne  
and wo.  
Ther other falsen oon, thou falsest  
two![\[ \]](#)[\[ \]](#)(10)  
O! ofte swore thou that thou  
woldest dye  
For love, whan thou ne feltest  
maladye  
Save foul delyt, which that thou  
callest love!1380  
If that I live, thy name shal be [shove](#)  
In English, that thy sleighte shal be  
knowe!  
[Have at thee](#) , Iasoun! now thyn  
horn is blowe!  
But certes, hit is bothe routhe and  
wo  
That love with false loveres werketh  
so;1385

For they shul have wel better [love](#)  
[and](#) chere  
Than he that hath [aboght](#) his love  
ful dere,[\[\]](#)(20)  
Or had in armes many a blody [box](#) .  
For ever as tendre a capoun [et](#) the  
fox,[\[\]](#)  
Thogh he be fals and hath the foul  
betrayed,1390  
As shal the good-man that ther-for  
[hath](#) payed.[\[\]](#)  
[Al have he](#) to the capoun skille and  
right,  
The false fox wol have his part at  
night.  
On Iasoun this ensample is wel y-  
sene[\[\]](#)  
By Isiphile and Medea the  
quene.1395  
In Tessalye, [as Guido](#) telleth us,[\[\]](#)  
Ther was a [king](#) that highte  
Pelleus,[\[\]](#)(30)  
That had a brother, which that  
highte [Eson](#) ;  
And, whan for age he mighte  
unnethes gon,  
He yaf to Pelleus the  
governing1400  
Of al his regne, and made him lord  
and king.  
Of which Eson this Iasoun geten  
was,  
That, in his tyme, in al that lond,  
ther nas  
Nat swich a famous knight of  
gentillesse,  
[Of freedom](#) , and [of strengthe and](#)  
[lustinesse](#) .1405  
After his fader deeth, he bar him so  
That ther nas noon that liste been  
his fo,(40)  
But dide him al honour and  
companye;  
Of which this Pelleus hath greet  
envye,[\[\]](#)  
Imagining that Iasoun mighte  
be1410

Enhaused so, and put in swich  
degree  
With love of lordes of his regioun,  
That from his regne he may be put  
adoun.  
And in his wit, a-night, compassed  
he  
How Iasoun mighte best destroyed  
be<sup>1415</sup>  
Withoute slaunder of his  
compasment.  
And at the laste he took  
avisement<sup>(50)</sup>  
To [senden](#) him in-to som fer contree  
Ther as this Iasoun may destroyed  
be.  
This was his wit; al made he to  
Iasoun<sup>[ ]</sup><sup>1420</sup>  
Gret chere of love and of  
affeccioun,  
For drede lest his lordes hit espyde.  
So fil hit so, as fame renneth wyde,  
Ther was swich tyding over-al and  
swich los,  
That in an yle that called was  
[Colcos](#) ,<sup>1425</sup>  
Beyonde Troye, estward in the see,  
That [ther-in](#) was a ram, that men  
mighte see,<sup>(60)</sup>  
That had a flees of gold, that shoon  
so brighte,  
That no-wher was ther swich an-  
other sighte;  
But hit was [kept](#) alway with a  
dragoun,<sup>1430</sup>  
And many othere merveils, up and  
doun,  
And with two boles, maked al of  
bras,  
That spitten fyr, and [moche](#) thing  
ther was.  
But this was eek the tale, nathelees,  
That who-so wolde winne thilke  
flees,<sup>1435</sup>  
He moste bothe, or he hit winne  
mighte,  
With the boles and the dragoun  
fichte;<sup>(70)</sup>

And king [Oëtes](#) lord was of that  
yle. [\[ \]](#)  
This Pelleus bethoghte upon this  
wyle;  
That he his newew Iasoun wolde  
enhorten 1440  
To sailen to that lond, him to  
disporte,  
And seide, ‘Newew, if hit mighte be  
That swich [a](#) worship mighte fallen  
thee,  
That thou this famous tresor  
[mightest](#) winne,  
And [bringen](#) hit my regioun with-  
inne, 1445  
Hit were to me gret plesaunce and  
honour;  
Than were I holde to quyte thy  
labour. [\[ \]](#)(80)  
And al the [cost](#) I wol my-selven  
make;  
And [chees](#) what folk that thou wilt  
with thee take;  
Lat see now, darstow taken this  
viage?’ 1450  
Iasoun was yong, and lusty of  
corage,  
And under-took to doon this [ilke](#)  
empryse.  
Anoon [Argus](#) his shippes gan  
devyse;  
With Iasoun wente the stronge  
Ercules,  
And many an-other that he with him  
chees. 1455  
But who-so axeth who is with him  
gon,  
Lat him go [reden](#)  
Argonauticon, [\[ \]](#)(90)  
For he wol telle a tale long y-now.  
[Philotetes](#) anoon the sail up-drow,  
Whan [that](#) the wind was good, and  
gan him hye 1460  
Out of his contree called Tessalye.  
So long he sailed in the salte see  
Til in the [yle Lemnoun](#) aryved  
he—[\[ \]](#)  
Al be this nat rehersed of Guido,

Yet seith Ovyde in his Epistles  
so—1465  
And of this yle lady was and quene  
The faire yonge [Isiphilee](#) , the  
shene,(100)  
That whylom [Thoas doghter was,](#)  
[the king](#) .  
Isiphilee was goon in her playing;[]  
And, roming on the clyves by the  
see,1470  
Under a [banke](#) anoon espyed she  
Wher that the [ship of Iasoun](#) gan  
aryve.  
Of her goodnesse adoun she sendeth  
blyve  
To witen yif that any straunge wight  
With tempest thider were y-blowe  
a-night,1475  
To doon [himsocour](#) ; as was her  
usaunce  
To forthren every wight, and doon  
plesaunce(110)  
Of veray bountee and of curtesye.  
This messagere adoun him gan to  
hye,[]  
And fond Iasoun, and Ercules  
also,1480  
That in a [cogge](#) to londe were y-  
go[]  
Hem to refresshen and to take the  
eyr.  
The morwening [atempre](#) was and  
fair;  
And in his wey the messagere hem  
mette.  
Ful cunningly thise lordes two he  
grette,1485  
And dide his message, [axing](#) hem  
anoon  
Yif they were [broken](#) , or [oght](#) wo  
begoon,(120)  
Or hadde nede of [lodesmen](#) or  
vitaile;  
For [of](#) socour they shulde no-thing  
faile,  
For hit was utterly the quenes  
wille.[]1490  
Iasoun answerde, mekely and stille,

‘My lady,’ quod he, ‘thanke I  
hertely  
Of hir goodnesse; us nedeth,  
trewely,  
No-thing as now, but that we wery  
be,  
And come for to pleye, out of the  
see,1495  
Til that the wind be better in our  
weye.’  
This lady rometh by the clif to  
pleye,(130)  
With her meynee, [endelong](#) the  
stronde,  
And fynt this Iasoun and [this other](#)  
stonde,  
In spekinge of this thing, as I yow  
tolde.1500  
This Ercules and Iasoun gan  
beholde  
How that the quene hit was, and  
faire her grette  
Anon-right as they with this lady  
mette;  
And she took heed, and knew, by  
hir manere,  
By hir aray, by wordes and by  
chere,1505  
That [hit](#) were gentil-men, of greet  
degree.  
And to the castel with her ledeth  
she(140)  
Thise straunge folk, and doth hem  
greet honour,  
And axeth hem of travail and  
labour[ ]  
That they han suffred in the salte  
see;1510  
So that, within a day, or two, or  
three,  
She knew, [by](#) folk that in his  
shippes be,  
That hit was Iasoun, ful of renomee,  
And Ercules, that had the grete [los](#) ,  
That soghten the adventures of  
Colcos;[ ]1515  
And dide hem honour more then  
before,

And with hem deled ever lenger the  
more,(150)  
For they ben worthy folk, with-  
outen lees.  
And namely, [most she spak](#) with  
Ercules;  
To him her herte bar, he sholde  
be1520  
Sad, wys, and trewe, of wordes  
avisee,  
With-uten any other affeccioun  
Of love, or [evil](#) imaginacioun.  
This Ercules hath [so](#) this Iasoun  
preysed,  
That to the sonne he hath him up  
[areysed](#) ,1525  
That [half](#) so trewe a man ther nas of  
love  
Under the [cope](#) of heven that is  
above;(160)  
And he was wys, hardy, secree, and  
riche.—[\[\]](#)  
Of these three pointes ther nas noon  
him liche;[\[\]](#)  
Of freedom passed he, and  
lustihede,1530  
Alle tho that liven or ben dede;  
Ther-to so greet a gentil-man was  
he,  
And of Tessalie lykly king to be.[\[\]](#)  
Ther nas no lak, but that he was  
agast  
To love, and for to speke [shamefast](#)  
.1535  
[He](#) hadde lever him-self to mordre,  
and dye[\[\]](#)  
Than that men shulde a lover him  
espye:—(170)  
'As wolde [almighty](#) god that I had  
yive[\[\]](#)  
My blood and flesh, so that I mighte  
live,  
With the [nones](#) that he hadde o-  
wher a wyf1540  
For his estat; for swich a lusty lyf  
She sholde lede with this lusty  
knight!'

And al this was compassed on the  
night  
Betwixe him Iasoun and this  
Ercules.  
Of thise two heer was [mad](#) a  
shrewed lees1545  
[To come to hous upon](#) an innocent;  
For to be-dote this queen was hir  
[assent](#).(180)  
And Iasoun is as coy as is a  
maide,[\[\]](#)  
He loketh pitously, but noight he  
saide,  
But frely yaf [he](#) to her  
conseileres1550  
Yiftes grete, and to her officeres.[\[\]](#)  
As [wolde god](#) I leiser hadde, and  
tyme,[\[\]](#)  
By proces al his wowing for to  
ryme.  
But in this hous if any fals lover be,  
Right as him-self now doth, right so  
dide he,1555  
With feyning and with every sotil  
dede.  
Ye gete no more of me, but ye wil  
rede(190)  
[Thoriginal](#) , that telleth al the cas.  
The [somme](#) is this, that Iasoun  
wedded was  
Unto this quene, and took of her  
substaunce1560  
What-so him liste, unto his  
purveyaunce;  
And upon her begat he children  
two,  
And drow his sail, and saw her  
never-mo.  
A lettre sente she [to](#) him certein,[\[\]](#)  
Which were to long to wryten and  
to sein,1565  
And him repreveth of his grete  
untrouthe,  
And preyeth him on her to have  
som routhe.(200)  
And of his children two, she seide  
him this,

That [they](#) be lyke, of alle thing, y-  
wis,  
To Iasoun, save they coude nat  
begyle;1570  
And preyed god, or hit were longe  
whyle,  
That she, that had his herte y-raft  
her fro,  
[Moste](#) finden him to her untrewel-  
so,  
And that she moste bothe her  
children spille,  
And alle tho that suffreth him his  
wille.1575  
And trew to Iasoun was she al her  
lyf,  
And ever kepte her chast, as for his  
wyf;(210)  
[Ne](#) never had she Ioye at her herte,  
But dyed, for his love, of sorwes  
smerte.

## Part II.

### The Legend Of Medea.

To Colcos comen is this duk  
Iasoun,[\[ \]](#)1580  
That is of love devourer and  
dragoun.[\[ \]](#)  
As [matereappetyteth](#) forme al-  
wey,[\[ \]](#)  
And from forme [in-to](#) forme hit  
passen may,  
Or as a welle that were botomlees,  
Right so can [fals](#) Iasoun have no  
pees.1585  
For, to desyren, through his appetyt,  
To doon with gentil wommen his  
delyt,(220)  
This is his lust and his felicitee.  
Iasoun is romed forth to the citee,  
That whylom cleped was [Iaconitos](#)  
,[\[ \]](#)1590  
That was the maister-toun of al  
Colcos,

And hath y-told the cause of his  
coming  
Un-to [Oëtes](#), of that contre king,  
Preying him that he moste doon his  
assay<sup>[ ]</sup>  
To gete the flees of gold, if that he  
may;1595  
Of which the king assenteth to his  
bone,  
And doth him honour, as hit is to  
done,<sup>[ ]</sup>(230)  
So ferforth, that his doghter and his  
eyr,  
Medea, which that was [so](#) wys and  
[fair](#)  
That fairer saw ther never man with  
yë,1600  
He made her doon to Iasoun  
companye  
At mete, and sitte by him in the  
halle.  
Now was Iasoun a semely man  
with-alle,  
And lyk a lord, and had a greet  
renoun,  
And of his loke as real [as leoun](#)  
,<sup>[ ]</sup>1605  
And goodly of his speche, and  
famulere,<sup>[ ]</sup>  
And coude of love al craft and art  
plenere(240)  
With-oute boke, with everich  
observaunce.  
And, as fortune her oghte a foul  
meschaunce,<sup>[ ]</sup>  
She wex enamoured upon this  
man.1610  
'Iasoun,' quod she, 'for ought I see  
or can,  
As of this thing the which ye been  
aboute,  
Ye [han](#) your-self y-put in moche  
doute.  
For, who-so wol this aventure  
acheve,  
He may nat wel asterten, as I  
leve,1615  
With-outen deeth, but I his helpe be.

But natheles, hit is my wille, ' quod  
she, [\[ \]](#)(250)  
'To forthren yow, so that ye shal nat  
dye,  
But turnen, sound, hoom to your  
Tessalye.'  
'My righte lady,' quod this Iasoun  
tho, [\[ \]](#)1620  
'That ye han of my dethe or of my  
wo  
Any reward, and doon me this  
honour,  
I wot wel that my might ne my  
labour  
May nat deserve hit in my lyves  
day;  
God thanke yow, ther I ne can ne  
may.1625  
Your man am I, and [lowly](#) you  
beseche,  
To been my help, with-oute more  
speche;(260)  
But certes, for my deeth shal I nat  
spare.'  
Tho gan this Medea to him declare  
The peril of this cas, fro point to  
point,1630  
[And](#) of his batail, and in what  
[disioint](#)  
He mote stande, of which no  
creature,  
Save only she, ne mighte his lyf  
assure.  
And shortly, [to the point right](#) for to  
go,  
They been accorded ful, betwix hem  
two,1635  
That Iasoun shal her wedde, as  
trewe knight;  
And term y-set, to come sone at  
night(270)  
Unto her chambre, and make ther  
his ooth,  
Upon the goddes, that he, for leef ne  
looth, [\[ \]](#)  
Ne sholde her never falsen, night ne  
day,1640

To been her husband, whyl he liven  
may,  
As she that from his deeth him  
[saved here](#) .  
[And her-upon, at night](#) they mette  
y-fere,  
And doth his ooth, and goth with  
her to bedde.  
And on the morwe, upward he him  
spedde;1645  
For she hath taught him how he shal  
nat faile  
The flees to winne, and stinten his  
bataile;(280)  
And saved him his lyf and his  
honour;  
And [gat](#) him greet name as a  
conquerour  
Right through the sleight of her  
enchantment.1650  
Now hath Iasoun the flees, and  
hoom is went  
With Medea, and [tresor](#) ful gret  
woon.  
But [unwist of](#) her fader is she goon  
To Tessaly, with duk Iasoun her  
leef,  
That afterward hath broght her to  
mescheef.1655  
For as a traitour he is from her go,  
And with her lafte [his](#) yonge  
children two,(290)  
And falsly hath betrayed her, allas!  
And ever in love a [cheef](#) traitour he  
was;  
And wedded yit the thridde wyf  
anon,1660  
That was [the](#) doghter of the king  
Creon.[ ]  
This is the meed of loving and  
guerdon[ ]  
That Medea received of Iasoun  
Right for her trouthe and for her  
kindenesse,  
That loved him better than her-self,  
I gesse,1665  
And lafte her fader and her heritage.

And of Iasoun this is [thevassalage](#)  
,(300)  
That, in his dayes, nas [ther](#) noon y-  
founde  
So fals a lover going on the  
grounde.  
And therfor in her [lettre](#) thus she  
seyde<sup>1670</sup>  
First, whan she [of his falsnesse him](#)  
[umbreyde](#) ,  
'[Why lyked me](#) thy yelow heer to  
see  
More then the boundes of myn  
honestee,  
Why lyked me thy youthe and thy  
fairnesse,  
And of thy tonge the infinit  
graciousnesse?<sup>1675</sup>  
O, haddest thou in thy conquest  
deed y-be,  
Ful mikel untrouthe had ther dyed  
with thee!'<sup>(310)</sup>  
Wel can Ovyde her lettre in vers  
endyte,  
Which were as now to long for me  
to wryte.

Explicit Legenda Ysiphile et Medee, Martirum.

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V.

## THE LEGEND OF LUCRETIA.

Incipit Legenda Lucrecie Rome, martiris.

Now moot I seyn the exiling of  
kinges [\[ \]](#) 1680  
Of Rome, for hir horrible [doinges](#)  
[,](#) [\[ \]](#)  
[And](#) of the laste king Tarquinius,  
As saith Ovyde and Titus Livius.  
But for that cause telle I nat this  
storie, [\[ \]](#)  
But [for](#) to preise and drawn to  
memorie 1685  
The verray wyf, the verray [trew](#)  
Lucesse,  
That, for her wyfhood and her  
stedfastnesse,  
Nat only that thise payens her  
comende,  
But [he](#) , that cleped is in our  
legende (10)  
The grete Austin, hath greet  
compassioun [\[ \]](#) 1690  
Of this Lucesse, that starf at Rome  
toun;  
And in what wyse, I wol but shortly  
tete,  
And of this [thing](#) I touche but the  
grete.  
Whan Ardea beseged was aboute [\[ \]](#)  
With Romains, that ful sterne were  
and stoute, 1695  
Ful longe lay the sege, and litel  
[wroghte](#) , [\[ \]](#)  
So that they were half ydel, as hem  
[thoghte](#) ;  
And in his pley Tarquinius the  
yonge [\[ \]](#)  
Gan for to iape, for he was light of  
tonge, (20)  
And seyde, that ‘it was an ydel  
lyf; 1700

No man did ther [no](#) more than his  
wyf;  
And lat us speke of wyves, that is  
best;  
Praise every man his owne, as him  
lest,  
And with our speche lat us ese our  
herte.’  
A knight, that [highte](#) Colatyne, up  
sterte,[\[ \]](#)1705  
And seyde thus, ‘nay, for hit is no  
nede  
To trowen on the word, but on the  
dede.[\[ \]](#)  
I have a wyf,’ quod he, ‘that, as I  
trowe,[\[ \]](#)  
Is holden good of alle that ever her  
knowe;(30)  
Go we to-night to [Rome](#) , and we  
shul see.’ 1710  
Tarquinius answerde, ‘that lyketh  
me.’[\[ \]](#)  
To Rome be they come, and faste  
hem dighte  
To Colatynes hous, and doun they  
lighte,  
Tarquinius, and eek this Colatyne.  
The husband knew the [estres](#) wel  
and fyne,[\[ \]](#)1715  
[And](#) prively into the hous they  
goon;[\[ \]](#)  
Nor at the gate porter was ther  
noon;  
And at the chambre-dore they [abyde](#)  
.  
This noble wyf sat by her beddes  
syde(40)  
[Dischevele](#) , for no malice she ne  
thoghte;[\[ \]](#)1720  
And softe wolle [our book seith](#) that  
she wroghte[\[ \]](#)  
To kepen her fro slouthe and  
ydelnesse;  
And bad her servants doon hir  
businesse,  
And axeth hem, ‘what tydings heren  
ye?’

How [seith](#) men of the sege, how  
shal hit be?1725  
God wolde the walles weren falle  
adoun;  
Myn husbond is [so](#) longe out of this  
toun,  
For which the dreed doth me so [sore](#)  
smerte,  
Right as a [swerd](#) hit stingeth to myn  
[herte](#)□(50)  
Whan I think on the [sege](#) or of that  
[place](#) ;1730  
God save [my](#) lord, I preye him for  
his grace:’—  
And ther-with-al ful tenderly she  
weep,□  
And of her werk she took no more  
keep,  
But mekely she leet [her](#) eyen falle;  
And thilke semblant sat her wel  
with-alle.1735  
And eek her teres, ful of honestee,  
Embelisshed her wyfly [chastitee](#) ;  
Her countenaunce is to her herte  
digne,□  
For they acordeden in dede and  
signe.(60)  
And with that word her husbond  
Colatyn,□1740  
Or she of him was war, com sterting  
in,  
And seide, ‘dreed thee noght, for I  
am here!’  
And she anon up roos, with blisful  
chere,  
And [kiste](#) him, as of wyves is the  
wone.  
Tarquinius, this proude kinges  
sone,□1745  
Conceived hath her beautee and her  
chere,  
Her yelow heer, her [shap](#) , and her  
manere,  
Her hew, her wordes that she hath  
compleyned,  
And by no crafte her beautee [nas](#)  
nat feyned;(70)

And caughte to this lady swich  
desyr,1750  
That in his herte [brende](#) as any fyr  
So woodly, that his wit was [al](#)  
forgeten.  
For wel, thoghte he, she sholde nat  
be geten  
And ay the more [that](#) he was in  
dispair,  
The more he coveteth and thoghte  
her fair.1755  
His blinde lust was al his covetinge.  
A-morwe, whan the brid began to  
sing,[\[ \]](#)  
Unto the sege he comth ful privily,  
And by himself he walketh  
sobrely,(80)  
[Thimage](#) of her recording alwey  
newe;1760  
'Thus lay her heer, and thus fresh  
was her hewe;  
Thus sat, thus spak, thus span; this  
was her chere,  
[Thus](#) fair she was, and [this](#) was her  
manere.'  
Al this conceit his herte hath [now](#) y-  
take.  
And, as the see, with tempest [al to-  
shake](#) ,1765  
[That](#) , after whan the storm is al  
ago,  
Yet wol the water quappe a day or  
two,  
Right so, thogh that her forme wer  
absent,  
The plesaunce of her forme was  
present;(90)  
[But](#) natheles, nat plesaunce, but  
delyt,1770  
Or an unrightful talent with  
despyt;[\[ \]](#)  
'For, maugre her, she shal my  
lemman be;  
Hap helpeth hardy man [alday](#) ,'  
quod he;[\[ \]](#)  
'What ende that I make, hit shal be  
so;'[\[ \]](#)

And girt him with his swerde, and  
gan to go;□1775  
And [forth he rit](#) til he to Rome is  
come,  
And al aloon his wey than hath he  
nome  
Unto the house of Colatyn ful right.  
Doun was the sonne, and day hath  
lost his light;(100)  
And in he com un-to a privy [halke](#)  
,1780  
And in the night ful theefly [gan he](#)  
[stalke](#) ,  
Whan every night was to his reste  
brought,  
Ne no wight had of tresoun swich a  
thoght.  
Were [hit](#) by window or by other  
gin,  
With swerde y-drawe, shortly he  
comth in1785  
Ther as she lay, this noble wyf  
Lucesse.  
And, as she wook, her bed she [felte](#)  
presse.  
'What beste is that,' quod she, 'that  
weyeth thus?'  
'I am the kinges sone,  
Tarquinius,'(110)  
Quod he, 'but and thou crye, or  
noise make,1790  
Or if thou any creature awake,  
By thilke god that formed man on  
lyve,  
This swerd [through-out](#) thyn herte  
shal I ryve.'  
And ther-withal unto her throte he  
sterte,  
And sette the [point](#) al sharp upon  
her herte.1795  
No word she spak, she hath no  
might therto.  
What shal she sayn? her wit is al  
ago.  
Right as a wolf that [fynt](#) a lomb  
aloon,□  
To whom shal she compleyne, or  
make moon?(120)

What! shal she fighte with an hardy  
knight?[\[ \]](#)1800  
Wel wot men [that](#) a woman hath no  
might.  
What! shal she crye, or how shal  
she [asterte](#)  
That hath her by the throte, with  
swerde at herte?  
She axeth grace, and [seith](#) al that  
she can.  
'Ne wolt thou nat,' quod [he](#) , this  
cruel man,1805  
'As wisly Iupiter my soule save,  
[As](#) I shal in the stable slee thy  
knave,  
And leye him in thy bed, and loude  
crye,  
That I thee finde in suche [avouterye](#)  
;(130)  
And thus thou shalt be deed, and  
also lese1810  
Thy name, for thou shalt [non other](#)  
chese.'  
Thise Romain wyves loveden so hir  
name[\[ \]](#)  
At thilke tyme, and dredden so the  
shame,  
That, what for fere of slaundre and  
drede of deeth,  
She loste [bothe](#) at-ones wit and  
breeth,1815  
And in a swough she lay and [wex](#)  
so deed,  
Men mighte smyten of her arm or  
heed;  
She feleth no-thing, neither foul ne  
fair.  
Tarquinius, that art a kinges  
eyr,(140)  
And sholdest, as by linage and by  
right,1820  
Doon as a lord and as a [verray](#)  
knight,  
Why hastow doon dispyt to  
chivalrye?  
Why hastow doon [this](#) lady vilanye?  
Allas! of thee this was a [vileins](#)  
dede!

But now [to](#) purpos; in the story I  
rede,1825  
Whan he was goon, al this  
mischance is falle.  
This lady sente after her frendes  
alle,[\[ \]](#)  
Fader, moder, husbond, al y-fere;  
And [al](#) dischevele, with her heres  
clere,(150)  
In habit swich as women used  
tho1830  
Unto the burying of her frendes go,  
She sit in halle with a sorweful  
sighte.  
Her frendes axen what her aylen  
mighte,  
And who was deed? And she sit ay  
wepinge,  
A word for shame ne may she forth  
out-bringe,1835  
Ne upon hem she dorste nat  
beholde.  
But atte laste of Tarquiny she hem  
tolde,[\[ \]](#)  
This rewful cas, and al this thing  
horrible.  
The wo to tellen hit were  
impossible,(160)  
That she and alle her frendes [made](#)  
atones.1840  
Al hadde folkes hertes been of  
stones,  
Hit mighte have maked hem upon  
her rewe,  
Her herte was so wyfly and so  
trewe.  
She seide, that, for her gilt ne for  
her blame,  
Her husbond sholde nat have the  
foule name,1845  
[That wolde she nat suffre](#) , by no  
wey.  
And they answerden alle, [upon](#) hir  
fey,[\[ \]](#)  
That they foryeve hit her, for hit  
was right;  
Hit was no gilt, hit lay nat in her  
might;(170)

And seiden her ensamples many  
oon.1850  
But al for noght; for thus she seide  
anoon,  
'Be as be may,' quod she, 'of  
forgiving,  
I wol nat have no forgift for no-  
thing.'  
But prively she caughte forth a  
knyf,  
And therwith-al she rafte her-self  
her lyf;1855  
And as she fel adoun, she caste her  
look,[]  
And of her clothes yit [she hede](#)  
took;[]  
For in her falling yit she hadde care  
Lest that her feet or swiche thing  
lay bare;[](180)  
So wel she loved clenness and eek  
trouthe.[]1860  
Of her had al the toun of Rome  
routhe,  
And Brutus [by her chaste blode](#)  
[hath](#) swore  
That Tarquin sholde y-banisht be  
ther-fore,  
And al his kin; and let the peple  
calle,  
And openly the tale he tolde hem  
alle,1865  
And openly let carie her on a bere  
Through al the toun, that men may  
see and here  
The horrible deed of her  
oppressioun.  
Ne never was ther king in Rome  
toun(190)  
Sin thilke day; and she was holden  
there1870  
A seint, and ever her day y-halwed  
dere[]  
As in hir lawe: and thus endeth  
Lucesse,  
The noble wyf, [as](#) Titus bereth  
witness.  
I tell hit, for she was of love so  
trewe,

Ne in her wille she chaunged for no  
newe.1875

And [for the](#) stable herte, sad and  
kinde,

That in these women men may  
alday finde;

Ther as they caste hir herte, ther hit  
dwelleth.

For wel I wot, that Crist [him-selve](#)  
telleth,(200)

That in Israel, as wyd as is the  
lond,[\[\]](#)1880

That so gret feith in al the lond he  
ne fond[\[\]](#)

As in a woman; [and](#) this is no lye.

And as of [men](#) , loketh which  
tirannye[\[\]](#)

They doon alday; assay hem who so  
liste,

The trewest is ful brotel for to  
triste.1885

Explicit Legenda Lucrecie Rome, Martiris.[\[\]](#)

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VI.

## THE LEGEND OF ARIADNE.

Incipit Legenda Adriane de Athenes.

Iuge infernal, Minos, of [Crete](#) king,  
Now cometh thy lot, now comestow  
on the ring;  
Nat [for thy sake](#) only wryte I this  
storie,  
But for to clepe agein unto [memorie](#)  
Of Theseus the grete [untrouthe](#) of  
love;1890  
For which the goddes of [the](#) heven  
above  
Ben wrothe, and wreche han take  
for thy sinne.  
Be reed for shame! now I thy lyf  
beginne.  
Minos, that was the mighty king of  
[Crete](#) ,  
That [hadde](#) an hundred citees  
stronge and grete,[]1895  
To scole hath sent his sone  
Androgeus,[](11)  
To Athenes; of the whiche hit  
[happed](#) thus,  
That he was slayn, lerning  
philosophye,  
Right in that citee, nat but for  
envye.  
The grete Minos, of the whiche I  
speke,[]1900  
His sones deeth is comen for to  
wreke;  
[Alcathoe](#) he bisegeth harde and  
longe.[]  
But natheles the walles be so  
stronge,  
And [Nisus](#) , that was king of that  
citee,  
So chivalrous, that litel dredeth  
he;1905

Of Minos or his ost took he no  
cure,(21)  
Til on a day befel an aventure,  
That Nisus doghter stood upon the  
wal,[]  
And of the sege saw the maner al.  
So [happed](#) hit, that, at a  
scarmishing,1910  
She caste her herte upon Minos the  
king,[]  
For his beautee and [for](#) his  
chivalrye,  
So sore, that she wende for to dye.  
And, shortly of this proces for to  
pace,  
She made Minos winnen thilke  
place,1915  
So that the citee was al at his  
wille,(31)  
To saven whom him list, or elles  
spille;  
But wikkedly he quitte her  
kindenesse,  
And let her drenche in sorowe and  
distresse,  
Nere that the goddes hadde of her  
pite;1920  
But that tale were to long as now  
for me.  
Athenes wan this king Minos  
also,[]  
And [Alcathoe](#) and other tounes mo;  
[And](#) this theffect, that Minos hath  
so driven  
Hem of Athenes, [that](#) they mote him  
yiven[]1925  
Fro yere to yere her owne children  
dere(41)  
For to be slayn, [as ye shul after here](#)  
.  
This Minos hath a monstre, a  
wikked beste,[]  
That was so cruel that, without  
areste,  
Whan that a man was broght [in](#) his  
presence,1930  
He wolde him ete, ther helpeth no  
defence.

And every thridde [yeer](#) , with-outen  
doute,[\[ \]](#)  
They casten lot, [and](#) , as hit com  
aboute  
On riche, [on](#) pore, he moste his sone  
take,  
And of his child he moste present  
make1935  
Unto [Minos](#) , to save him or to  
spille,(51)  
Or lete his beste devoure him at his  
wille.  
And this hath [Minos](#) don, right in  
despyt;  
To wreke his sone was set al his  
delyt,  
[And](#) maken hem of Athenes his  
thral1940  
Fro yere to yere, whyl [that](#) he liven  
shal;  
And hoom he saileth whan this toun  
is wonne.  
This wikked custom is so longe y-  
ronne  
Til [that](#) of Athenes king [Egeus](#)  
[Mot](#) sende his owne sone,  
Theseus,1945  
Sith that the lot is fallen him  
upon,(61)  
To be devoured, for grace is ther  
non.  
And forth is [lad](#) this woful yonge  
knight  
Unto the [court](#) of king Minos ful  
right,  
And in a prison, fetered, cast is  
he1950  
Til [thilke](#) tyme he sholde y-freten  
be.  
Wel maystow wepe, O woful  
Theseus,  
That art a kinges sone, and  
dampned thus.  
Me thinketh this, that thou [were](#)  
[depe](#) y-holde[\[ \]](#)  
To [whom](#) that saved thee fro cares  
colde!1955

And now, if any woman helpe  
thee,(71)  
Wel oughtestow her servant for to  
be,  
And been her trewe lover yeer by  
yere!  
But now to come ageyn to my  
matere.  
The tour, ther [as](#) this Theseus is  
throwe[ ]1960  
Doun in the botom derke and  
wonder lowe,  
Was ioyning [in](#) the walle to a  
[foreyne](#) ;  
And hit was longing to the doghtren  
tweyne  
Of [king](#) Minos, that in hir chambres  
grete  
Dwelten above, [toward](#) the [maister-  
strete](#) ,1965  
In [mochel mirthe](#) , in Ioye and in  
solas.[ ](81)  
[Not](#) I nat how, hit happed ther, per  
cas,  
As Theseus compleyned him by  
nighte,  
The kinges doghter, [Adrian that](#)  
highte,[ ]  
And eek her suster Phedra, herden  
al1970  
His [compleyning](#) , as they stode on  
the wal  
And [lokedon](#) upon the brighte  
mone;  
Hem leste nat [to](#) go to bedde sone.  
And of his wo they had  
compassioun;  
A kinges sone to ben in swich  
prisoun1975  
And be devoured, thoughte hem  
gret pitee.(91)  
Than Adrian spak to her suster free,  
And seyde, ‘Phedra, leve suster  
dere,  
This woful lordes sone may ye nat  
here,  
How pitously compleyneth [he](#) his  
kin,1980

And eek his pore estat that he is in,  
And gilteless? [now certes](#) , hit is  
routhe!  
And if ye wol assenten, by my  
trouthe,  
He shal be holpen, how so that we  
do!’  
Phedra answerde, ‘y-wis, me is as  
wo1985  
For him as ever I was for any  
man;(101)  
And, to his help, the beste reed [I](#) can  
Is that we doon the gayler prively  
To come, and speke with us hastily,  
And doon this woful man with him  
to come.[\[ \]](#)1990  
For if he may [this](#) monstre  
overcome,  
Than were he [quit](#) ; ther is noon  
other bote.  
Lat us wel [taste](#) him at his herte-  
rote,  
That, if so be that he a wepen have,  
Wher that he dar, [his lyf to kepe](#) and  
save,1995  
Fighten with this fend, and him  
defende.[\[ \]](#)(111)  
For, in the prison, [ther](#) he shal  
descende,[\[ \]](#)  
Ye [wite wel](#) , that the beste is in a  
place  
That nis nat derk, and hath roum  
eek and [space](#)  
To welde an ax or swerd or staf or  
knyf,2000  
So that, me thinketh, he sholde save  
his lyf;  
If that he be a man, he [shal do](#) so.  
And we shul make [him](#) balles eek  
also  
Of wexe and towe, that, whan he  
gapeth faste,[\[ \]](#)  
Into the bestes throte he shal hem  
caste2005  
To slake his hunger and encombre  
his teeth;(121)  
And right anon, [whan](#) that Theseus  
seeth

The beste [achoked](#) , he shal on him  
lepe  
To sleen him, or they comen more  
[to-hepe](#) .[\[ \]](#)  
This wepen shal the gayler, or that  
tyde,[2010](#)  
Ful privily within the prison hyde;  
And, for the hous is [crinkled](#) to and  
fro,[\[ \]](#)  
And hath so queinte weyes for to  
go—  
For hit is shapen as the mase is  
wroght—  
Therto have I [a](#) remedie in my  
thoght,[2015](#)  
That, by a [clewe](#) of twyne, as he  
hath goon,(131)  
The same wey he may returne  
anoon,  
Folwing alwey the threed, as he  
hath come.  
And, whan that he this [beste](#) hath  
overcome,  
Then may he fleen away out of this  
[drede](#) ,[\[ \]](#)[2020](#)  
And eek the gayler may he with him  
lede,  
And him avaunce at hoom in his  
contree,  
Sin that so greet a lordes sone is he.  
This is my reed, if that he dar hit  
take.’  
What sholde I lenger [sermoun](#) of hit  
make?[2025](#)  
The gayler cometh, and with him  
Theseus.(141)  
[And](#) whan these thinges been  
acorded thus,  
[Adoun](#) sit Theseus upon his  
knee:—[\[ \]](#)  
‘[The righte](#) lady of my lyf,’ quod  
he,  
‘I, sorweful man, y-dampned to the  
deeth,[2030](#)  
Fro yow, [why](#)l that me lasteth lyf or  
breeth,  
I wol nat twinne, after this aventure,

But in your servise thus I [wol](#)  
endure,  
That, as a wrecche unknowe, I wol  
yow serve  
For [ever-mo](#) , til that myn herte  
sterve.2035  
Forsake I wol at hoom myn  
heritage,(151)  
And, as I seide, ben of your court a  
page,[]  
If that ye vouche-sauf that, in this  
place,  
Ye graunte me to han [so gret a](#)  
grace  
That I may han [nat but](#) my mete and  
drinke;2040  
And for my sustenance yit wol I  
[swinke](#) ,  
Right as yow list, that Minos ne no  
wight—  
Sin that he saw me never with eyen  
sight—  
Ne no man elles, shal me conne  
espye;[]  
So slyly and so wel I shal me  
gye,2045  
And [me so](#) wel disfigure and so  
lowe,(161)  
That in this world ther shal no man  
me knowe,  
To han my lyf, and [for](#) to han  
presence[]  
Of yow, that doon to me this  
excellence.  
And to my fader shal I senden  
here2050  
This worthy man, that is [now](#) your  
gaylere,[]  
[And, him to](#) guerdon, that he shal  
wel be[]  
Oon of the grettest men of my  
contree.  
And yif I dorste seyn, my lady  
bright,  
I am a kinges sone, and eek a  
knight;2055  
As wolde god, yif that hit mighte  
be(171)

Ye weren in my contree, alle three,  
And I with yow, to bere yow  
companye,  
Than shulde ye seen yif that I ther-  
of lye!  
And, [if](#) I profre yow in low  
manere<sup>2060</sup>  
To ben your page and serven yow  
right here,  
But I yow serve as lowly in that  
place,  
I prey to Mars to yive me swiche [a](#)  
grace<sup>[ ]</sup>  
That [shamesdeeth](#) on me ther mote  
falle,  
And deeth and [povert](#) to my frendes  
alle;<sup>[ ]</sup><sup>2065</sup>  
And that my spirit by nighte mote  
go<sup>[ ]</sup>(181)  
After my deeth, and walke to and  
fro;  
That I mote of a [traitour](#) have a  
name,  
[For which](#) my spirit [go](#) , to do me  
shame!  
And yif [I ever](#) claime [other degree](#)  
,<sup>2070</sup>  
[But-if](#) ye vouche-sauf to yive hit  
me,  
As I have seid, of shames deeth I  
deye!<sup>[ ]</sup>  
And mercy, lady! I can [nat elles](#)  
seye!’  
A seemly knight was [Theseus](#) to  
see,  
And yong, but of a twenty yeer and  
three;<sup>[ ]</sup><sup>[ ]</sup><sup>2075</sup>  
But who-so hadde y-seyn his  
countenance,(191)  
He wolde have wept, for routhe of  
his penaunce;  
For which this Adriane in this  
manere  
Answerde to his profre and to his  
chere.  
‘A kinges sone, and eek [a](#) knight,’  
quod she,<sup>2080</sup>

‘To been my servant in so low  
degree,  
[God shilde hit](#) , for the shame of  
women alle!  
And [leve](#) me never swich a cas  
befalle![\[\]](#)  
[But](#) sende yow grace and sleighte of  
herte also,  
Yow to defende and knightly [sleen](#)  
your fo,[2085](#)  
And [leve](#) herafter that I may yow  
finde[\[\]](#)([201](#))  
To me and to my suster here so  
kinde,  
That [I](#) repente nat to give yow lyf!  
Yit were hit better [that](#) I were your  
wyf,[\[\]](#)  
Sin [that](#) ye been as gentil born as  
I,[2090](#)  
And have a [rëaume](#), nat but faste  
by,  
Then that I suffred [giltles](#) yow to  
sterve,  
Or that I let yow as a page serve;  
Hit is not profit, as unto your  
kinrede;[\[\]](#)  
But what is that [that man](#) nil do for  
drede?[2095](#)  
And [to my](#) suster, sin that hit is  
so([211](#))  
That she mot goon with me, if that I  
go,  
Or elles suffre deeth as wel as I,  
[That](#) ye unto your sone as trewely  
Doon her [be](#) wedded at your [hoom-](#)  
[coming](#) .[2100](#)  
This is the [fynal ende](#) of al this  
thing;  
Ye swere hit heer, [on](#) al that may be  
sworn.’  
‘Ye, lady myn,’ quod he, ‘or elles  
torn  
Mote I be with the Minotaur to-  
morwe!  
And haveth her-of my herte-blood  
[to borwe](#) ,[2105](#)  
Yif that ye wile; if I had knyf or  
spere,([221](#))

I wolde hit [leten](#) out, and ther-on  
swere,[\[ \]](#)  
For than at erst I wot ye wil me  
leve.  
By Mars, that is [the](#) cheef of my  
bileve,  
So that I mighte liven and nat  
faile<sup>2110</sup>  
To-morwe for [tacheve](#) my bataile,  
I nolde never fro this place flee,  
Til that ye shuld the verray [preve](#)  
see.  
For now, if that the sooth I shal yow  
say,  
I have [y-loved](#) yow ful many a  
day,<sup>2115</sup>  
Though ye ne wiste [hit](#) nat, in my  
contree.<sup>(231)</sup>  
And aldermost desyred yow to see  
Of any erthly living creature;  
Upon my trouthe I swere, and yow  
[assure](#) ,  
These seven yeer I have your  
[servant](#) be;<sup>2120</sup>  
Now have I yow, and also have ye  
me,  
My dere herte, [of Athenes duchesse](#)  
!’  
This lady smyleth at his  
stedfastnesse,  
And at his [hertly](#) wordes, and his  
chere,  
And to her suster seide in this  
manere,<sup>2125</sup>  
[Al](#) softly, ‘now, suster myn,’ quod  
she,<sup>(241)</sup>  
‘Now be we duchesses, bothe I and  
ye,  
And siked to the regals of  
Athenes,[\[ \]](#)  
And bothe her-after lykly to be  
quenes,  
[And saved](#) fro his deeth a kinges  
sone,<sup>2130</sup>  
As ever of gentil women is the  
wone  
To save a gentil man, [emforth hir](#)  
[might](#) ,

In honest cause, and namely in his  
right.  
Me thinketh no wight oghte [her-of](#)  
[us blame](#) ,[\[\]](#)  
Ne beren us ther-for an evel  
name.'2135  
And shortly of this matere for to  
make,(251)  
This Theseus of her hath leve y-  
take,  
And every point [performed](#) was in  
dede  
As ye have in [this](#) covenant herd me  
rede.  
His wepen, his clew, his thing that I  
have said,2140  
Was by the gayler in the hous y-laid  
Ther as this Minotaur hath his  
dwelling,  
Right faste by the dore, at his  
entring.  
And Theseus is lad unto his deeth,  
And forth un-to this Minotaur he  
[geeth](#) ,2145  
And by the teching of this  
Adriane(261)  
He overcom this beste, and was his  
bane;  
And out he cometh by the clewe  
again  
Ful prevely, whan he this [beste](#) hath  
slain;  
And [by](#) the [gayler getenhath](#) a  
barge,2150  
And [of](#) his wyves tresor gan [hit](#)  
charge,  
And took his wyf, and eek her  
suster free,[\[\]](#)  
And eek the [gayler](#) , and with hem  
alle three  
Is stole away out of the lond by  
nighte,  
And to the contre of [Ennopye](#) him  
dighte[\[\]](#)2155  
Ther as he had a frend of his  
knowinge.(271)  
Ther festen they, ther dauncen they  
and singe;

And in his armes hath this Adriane,  
That of the beste hath kept him  
from his bane;  
And gat him ther a [newe](#) barge  
anoon,2160  
And of his contree-folk a [ful](#) gret  
[woon](#) ,  
And taketh his leve, and hoomward  
saieth he.  
And in an [yle](#) , amid the wilde see,  
Ther as ther [dwelte](#) creature noon  
Save wilde bestes, and that ful  
many oon,2165  
He made his ship a-londe for to  
sette;(281)  
And in [that](#) yle half a day he [lette](#) ,  
And seide, that on the lond he  
moste him reste.  
His mariners han doon right as him  
leste;  
And, for to tellen shortly in this  
cas,2170  
Whan Adriane his wyf a-slepe was,  
For that her suster fairer was than  
she,  
He taketh her in his hond, and forth  
goth he  
To shippe, and as a traitour stal his  
way  
Why! that this Adriane a-slepe  
lay,2175  
And [to his contree-ward](#) he saileth  
blyve—(291)  
[A twenty devil way](#) the wind him  
dryve!—  
And fond [his fader](#) drenched in the  
see.  
Me list no more to speke of him,  
parde;  
Thise false lovers, poison be hir  
bane!2180  
But I wol turne again to Adriane  
That is with slepe for werinesse  
[atake.](#) [ ]  
Ful sorwefully her herte may  
awake.  
Allas! for thee my herte hath [now](#)  
pite!

Right in the dawening awaketh  
she,2185  
And [gropeth](#) in the bedde, and fond  
right noght.[] (301)  
'Allas!' quod she, 'that ever I was  
wroght!  
I am betrayed!' and [her](#) heer to-  
rente,  
And to the stronde bar-fot faste she  
wente,[]  
And cryed, 'Theseus! myn herte  
swete!2190  
Wher be ye, that I may nat with  
yow mete,  
And mighte thus with bestes been  
y-slain?' []  
The holwe rokkes answerde her  
again;[][]  
No man she saw, and yit [shyned](#) the  
mone,[]  
And hye upon a rokke she wente  
sone,2195[]  
And saw his barge sailing in the  
see.(311)  
Cold wex her herte, and right thus  
seide she.  
'Meker than ye finde I the bestes  
wilde!' []  
[Hadde](#) he nat sinne, that her thus  
begylde?  
She cryed, 'O turne again, for  
routhe and sinne!2200[]  
[Thy](#) barge hath nat al his meiny  
inne!'  
Her kerchef on a pole up stikked  
she,[][]  
[Ascaunce](#) that he sholde hit wel y-  
see,  
And him remembre that she was  
behinde,  
And turne again, and on the stronde  
her finde;2205  
But al for noght; his wey he is [y-  
goon](#) .(321)  
And down she fil a-swown [upon](#) a  
stoon;  
And up she rist, and [kiste](#) , in al her  
care,[]

The steppes of his feet, ther he hath  
fare,  
And to her bedde right thus [she](#)  
speketh tho:—2210  
‘Thou bed,’ quod she, ‘that hast  
receyved two,  
Thou shalt [answere of](#) two, and nat  
of oon!  
Wher is [thy](#) gretter part away y-  
goon?  
Allas! [wher shal I](#) , [wrecched](#) wight,  
become!  
[For](#) , thogh so be that ship or boot  
[heer come](#) ,2215  
Hoom to my contree dar I nat for  
drede;(331)  
I can [my-selven](#) in this cas nat  
rede!’  
[What](#) shal I telle more her  
compleining?  
Hit is so long, hit were an hevvy  
thing.  
In her epistle [Naso](#) telleth al;2220  
But shortly to the ende [I telle](#) shal.  
The goddes have her holpen, for  
pitee;  
And, in the signe of Taurus, men  
may see[]  
The stones of her coroun shyne  
clere.—  
I wol no more speke of this  
matere;2225  
But thus [this false lover](#) can  
begyle[](341)  
[His](#) trewe love. The devil [quyte him](#)  
[his whyle](#) !

Explicit Legenda Adriane de Athenes.

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VII.

## THE LEGEND OF PHILOMELA.

Title. *From F. After which, F. has Deus dator formatorum; B. has Deus dator formarum.*

Incipit Legenda Philomene.

*Deus dator formarum.*

Thou yiver of the formes, that hast  
wrought [\[ \]](#)  
The faire world, and bare hit in thy  
thoght  
Eternally, or thou thy werk  
began, [2230](#)  
Why madest thou, unto the slaundre  
of man,  
Or—al be that hit was not thy  
doing,  
[As for that fyn](#) to make swiche a  
thing—  
Why suffrest thou that Tereus was  
bore,  
That is in love so fals and so  
forswore, [2235](#)  
That, [fro this world](#) up to the firste  
hevene,  
Corrumpeth, whan that folk his  
name nevene?(10) [\[ \]](#)  
And, [as to me](#) , so grisly was his  
dede,  
That, whan that I [his](#) foule story  
rede,  
Myn eyen wexen foule and sore  
also; [2240](#)  
[Yitlast](#) the venim of so longe ago,  
That hit enfecteth him that [wol](#)  
beholde  
The story of [Tereus](#) , of which I  
tolde. [\[ \]](#)  
Of Trace was he lord, and kin to  
Marte, [\[ \]](#)

The cruel god that stant with bloody  
darte;2245  
And wedded had he, with [a](#) blisful  
chere,  
King Pandiones faire doghter  
dere,(20)[[\]](#)  
That highte Progne, flour of her  
contree,  
Thogh Iuno [list](#) nat at the feste be,[[\]](#)  
Ne Ymeneus, that god of wedding  
is;2250  
But at the feste redy been, y-wis,  
The furies three, with alle hir mortel  
[brond](#).  
The owle al night aboute the balkes  
[wond](#) ,[[\]](#)  
That prophet is of wo and of  
mischaunce.  
This revel, ful of songe and ful of  
daunce,2255  
[Lasteth](#) a fourtenight, or litel  
lasse.[[\]](#)  
But, shortly of this story for to  
passe,(30)  
For I am wery of him for to telle,  
Five yeer his wyf and he togeder  
dwelle,[[\]](#)  
Til on a day she gan so sore  
longe2260  
To seen her suster, that she [saw nat](#)  
[longe](#) ,  
That for desyr she niste what to  
seye.  
But to her husband gan she for to  
preye,  
For goddes love, that she [moste](#)  
ones goon  
Her suster for to seen, [and come](#)  
[anoon](#) ,2265  
[Or elles](#) , but she moste to her  
wende,  
She preyde him, that he wolde after  
her sende;(40)  
And this was, day by day, al her  
prayer  
With al humblesse of wyfhood,  
word, and chere.

This Tereus let make [his shippes](#)  
yare, [\[ \]](#)2270  
And into Grece him-self is forth y-  
fare  
Unto his fader in lawe, and gan him  
preye  
To vouche-sauf that, for a month or  
tweye,  
That Philomene, his wyves suster,  
mighte  
On Progne his wyf but ones have a  
sighte—2275  
‘And she shal come to yow again  
anoon.  
Myself with [her](#) wol bothe come  
and goon,(50)  
And as myn hertes lyf I wol her  
kepe.’  
This olde Pandion, this king, gan  
wepe  
For tendernesse of herte, for to  
leve2280  
His doghter goon, and for to yive  
her leve;  
Of al this world he [lovede](#) no-thing  
so; [\[ \]](#)  
But at the laste leve hath she to go.  
For Philomene, with salte teres eke,  
Gan [of](#) her fader grace to  
beseke2285  
To seen her suster, that her [longeth](#)  
[so](#) ;  
And him embraceth with her armes  
two.(60)  
And therwith-al so yong and fair  
was she [\[ \]](#)  
That, whan that Terëus saw her  
beautee,  
[And](#) of array that ther was noon her  
liche,2290  
And yit of [bountee](#) was she two so  
riche,  
He caste his fyry herte upon her so  
That he wol have her, how so that  
hit go,  
And with his wyles kneled and so  
[preyde](#) ,

Til at the laste Pandion thus  
seyde:—2295  
'Now, sone,' quod he, 'that art to  
me so dere,  
I thee betake my yonge doghter [here](#)  
,(70)  
That bereth the key of al my hertes  
lyf.  
And grete wel my doghter and thy  
wyf,  
And yive her leve somtyme for to  
pleye,2300  
That she may seen me ones [er](#) I  
deye.'  
And soothly, he hath mad him riche  
feste,  
And to his folk, the moste and eek  
the leste,  
That with him com; and yaf him  
yiftes grete,  
And him conveyeth through the  
maister-strete2305  
Of Athenes, and to the see him  
broghte,  
And turneth hoom; no malice he ne  
thoghte.(80)  
The ores pulleth forth the vessel  
faste,[\[\]](#)  
And into Trace arriveth at the laste,  
And up into a forest he her  
ledde,2310  
And [to](#) a cave privily him spedde;  
And, in this derke cave, yif her  
leste,[\[\]](#)  
Or leste noght, he bad her for to  
reste;  
Of whiche her herte [agroos](#) , and  
seyde thus,  
'Wher is my suster, brother  
Tereus?'2315  
And therwith-al she [wepte](#) tenderly,  
And quook for fere, pale and  
pitously,(90)  
Right as [the lamb](#) that of the wolf is  
biten;  
Or as the colver, that [of](#) the egle is  
smiten,

And is out of [his](#) clawes forth  
escaped,2320  
Yet hit is afered and awhaped  
Lest hit be hent eft-sones, so sat  
she.  
But utterly hit may non other be.  
By force hath [he](#) , this traitour, doon  
that dede,  
That he hath reft her of [her](#)  
maydenhede,2325  
Maugree her heed, by strengthe and  
by his might.  
Lo! here a dede of men, and that a  
right!(100)  
She cryeth ‘suster!’ with ful [loude](#)  
stevene,  
And ‘fader dere!’ and ‘help me, god  
in hevene!’  
Al helpeth nat; [and](#) yet this false  
theef2330  
Hath doon this lady yet a more  
mischeef,  
For [fere](#) lest she sholde his shame  
crye,  
And doon him openly a vilanye,  
And with his swerd her tong of  
[kerveth](#) he,  
And in a [castel](#) made her for to  
be2335  
Ful privily in prison evermore,  
And kepte her to his usage and his  
store,(110)  
So that she [mighte](#) him nevermore  
asterte.  
O sely Philomene! wo [is](#) thyn herte;  
[God](#) wreke thee, and sende thee thy  
bone!2340  
Now is hit tyme I make an ende  
sone.  
This Tereus is to his wyf y-come, [□](#)  
And in his armes hath his wyf y-  
nome,  
And pitously he weep, and shook  
his heed,  
And swor her that he [fond](#) her suster  
deed;2345  
For which [this](#) sely Progne hath  
swich wo,

That ny her sorweful herte brak a-  
two;(120)  
And thus in teres lete I Progne  
dwelle,  
And of her suster forth I wol yow  
telle.  
This woful lady [lerved](#) had in  
youth<sup>2350</sup>  
So that she werken and enbrouden  
couthe,  
And weven in [herstole](#) the radevore  
As hit of women hath be woned  
[yore](#) .  
And, shortly for to seyn, she hath  
her fille  
Of mete and drink, [and](#) clothing at  
her wille,<sup>2355</sup>  
And [coude](#) eek rede, and wel y-  
nogh endyte,  
But with a penne [coude she](#) nat  
wryte;(130)  
But lettres can she weven to and fro,  
So [that](#) , by [that](#) the yeer was [al](#) a-  
go,  
She had [y-woven](#) in [a stamin](#)  
[large](#)<sup>2360</sup>  
How she was brought from Athenes  
in a barge,  
And in a cave how that she was  
brought;  
And al the thing that Tereus hath  
wroght,  
She [waf](#) hit wel, and wroot the story  
above,  
How she was served for her suster  
love;<sup>2365</sup>  
And to a knave a ring she yaf  
anoon,  
And prayed him, by signes, for to  
goon(140)  
Unto the quene, and beren her that  
cloth,  
And by [signes](#) swor him many an  
ooth,  
She sholde him yeve what she geten  
mighte.<sup>2370</sup>  
This knave anoon unto the quene  
him dighte,

And took hit her, and al the maner  
tolde.  
And, whan that Progne hath this  
thing beholde,[\[ \]](#)  
No word she spak, for sorwe and  
eek for rage;  
But feyned her to goon [on](#)  
pilgrimage<sup>2375</sup>  
To Bachus temple; and, in a litel  
stounde,  
Her dombe suster sitting hath she  
founde,(150)  
Weping in the castel [her](#) aloon.  
Allas! the wo, the [compleint](#) , and  
the moon[\[ \]](#)  
That Progne upon her dombe suster  
maketh![\[ \]](#)<sup>2380</sup>  
In armes everich of hem other  
taketh,  
And thus I lete hem in hir sorwe  
dwelle.  
The remenant is [no charge](#) for to  
telle,[\[ \]](#)  
For this is al and som, thus was she  
served,  
That never harm a-gilte ne  
[deserved](#)<sup>2385</sup>  
Unto this cruel man, that she of  
wiste.  
Ye may be war of men, yif that yow  
liste.(160)  
For, al be that he wol nat, for [his](#)  
shame,  
Doon [so](#) as Tereus, to lese his name,  
Ne serve yow as a [mordrour](#) or a  
knave,<sup>2390</sup>  
Ful litel whyle shul ye trewe him  
have,  
That wol I seyn, al were he now my  
brother,  
But hit so be that he may have [non](#)  
[other](#) .(166)

Explicit Legenda Philomene.

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## VIII.

### THE LEGEND OF PHYLLIS.

Incipit Legenda Phillis.

By preve as wel as by auctoritee,  
That wikked fruit cometh of a  
wikked tree,<sup>2395</sup>[\[ \]](#)  
That may ye finde, if that it lyketh  
yow.  
But for this ende I speke this as  
now,  
To telle you of false [Demophon](#) .  
In love a fals herde I never non,  
[But-if](#) hit [were](#) his fader  
Theseus.<sup>2400</sup>  
'God, for his [grace](#) , fro swich oon  
kepe us!'  
Thus [may](#) these women prayen that  
hit here.  
[Now](#) to theeffect turne I of my  
matere.<sup>(10)</sup>  
Destroyed is of Troye the citee;  
This Demophon com sailing in the  
see<sup>2405</sup>  
Toward Athenes, to his paleys  
large;  
With him com many a ship and  
many a barge  
Ful of [his](#) folk, of which ful many  
oon  
Is wounded sore, and [seek](#) , and wo  
begoon.  
And they han at the [sege](#) longe y-  
lain.<sup>2410</sup>  
Behinde him com a wind and eek a  
rain  
That shoof so sore, his sail [ne](#)  
[michte](#) stonde,  
[Him](#) were lever than al the world a-  
londe,<sup>(20)</sup>  
So hunteth him the tempest to and  
fro.

So derk hit was, he coude nowher  
go;2415  
[And](#) with a wawe brosten was his  
stere.  
His ship was rent so lowe, in swich  
manere,  
That carpenter [ne](#) coude hit nat  
amende.  
The see, by nighte, as any torche  
brende  
[Forwood](#) , and posseth him [now up](#)  
[now down](#) ,2420  
Til Neptune hath of him  
compassioun,  
And Thetis, [Chorus](#) , Triton, and  
they alle,[\[ \]](#)  
And maden him [upon](#) a [lond](#) to  
falle,(30)  
Wher-of that Phillis lady was and  
quene,  
[Ligurgus](#) doghter, fairer [on to](#)  
[sene](#)2425  
Than is the flour again the brighte  
sonne.  
Unnethe is Demophon to londe [y-](#)  
[wonne](#) ,  
Wayk and eek wery, and his folk  
for-pyned  
Of werinesse, and also enfamyned;  
[And](#) to the deeth he [almost was](#) y-  
driven.2430  
His wyse folk to conseil han him  
yiven  
To seken help and socour of the  
queen,  
And loken what his grace mighte  
been,(40)  
And maken in that lond som  
[chevisaunce](#) ,  
[To](#) kepen him fro wo and fro  
mischance.2435  
For seek was he, and almost at the  
deeth;  
Unnethe mighte he speke or drawe  
[his](#) breeth,  
And lyth in [Rodopeya](#) him [for](#) to  
reste.

Whan he may walke, him thoughte  
hit was the beste  
Unto the [court](#) to seken for  
socour.2440  
Men knewe him wel, and diden him  
honour;  
For at Athenes duk and lord was he,  
As Theseus his fader hadde y-  
be,[\[\]](#)(50)  
That in his tyme was [of greet](#)  
renoun,  
No man so greet [in](#) al his  
regioun;2445  
And lyk his fader of face and of  
stature,  
And fals of love; hit com him of  
nature;  
As doth the fox [Renard](#) , the foxes  
sone,  
Of kinde he coude his [olde](#) faders  
wone  
Withoute lore, as can a drake  
swimme,2450  
Whan hit is caught and caried to the  
brimme.  
This honourable [Phillis](#) doth him  
chere,  
Her lyketh wel his port [and](#) his  
manere.(60)  
But for I am [agroted](#) heer-biforn[\[\]](#)  
To wryte of hem that [been in love](#)  
forsworn,2455  
And eek to haste me in my  
legende,[\[\]](#)  
Which to performe god me grace  
sende,  
Therfor I passe shortly in this wyse;  
Ye han wel herd of Theseus [devyse](#)  
In the betraying of fair  
Adriane,2460  
That of her pite kepte him from his  
bane.  
At shorte wordes, right so  
Demophon  
The same wey, the same path hath  
gon(70)  
That dide his false fader Theseus.

For unto Phillis hath he sworn  
thus,2465  
To wedden her, and her his trouthe  
plighte,  
And piked of her al the good he  
mighte,  
Whan he was hool and sound and  
hadde his reste;  
And doth with Phillis what so that  
him leste.  
And wel coude I, yif that me leste  
so,[]2470  
Tellen al his doing to and fro.  
He seide, [unto](#) his contree moste he  
saile,  
For ther he wolde her wedding  
apparaile(80)  
As fil to her honour and his also.  
And openly he took his leve  
tho,[]2475  
And [hath her sworn](#) , he wolde nat  
soiorne,  
But [in a monthe wolde again](#)  
retorne.  
And in that lond let make his  
ordinaunce  
As verray lord, and took the  
obeisaunce  
Wel and [hoomly](#) , and let his  
shippes dighte,2480  
And hoom he goth the nexte wey he  
mighte;  
For unto Phillis yit [ne](#) com he  
nought.  
And that hath she so harde and sore  
[aboght](#) ,(90)  
Allas! that, as the [stories](#) us [recorde](#)  
,  
She was her owne deeth [rightwith a  
corde](#) ,2485  
Whan that she saw that Demophon  
her trayed.  
[But](#) to him [first she wroot](#) and faste  
him prayed  
He wolde come, and her [deliver](#) of  
[peyne](#) ,  
As I reherse shal a word or [tweyne](#) .

Me list nat vouche-sauf on him to  
swinke,2490  
Ne [spende](#) on him a penne ful of  
inke,  
For fals in love was he, right as his  
syre;  
The devil sette [hir soules](#) bothe [a-  
fyre](#) !(100)  
But of the lettre of Phillis wol I  
wryte  
[A](#) word or tweyne, al-thogh hit be  
but lyte.2495[ ]  
'[Thyn hostesse](#) ,' quod she, 'O  
[Demophon](#) ,[ ]  
Thy Phillis, which that is so wo  
begon,  
Of Rodopeye, upon yow [moot](#)  
compleyne,  
Over the terme set betwix us  
tweyne,  
That ye ne holden forward, as ye  
seyde;2500  
Your anker, which ye in our haven  
leyde,  
[Highte](#) us, that ye wolde comen, out  
of doute,  
Or that the mone ones wente  
aboute.(110)  
But tymes foure the mone hath [hid](#)  
her face  
Sin [thilke](#) day ye wente fro this  
place,2505  
And foure tymes [light](#) the world  
again.[ ]  
But for al that, [yif](#) I shal soothly  
sain,  
Yit hath the [stream](#) of [Sitho](#) nat [y-  
brought](#)[ ]  
From Athenes the ship; yit [comth](#)  
[hit](#) noght.  
And, yif that ye the terme rekne  
wolde,2510  
As I or other trewe lovers sholde,  
I pleyne not, god wot, befor my  
day.'—  
But al her lettre wryten I ne  
may(120)

By ordre, for hit were to me a  
charge,  
Her lettre was right long and ther-to  
large;2515  
But here and there in ryme I have  
hit laid,  
Ther as me thoughte that she [wel  
hath](#) said.—  
She seide, ‘[thy](#) sailes [comen](#) nat  
again,[]  
Ne to [thy](#) word ther nis no fey  
certein;  
But I wot why ye come nat,’ quod  
she;2520  
‘[For](#) I was of my love to you so  
free.  
And of the goddes that ye han  
forswore,  
[Yif](#) that hir vengeance falle on yow  
therfore,(130)  
Ye be nat suffisaunt to bere the  
peyne.  
To moche trusted I, wel may I  
[pleyne](#) ,2525  
Upon your linage and your faire  
tonge,  
And on your teres falsly out [y-  
wronge](#) .  
How coude ye wepe so by craft?’  
quod she;  
‘[Mayther](#) swiche teres feyned be?  
Now certes, yif ye wolde have in  
memorie,2530  
Hit oghte be to yow but litel glorie  
To have a sely [mayde](#) thus  
betrayed!  
To god,’ quod she, ‘preye I, and  
ofte have prayed,(140)  
That hit be now the grettest prys of  
alle,[]  
And moste honour that ever yow  
shal befaller!2535  
And whan thyn olde auncestres  
peynted be,  
In which men may hir worthinesse  
see,  
Than, preye I god, thou peynted be  
also,

That folk may reden, [for-by](#) as they  
go,  
“Lo! this is he, that with his  
flaterye<sup>2540</sup>  
Betrayed hath and doon her vilanye  
That was his trewe love in thoghte  
and dede!”  
But sothly, of oo point yit may they  
rede,<sup>(150)</sup>  
That ye ben lyk your fader as in  
this;  
For he begyled Adriane, y-wis,<sup>2545</sup>  
With swiche an art and swiche  
sotelte<sup>[ ]</sup>  
As thou thy-selven hast begyled me.  
As in that point, al-thogh hit be nat  
fayr,  
Thou folwest [him](#) , certein, and art  
his eyr.  
But sin thus sinfully ye me  
begyle,<sup>2550</sup>  
My body [mote ye](#) seen, within a  
whyle,  
Right in the haven of Athenes  
fletinge,  
With-outen sepulture and  
buryinge;<sup>(160)</sup>  
Thogh ye ben harder then is any  
ston.’  
And, whan this lettre was forth [sent](#)  
anoon,<sup>2555</sup>  
[And knew](#) how brotel and how fals  
he was,  
She for dispeyr for-dide herself,  
allas!  
Swich sorwe hath she, for she  
besette her so.<sup>[ ]</sup>  
Be war, ye women, of your sotil fo,  
Sin yit this day men may ensample  
see;<sup>2560</sup>  
[And trusteth, as in love, no man but  
me .\[ \]](#)<sup>(168)</sup>

Explicit Legenda Phillis.

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IX.

## THE LEGEND OF HYPERMNESTRA.

Incipit Legenda Ypermistre.

In Grece whylom weren brethren  
two,  
Of whiche that oon was  
[called Danao](#) ,  
That many a sone hath of his body  
wonne,  
As swiche false lovers ofte  
conne.2565  
Among his sones alle ther was oon  
That aldermost he lovede of  
everichoon.  
And whan this child was born, this  
Danao  
Shoop him a name, and called him  
[Lino](#) .  
That other brother called was [Egiste](#)  
,2570  
That was [of](#) love as fals as ever him  
liste,(10)  
And many a doghter gat he in his  
lyve;  
Of which he gat upon his righte  
wyve  
A doghter dere, and dide [her](#) for to  
calle[ ]  
[Ypermistra](#) , yongest of hem  
alle;2575  
The whiche child, [of her nativitee](#) ,  
To alle [gode thewes born](#) was  
she,[ ]  
As lyked to the [goddes](#) , or she was  
born,  
That of the shefe she sholde be the  
corn;  
The [Wirdes](#) , that we clepen  
Destinee,2580  
Hath shapen her that she [mot](#) nedes  
be(20)

[Pitouse, sadde](#) , wyse, and trewe as  
steel;[]  
And to this woman hit accordeth  
weel.  
For, though that Venus yaf her greet  
beautee,[]  
[With](#) Iupiter compouned so was  
she2585  
That conscience, trouthe, and dreed  
of shame,  
And of her wyfhood for to kepe her  
name,  
This, [thoughte her](#) , was felicitee as  
here.  
And [rede Mars](#) was, that tyme of the  
yere,  
So feble, that his malice is him [raft](#)  
,2590  
Repressed hath Venus his cruel  
craft;(30)  
What with [Venusand](#) other  
oppressioun  
Of houses, Mars his venim is  
adoun,  
That Ypermistra dar nat handle a  
knyf[]  
In malice, thogh she sholde lese her  
lyf.2595  
But natheles, as heven gan tho  
turne,  
[To](#) badde aspectes hath she of  
Saturne,[]  
That made her [for](#) to deyen in  
prisoun,  
[As](#) I shal after make mencion.  
[To](#) Danao and [Egistes](#) also—2600  
[Al-though](#) so be that they were  
brethren two,(40)  
[For](#) thilke tyme nas spared no  
linage—  
Hit [lykedhem](#) to maken mariage  
Betwix Ypermistra and him Lino,[]  
And casten swiche a day hit shal be  
so;2605  
And ful acorded was hit [witterly](#) ;  
The array is wroght, the tyme is  
faste by.

And thus Lino hath of his fadres  
brother  
The doghter wedded, and eche of  
hem hath other.  
The torches brennen and the lampes  
bryghte,2610[]  
The sacrifices been ful redy  
dighte;(50)  
Thencens out of the fyre reketh  
sote,  
The flour, the leef is rent up by the  
rote  
To maken garlands and corounes  
hye;  
Ful is the place [of soun](#) of  
minstralcye,2615  
Of songes amorous of mariage,  
As thilke tyme was the pleyn usage.  
And this was in the paleys of  
Egiste,  
That in his hous was lord, [right](#) as  
him liste;  
And thus [the](#) day they dryven to an  
ende;2620  
The frendes taken leve, and hoom  
they wende.(60)  
The night is come, the bryd shal go  
to bedde;  
Egiste to his chambre faste him  
spedde,  
And privily [he](#) let his doghter  
calle.[]  
Whan that the hous was [voided](#) of  
hem alle,2625  
He loked on his doghter with glad  
chere,  
And to her spak, as ye shul [after](#)  
here.  
'My righte doghter, tresor of myn  
herte!  
Sin [first that](#) day that shapen was  
my sherte,[]  
Or by the fatal sustren had my  
dom,2630[]  
So ny myn herte never thing me  
com(70)  
As thou, [myn](#) Ypermistra, [doghter](#)  
dere!

Tak heed what [I](#) thy fader [sey](#) thee  
here,  
And werk [after thy wyser](#) ever-mo.  
For alderfirste, doghter, I love thee  
so2635  
That al the world to me nis half so  
leef;  
[NeI](#) nolde rede thee to thy mischeef  
For al the gode under the colde  
mone;  
And what I mene, hit shal be seid  
right sone,  
With protestacioun, [as in this](#)  
wyse,2640[ ]  
That, but thou do as I shal thee  
devyse,(80)  
Thou shalt be deed, by him that al  
hath wrought!  
At shorte wordes, thou [nescapest](#)  
nought  
Out of my paleys, or that thou be  
deed,  
But thou consente and werke after  
my reed;2645  
Tak this to thee for ful  
conclusioun.’  
This Ypermistra caste her eyen  
down,  
And quook as dooth the leef of aspe  
grene;  
Deed wex her hewe, and lyk as ash  
to sene,  
And seyde, ‘lord and fader, al your  
wille,2650  
After my might, god wot, I shal  
fulfille,(90)  
So hit [to me be](#) no confusioun.’  
‘I nil,’ quod he, ‘have noon  
excepcioun;’ [ ]  
And out he caughte a knyf, as  
rasour kene;  
‘Hyd this,’ quod he, ‘that hit be nat  
[y-sene](#) ;2655[ ]  
And, whan thyn husbond is to  
bedde [y-go](#) ,  
Whyl that he slepeth, cut his throte  
a-two.  
For in my dremes hit is warned me

How that my neveu shal my bane  
be,  
But whiche I noot, wherfor I wol be  
[siker](#) .2660  
Yif thou sey nay, we two shul [have](#)  
a [biker](#)(100)  
As I have seyde, [by him that I have](#)  
sworn.'  
This Ypermistra hath ny her wit  
forlon;  
And, for to passen harmles of that  
place,  
She graunted him; ther was non  
other grace.2665  
And [therwith-al a costrel taketh he](#)  
.[\[\]](#)  
And seyde, 'herof a draught, or two  
[or three](#) ,  
Yif him [to](#) drinke, whan he goth to  
reste,  
And he shal slepe as longe as ever  
thee leste,  
The [narcotiks](#) and [opies](#) been so  
stronge:2670  
And go thy wey, [lest that](#) him  
thinke [longe](#) .' (110)  
Out comth the bryd, and with ful  
sober chere,  
As is of maidens ofte the manere,  
To chambre [is](#) broght with revel and  
with songe,  
And shortly, lest this tale be to  
longe,2675  
This Lino and she ben [sone](#) broght  
to bedde;[\[\]](#)  
And every wight out at the dore him  
spedde.  
The night is wasted, and he fel a-  
slepe;  
Ful tenderly beginneth she to wepe.  
She rist her up, and dredfully she  
quaketh,2680[\[\]](#)  
As doth the braunche that [Zephirus](#)  
shaketh,(120)  
And [husht](#) were alle in Argon that  
citee.[\[\]](#)  
As cold as any frost now wexeth  
she;[\[\]](#)

For pite by the herte her [streyneth](#)  
so,  
And dreded of death doth her so  
moche wo,2685  
That thryes doun she fil in [swiche a](#)  
[were](#) .[]  
She rist her up, and stakereth heer  
and there,  
And on her handes faste loketh she.  
'Allas! [and](#) shul my handes bloody  
be?  
I am a maid, and, as by my  
nature,2690[]  
And by my semblant and by my  
vesture,(130)  
Myn handes been nat shapen for a  
knyf,  
As for to reve no man fro his lyf.  
What devil have I with the knyf to  
do?  
And shal I have my throte corve a-  
two?2695  
Than shal I blede, allas! and [me](#)  
beshende;[]  
[Andnedes cost](#) this thing mot have  
an ende;  
Or he or I mot nedes lese our lyf.  
Now certes,' quod she, 'sin I am his  
wyf,  
And hath my feith, yit is it bet for  
me2700[]  
For to be deed in wyfly  
honestee(140)  
Than be a traitour living in my  
shame.  
Be as be may, for ernest or for  
game,  
He shal awake, and ryse and go his  
way  
Out at this [goter](#) , or that hit be  
day!'—2705  
And weep ful tenderly upon his  
face,  
And in her armes gan him to  
embrace,  
And him she [roggeth](#) and awaketh  
softe;

And [at the](#) window leep he fro the  
lofte[ ]  
Whan she hath warned him, and  
[doon him bote](#) .2710  
This Lino swifte was, and light of  
fote,(150)  
And [from his wyf he ran](#) a ful good  
pas.  
This sely woman is so wayk, allas!  
And helpes so, that, [or that](#) she [fer](#)  
wente,  
Her cruel fader dide her for to  
hente.2715[ ]  
Allas! Lino! why art thou so  
unkinde?  
Why ne [haddest](#) thou remembred in  
thy minde  
[To](#) taken her, and lad her forth with  
thee?  
For, whan she saw that goon away  
was he,  
And that she mighte nat so faste  
go,2720  
Ne folwen him, she [sette her](#) doun  
right tho,(160)  
[Til](#) she was caught and fetered in  
prisoun.  
[This tale is](#) seid for this conclusioun  
.....

[*Unfinished.*]

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## A TREATISE ON THE ASTROLABE.

### PROLOGUE.

LITELL [Lowis](#) my sone, I have perceived wel by certeyne evidences thyn abilite to lerne sciencez touchinge noumbres and proporciouns; and as wel considere I thy bisy preyere in special to lerne the Tretis of the Astrolabie. Than, for as mechel as a [philosofre](#) seith, 'he wrappeth him in his frend, that condescendeth<sup>5</sup> to the rightful prayers of his frend,' ther-for have I geven thee a [suffisaunt](#) Astrolabie as for oure orizonte, compowned after the latitude of Oxenford; up-on which, by mediacion of this litel tretis, I purpose to teche thee a certein nombre of conclusions apertening to the same instrument. I seye [a certein](#) of conclusiouns, <sup>10</sup> for three causes. The furste cause is this: truste wel that alle the conclusiouns that han ben founde, or elles possibly mighten be founde in so noble an instrument as an Astrolabie, ben un-knowe perfilty to any mortal man in this regioun, as I suppose. A-nother cause is this; that sothly, in any tretis of the Astrolabie that I have<sup>15</sup> seyn, there ben some conclusions that wole nat in alle thinges performen hir bihestes; and some of hem ben to harde to thy tendre age of ten yeer to conseyeve. This tretis, divided in fyve parties, wole I shewe thee under ful lighte rewles and naked<sup>20</sup> wordes in English; for Latin ne canstow yit but smal, my lyte sone. But natheles, [suffyse](#) to thee thise trewe conclusiouns in English, as wel as suffyseth to thise noble clerkes Grekes thise same conclusiouns in Greek, and to Arabiens in Arabik, and to Iewes in Ebrew, and to the Latin folk in Latin; whiche Latin folk han hem<sup>25</sup> furst out of othre diverse langages, and writen in hir owne tonge, that is to sein, in Latin. And god wot, that in alle [thise](#) langages, and in many mo, han thise conclusiouns ben suffisantly lerned and taught, and yit by diverse rewles, right as diverse pathes leden diverse folk the righte way to Rome. Now wol I prey meekly<sup>30</sup> every discret persone that redeth or hereth this litel tretis, to have my rewde endyting for excused, and my superfluite of wordes, for two causes. The firste cause is, for

that [curious](#) endyting and hard [\[ \]](#) sentence is ful hevy atones for swich a child to lerne. And the seconde cause is this, that sothly me semeth betre to wryten un-to<sup>35</sup> a child twyces a good sentence, than he for-gete it ones. And Lowis, yif so be that I shewe thee in my lighte English as trewe conclusiouns touching this matere, and naught only as trewe but as many and as subtil conclusiouns as ben shewed in Latin in any commune tretis of the Astrolabie, con me the more thank; and<sup>40</sup> preye god save the king, that is lord of this langage, and alle that him feyth bereth and obeyeth, everech in his degree, the more and the lasse. But considere wel, that I ne usurpe nat to have founde this werk of my labour or of myn engin. I nam but a lewd compilatour of the labour of olde Astrologiens, and have hit translated<sup>45</sup> in myn English only for thy doctrine; and with this swerd shal I sleen envye.

I. The firste partie of this tretis shal rehearse the figures and the membres of thyn Astrolabie, bi-cause that thou shalt han the grette knowing of thyn owne instrument.

II. The second partie shal teche thee werken the verrey<sup>50</sup> practik of the forseide conclusiouns, as ferforth and as narwe as may be shewed in so smal an instrument portatif aboute. For wel wot every astrologien that smalest fraccions ne wol nat ben shewed in so smal an instrument, as in subtil tables calculated for a cause.<sup>55</sup>

III. The thridde partie shal contienen diverse tables of longitudes and latitudes of sterres fixe for the Astrolabie, and tables of declinacions of the sonne, and tables of longitudes of citeez and of townes; and as wel for the governance of a klokke as for to finde the altitude meridian; and many another<sup>60</sup> notable conclusioun, after the kalendres of the reverent clerkes, frere I. Somer and frere N. Lenne.[\[ \]](#)

IV. The ferthe partie shal ben a theorik to declare the moevinge of the celestial bodies with the causes. The whiche ferthe partie in special shal shewen a table of the verray<sup>65</sup> moeving of the mone from houre to houre, every day and in every signe, after thyn almenak; upon which table ther folwith a canon, suffisant to teche as wel the maner of the

wyrking of that same conclusioun, as to knowe in oure orizonte with which degree of the zodiac that the mone ariseth in any latitude;70 and the arising of any planete after his latitude fro the ecliptik lyne.

V. The fifte partie shal ben an introductorie after the statutz of oure doctours, in which thou maist lerne a gret part of the general rewles of theorik in astrologie. In which fifte partie75 shaltow finde tables of equacions of houses aftur the latitude of Oxenford; and tables of dignetes of planetes, and other noteful thinges, yif god wol vouche-sauf and his modur the mayde, mo than I be-hete, &c.

Little Lewis my son, I perceive that thou wouldst learn the Conclusions of the ASTrolabe; wherefore I have given thee an instrument constructed for the latitude of Oxford, and purpose to teach thee *some* of these conclusions. I say *some*, for three reasons; (1) because some of them are unknown in this land; (2) because some are uncertain; or else (3) are too hard. This treatise, divided into five parts, I write for thee in English, just as Greeks, Arabians, Jews, and Romans were accustomed to write such things in their own tongue I pray all to excuse my shortcomings; and thou, Lewis, shouldst thank me if I teach thee as much in English as most common treatises can do in Latin. I have done no more than compile from old writers on the subject, and I have translated it into English solely for thine instruction; and with this sword shall I slay envy.

The *first* part gives a description of the instrument itself.

The *second* teaches the practical working of it.

The *third* shall contain tables of latitudes and longitudes of fixed stars, declinations of the sun, and the longitudes of certain towns.

The *fourth* shall shew the motions of the heavenly bodies, and especially of the moon.

The *fifth* shall teach a great part of the general rules of astronomical theory.

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## PART I.

Here biginneth the descripcion of the Astrolabie.

1. Thyn Astrolabie hath a ring to putten on the thombe of thy right hand in taking the heighte of thinges. And tak keep, for from hennes-forthward, I [wol](#) clepe the heighte of any thing that is taken by thy rewle, the altitude, with-oute mo wordes.

2. This ring renneth in a maner turet, fast to the moder of thyn Astrolabie, in so [rowm](#) a space that hit desturbeth nat the instrument to hangen after his righte centre.

3. [The](#) Moder of thyn Astrolabie is the thikkeste plate, perced with a large hole, that resseyveth in hir wombe the thinne plates compowned for diverse clymatz, and thy riet shapen in manere of a net or of a webbe of a loppe; and for the more declaracioun,<sup>5</sup> lo here the figure.

4. This moder is devyded on the bak-half with a lyne, that cometh dessendinge fro the ring down to the nethereste bordure. The whiche lyne, fro the forseide ring un-to the centre of the large hole amidde, is cleped the south lyne, or elles the lyne<sup>5</sup> meridional. And the remenant of this lyne downe to the bordure is cleped the north lyne, or elles the lyne of midnight. And for the more declaracioun, lo here the figure.

5. Over-thwart this for-seide longe lyne, ther crosseth him another lyne of the same lengthe from est to west. Of the whiche lyne, from a litel croys + in the bordure un-to the centre of the large hole, is cleped the Est lyne, or elles the lyne Orientale; and [the remenant](#) of this lyne fro the forseide + un-to the bordure,<sup>5</sup> is cleped the West lyne, or the lyne Occidentale. Now hastow here the foure quarters of thin Astrolabie, devyded after the foure [principals](#) plages or quarters of the firmament. And for the more declaracioun, lo here thy figure.

6. The est side of thyn Astrolabie is cleped the right side, and the west side is cleped the left side. Forget

nat this, litel Lowis. Put the ring of thyn Astrolabie upon the thoumbe of thy right hand, and thanne wole his right syde be toward thy left syde, and his left syde wol be toward thy right syde; tak this rewle general,<sup>5</sup> as wel on the bak as on the wombe-side. Upon the ende of this est lyne, as I first seide, is marked a litel +, wher-as evere-mo generaly is considered the entring of the first degree in which the sonne aryseth. And for the more declaracioun, lo here the figure.<sup>10</sup>

7. Fro this litel + up to the ende of the lyne meridional, under the ring, shaltow finden the bordure devyded with 90 degrees; and by that same proporcoun is every quarter of thin Astrolabie devyded. Over the whiche degrees ther ben [nombres of augrim](#), that devyden thilke same degrees fro fyve to fyve, as sheweth by<sup>5</sup> longe strykes by-twene. Of whiche longe strykes the space bytwene contienith a mile-vey. And every degree of the bordure contieneth foure minutes, that is to seyn, minutes of an houre. And for more declaracioun, lo here the figure.

8. Under the compas of thilke degrees ben wrien the names of the Twelve Signes, as Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricornus, Aquarius, Pisces; and the nombres of the degrees of tho signes ben wrien in augrim<sup>5</sup> above, and with longe devisiouns, fro fyve to fyve; devyded fro tyme that the signe entreth unto the laste ende. But understond wel, that these degrees of signes ben everich of hem considered of 60 minutes, and every minute of 60 secondes, and so forth in-to smale fraccions infinit, as seith [Alkabucius](#). And<sup>10</sup> ther-for, know wel, that a degree of the bordure contieneth foure minutes, and a degree of a signe contieneth 60 minutes, and have this in minde. And for the more declaracioun, lo here thy figure.

9. Next this folweth the Cercle of the Dayes, that ben figured in maner of degrees, that contienen in [nombbre](#) 365; divyded also with longe strykes fro fyve to fyve, and the nombres in augrim wrien under that cercle. And for more declaracioun, lo<sup>5</sup> here thy figure.

10. Next the Cercle of the Dayes, folweth the Cercle of the names of the Monthes; that is to seyen, Ianuare, Februare, Marcus, Aprile, Mayus, Iuin, Iulius, Augustus, Septembre, October, Novembre, Decembre. The names of these monthes<sup>5</sup> were cleped [in Arabiens](#), somme for hir propretees, and some by statutz of lordes, some by other lordes of Rome. Eek of these monthes, as lyked to Iulius Cesar and to Cesar Augustus, some were compowned of diverse nombres of dayes, as Iuil and August. Thanne hath Ianuare 31 dayes, Februare 28, March<sup>10</sup> 31, Aprile 30, May 31, Iunius 30, Iulius 31, Augustus 31, September 30, Octobre 31, Novembre 30, December 31. Natheles, al-though that Iulius Cesar took 2 dayes out of Feverer and put hem in his moneth of Iuille, and Augustus Cesar cleped the moneth of August after his name, and ordeyned it of 31 dayes, yit truste wel, that the sonne dwelleth ther-for nevere the more ne<sup>15</sup> lesse in oon signe than in another.

11. Than folwen the names of the Halidayes in the Kalender, and next hem the lettres of the Abc. on which they fallen. And for the more declaracioun, lo here thy figure.

12. Next the forseide Cercle of the Abc., under the cros-lyne, is marked the scale, in maner of two squyres, or elles in manere of laddres, that serveth by hise 12 poyntes and his devisiouns of ful many a subtil conclusioun. Of this forseide scale, fro the cross-lyne un-to the verre angle, is cleped *umbra versa*, and the<sup>5</sup> [nether partie is cleped the \*umbra recta\*](#), or elles *umbra extensa*. And for the more declaracioun, lo here the figure.

13. Thanne hastow a brood Rewle, that hath on either ende a square plate perced with [a certein](#) holes, some more and some lesse, to resseyven the stremes of the sonne by day, and eek by mediacioun of thyn eye, to knowe the altitude of sterres by nighte. And for the more declaracioun, lo here thy figure.<sup>5</sup>

14. Thanne is ther a large Pyn, in maner of an extree, that goth thorow the hole that [halt](#) the tables of the clymates and the riet in the wombe of the Moder, thorw which Pyn ther goth a litel wegge which that

is cleped 'the hors,' that streyneth alle<sup>5</sup> these parties to-hepe; this forseide grete Pyn, in maner of an extree, is imagined to be the Pol Artik in thyn Astrolabie. And for the more declaracioun, lo here the figure.

15. The wombe-side of thyn Astrolabie is also devyded with a longe croys in foure quarters from est to west, fro south to north, fro right syde to left syde, as is the bak-syde. And for the more declaracioun, lo here thy figure.

16. The bordure of which wombe-side is devyded fro the poynt of the est lyne un-to the poynt of the south lyne under the ring, in 90 degrees; and by that same proporcioun is every quarter devyded as is the bak-syde, that amonteth 360 degrees. And<sup>5</sup> understond wel, that degrees of this bordure ben answering and consentrik to the degrees of the Equinoxial, that is devyded in the same nombre as every othere cercle is in the heye hevene. This same bordure is devyded also with 23 lettres capitals and a smal croys + above the south lyne, that sheweth the 24 houres<sup>10</sup> equals of the klokke; and, as I have said, 5 of these degrees maken a mile-wey, and 3 mile-wey maken an heure. And every degree of this bordure conteneth 4 minutes, and [every minut 60 secoundes](#) ; now have I told thee twye. And for the more declaracioun, lo here the figure.

[17.](#) The plate under thy riet is descryved with 3 [principal](#) cercles; of whiche the leste is cleped the cercle of Cancer, by-cause that the heved of Cancer turneth evermor consentrik up-on the same cercle. In this heved of Cancer is the grettest declinacioun northward of the sonne. And ther-for is he cleped the<sup>5</sup> Solsticioun of Somer; whiche declinacioun, aftur [Ptholome](#) , is 23 degrees and 50 minutes, as wel in Cancer as in Capricorne. This signe of Cancere is cleped the Tropik of Somer, of *tropos*, that is to seyn 'agaynward'; for thanne by-ginneth the sonne to passe fro us-ward. And for the more declaracioun, lo here the figure.<sup>10</sup>

The middel cercle in wydnesse, of these 3, is cleped the Cercle Equinoxial; up-on whiche turneth evermo the hedes of Aries and Libra. And understond wel, that evermo this Cercle Equinoxial turneth iustly fro

verrey est to verrey west; as I have shewed thee in the spere solide. This same cercle is cleped also the Weyere,<sup>15</sup> *equator*, of the day; for whan the sonne is in the hevedes of Aries and Libra, than ben the dayes and the nightes ilyke of lengthe in al the world. And ther-fore ben these two signes called the Equinoxies. And alle that moeveth with-in the hevedes of these Aries and Libra, his moeving is cleped north-ward;<sup>20</sup> and alle that moeveth with-oute these hevedes, his moeving is cleped south-ward as fro the equinoxial. Tak keep of these latitudes north and south, and forget it nat. By this Cercle Equinoxial ben considered the 24 houres of the klokke; for<sup>25</sup> evermo the arysing of 15 degrees of the equinoxial maketh an houre equal of the klokke. This equinoxial is cleped the girdel of the firste moeving, or elles of the *angulus primi motus vel primi mobilis*. And *nota*, that firste moeving is cleped ‘moeving’ of the firste moevable of the 8 spere, whiche moeving is fro est to<sup>30</sup> west, and eft agayn in-to est; also it is clepid ‘girdel’ of the first moeving, for it departeth the firste moevable, that is to seyn, the spere, in two ilyke parties, evene-distantz fro the poles of this world.

The wydeste of these three principal cercles is cleped the<sup>35</sup> Cercle of Capricorne, by-cause that the heved of Capricorne turneth evermo consentrik up-on the same cercle. In the heved of this for-seide Capricorne is the grettest declinacioun southward of the sonne, and ther-for is it cleped the Solsticioun of Winter. This signe of Capricorne is also cleped the Tropik of Winter, for<sup>40</sup> thanne byginneth the sonne to come agayn to us-ward. And for the more declaracioun, lo here thy figure.

18. Upon this forseide plate ben compassed certain cercles that highten Almicanteras, of which som of hem semen perfit cercles, and somme semen imperfit. The centre that standith a-middes the narwest cercle is cleped the Senith; and the<sup>5</sup> netherest cercle, or the firste cercle, is clepid the Orisonte, that is to seyn, the cercle that devydeh the two emisperies, that is, the partie of the hevene above the erthe and the partie be-nethe. These Almicanteras ben *compowned by* two and two, albe-it so that on divers Astrolabies some Almicanteras ben devyded by oon,<sup>10</sup> and some by

two, and somme by three, after the quantite of the Astrolabie. This forseide senith is imaged to ben the verrey point over the crowne of thyn heved; and also this senith is the verrey pool of the orisonte in every regioun. And for the more declaracioun, lo here thy figure.

19. From this senith, as it semeth, ther come a maner crokede strykes lyke to the clawes of a loppe, or elles like to the werk of a womanes calle, in kerving overthwart the Almikanteras. And these same strykes or divisious ben cleped Azimuthz. And they devyden the orisonte of thyn Astrolabie in four and twenty<sup>5</sup> divisious. And these Azimutz serve to knowe the costes of the firmament, and to othere conclusiouns, as for to knowe the [zenith](#) of the sonne and of every sterre. And for more declaracioun, lo here thy figure.

20. Next these azimuthz, under the Cercle of Cancer, ben ther twelve divisious embelif, moche like to the shap of the azimuthes, that shewen the spaces of the houres of planetes; and for more declaracioun, lo here thy [figure](#) .

21. The Riet of thyn Astrolabie with thy zodiak, shapen in maner of a net or of a loppe-webbe after the olde descripcioun, which thou mayst tornen up and down as thy-self lyketh, conteneth certain nombre of [sterres fixes](#) , with hir longitudes and latitudes determinat; yif so be that the makere have nat erred. The names<sup>5</sup> of the sterres ben writen in the margin of the riet ther as they sitte; of whiche sterres the smale poynt is cleped the Centre. [ ] And understond also that alle sterres sittinge with-in the zodiak of thyn Astrolabie ben cleped '[sterres of the north,](#)' for they arysen by northe the est lyne. And alle the remenant fixed, out of the<sup>10</sup> zodiak, ben cleped 'sterres of the south;' but I sey nat that they arysen alle by southe the est lyne; witnesse on [Aldeberan](#) and Algomeysa. Generally understond this rewle, that thilke sterres that ben cleped sterres of the north arysen rather than the degree<sup>15</sup> of hir longitude, and alle the [sterres](#) of the south arysen after the degree of hir longitude; this is to seyn, sterres fixed in thyn Astrolabie. The mesure of this longitude of sterres is taken in the lyne ecliptik of hevене, under which lyne, whan that the sonne and

the mone ben lyne-right or elles in the superfice of this lyne,<sup>20</sup> than is the eclips of the sonne or of the mone; as I shal declare, and eek the cause why. But sothly the Ecliptik Lyne of thy zodiak is the outtereste bordure of thy zodiak, ther the degrees ben marked.

Thy Zodiak of thyn Astrolabie is shapen as a compas which that<sup>25</sup> conteneth a large brede, as after the quantite of thyn Astrolabie; in ensample that the zodiak in hevene is imagened to ben a superfice contening a latitude of twelve degrees, [wheras](#) al the remenant of cercles in the hevene ben imagined verrey lynes with-oute eny latitude. [Amiddes](#) this celestial zodiak ys imagined a lyne, which<sup>30</sup> that is cleped the Ecliptik Lyne, under which lyne is evermo the wey of the sonne. Thus ben ther six degrees of the zodiak on that on side of the lyne, and six degrees on that other. This zodiak is devided in twelve principal devisiouns, that departen the twelve signes. And, for the [streitnes](#) of thin Astrolabie, than is<sup>35</sup> every smal devisioun in a signe departid by two degrees and two; I mene degrees contening sixty minutes. And this forseide hevenissh zodiak is cleped the Cercle of the Signes, or the Cercle of the Bestes; for *zodia* in langage of Greek sowneth ‘bestes’ in Latin tonge; and in the zodiak ben the twelve signes that han<sup>40</sup> names of bestes; or elles, for whan the sonne entreth in any of the [□](#) signes, he taketh the propretee of swich bestes; or elles, for that the sterres that ben there fixed ben disposed in signes of bestes, or shape like bestes; or elles, whan the planetes ben under thilke signes, they causen us by hir influence operaciouns and effectes lyk to the operaciouns of bestes. And understonde also, that whan<sup>45</sup> an hot planete cometh in-to an hot signe, than encresseth his hete, and yif a planete be cold, thanne amenuseth his coldnesse, by-cause of the hote signe. And by this conclusioun maystow take ensample in alle the signes, be they moist or drye, or moeble or fix; rekening the qualitee of the planete as I first seide. And everich of [□](#)<sup>50</sup> these twelve signes hath respecte to a certein parcelle of the body of a man and hath it in governance; as Aries hath thyn heved, and Taurus thy nekke and thy throte, Gemini thyn armholes and thyn armes, and so forth; as shal be shewed more pleyn in the fifte [□](#) partie of this tretis. This zodiak, which that is part of the eighte<sup>55</sup>

spere, [over-kerveth](#) the equinoxial; and he over-kerveth him again in [evene parties](#) ; and that on half declineth southward, and that other northward, as pleyntly declareth the tretis of the spere. And for more declaracioun, lo here thy figure.

22. Thanne hastow a label, that is schapen lyk a rewle, save that it is streit and hath no plates on either ende with holes; but, with the smale point of the forseide label, shaltow calcule thyne equaciouns in the bordure of thin Astrolabie, as by thyn almury. And for the more declaracioun, lo here thy figure.<sup>5</sup>

23. Thyn Almury is cleped the Denticle of Capricorne, or elles the Calculer. This same Almury sit fix in the hed of Capricorne, and it serveth of many a necessarie conclusioun in equaciouns of thinges, as shal be shewed; and for the more declaracioun, lo here<sup>5</sup> thy figure.

Here endeth the descripcion of the Astrolabie.

Here begins the *first* part; i. e. the description of the Astrolabe itself.

1. *The Ring*. See figs. 1 and 2. The Latin name is *Armillasuspensoria*; the Arabic name is spelt *alhahuacia* in MS. Camb. Univ. li. 3. 3, but Stöffler says it is *Alanthica*, *Alphantia*, or *Abalhantica*. For the meaning of ‘rewle,’ see § 13.

2. *The Turet*. This answers nearly to what we call an *eye* or a *swivel*. The metal plate, or loop, to which it is fastened, or in which it turns, is called in Latin *Ansa* or *Armillareflexa*, in Arabic *Alhabos*.

3. *The Moder*. In Latin, *Mater* or *Rotula*. This forms the body of the instrument, the back of which is shewn in fig. 1, the front in fig. 2. The ‘large hole’ is the wide depression sunk in the front of it, into which the various discs are dropped. In the figure, the ‘Rete’ is shewn fitted into it.

4. See fig. 1; Chaucer describes the ‘bak-half’ of the instrument first. The centre of the ‘large hole amydde’ is the centre of the instrument, where a smaller hole is pierced completely through. The *Southe lyne* (marked *Meridies* in figs. 1 and 2) is

also called *Linea Meridiei*; the *North lyne* is also named *Linea Mediæ Noctis*.

5. The *Est lyne* is marked with the word *Oriens*; the *West lyne*, with *Occidens*.

6. The rule is the same as in heraldry, the *right* or *dexter* side being towards the spectator's left.

7. As the 360 degrees answer to 24 hours of time, 15° answer to an hour, and 5° to twenty minutes, or a *Mile-way*, as it is the average time for walking a mile. So also 1° answers to 4 minutes of time. See the two outermost circles in fig. 1, and the divisions of the 'border' in fig. 2.

8. See the third and fourth circles (reckoning inwards) in fig. 1.

9. See the fifth and sixth circles in fig. 1.

10. See the seventh, eighth, and ninth circles in fig. 1. The names of the months are all Roman. The month formerly called *Quinctilis* was first called *Julius* in 44; that called *Sextilis* was named *Augustus* in 27. It is a mistake to say that Julius and Augustus made the alterations spoken of in the text; what Julius Cæsar really did, was to add 2 days to the months of January, August (Sextilis), and December, and 1 day to April, June, September, and November. February never had more than 28 days till he introduced bissextile years.

11. See the two inmost circles in fig. 1. The names given are adopted from a comparison of the figures in the Cambridge University and Trinity MSS., neither of which are quite correct. The letters of the 'Abc.' are what we now call the Sunday letters. The festivals marked are those of St. Paul (Jan. 25), The Purification (Feb. 2), The Annunciation (Mar. 25), The Invention of the Holy Cross (May 3), St. John the Baptist (June 24), St. James (July 25), St. Lawrence (Aug. 10), The Nativity of the Blessed Virgin (Sept. 8), St. Luke (Oct. 18), St. Martin of Tours (Nov. 11), and St. Thomas (Dec. 21).

12. The 'scale' is in Latin *Quadrans*, or *Scala Altimetra*. It is certain that Chaucer has here made a

slip, which cannot be fairly laid to the charge of the scribes, as the MSS. agree in transposing *versa* and *recta*. The side-parts of the scale are called *Umbra versa*, the lower part *Umbra recta* or *extensa*. This will appear more clearly at the end of Part II. (I here give a *corrected text*.)

13. See fig. 3, Plate III. Each plate turns on a hinge, just like the 'sights' of a gun. One is drawn flat down, the other partly elevated. Each plate (*tabella vel pinnula*) has two holes, the smaller one being the lower. This *Rewle* is named in Arabic *Alhidada* or *Alidada* in Latin *Verticulum*, from its turning easily on the centre; in Greek *Dioptra*, as carrying the sights. The straight edge, passing through the centre, is called the *Linea Fiduciæ*. It is pierced by a hole in the centre, of the same size as that in the *Mother*.

14. See fig. 4, Plate III. The *Pin* is also called *Axis* or *Clavus*, in Latin-Arabic *Alchitot*; it occupies the position of the Arctic or North Pole, passing through the centre of the plates that are required to turn round it. The *Wedge* is called *cuneus*, or *equus restringens*, in Arabic *Alfaras* or the horse, because it was sometimes cut into the shape of a horse, as shewn in fig. 7, Plate IV, which is copied from MS. Univ. Camb. li. 3. 3.

15. See fig. 2, Plate II. In the figure, the cross-lines are partly hidden by the *Rete*, which is separate and removable, and revolves within the border.

16. The *Border* was also called *Margilabrum*, *Margolabrum*, or *Limbus*. It is marked (as explained) with hour-letters and degrees. Each degree contains 4 minutes *of time*, and each of these minutes contains 60 seconds *of time*.

17. We may place under the *Rete* any plates we please. If only the *Mother* be under it, without any plate, we may suppose the *Mother* marked as in fig. 2. The plate or disc (*tympanum*) which was usually dropped in under the *Rete* is that shewn in fig. 5, Plate III, and which Chaucer now describes. Any number of these, marked differently for different latitudes, could be provided for the Astrolabe. The greatest declination of the sun measures the obliquity of the ecliptic, the true value of which is

slightly variable, but was about  $23^{\circ} 31'$  in Chaucer's time, and about  $23^{\circ} 40'$  in the time of Ptolemy, who certainly assigns to it too large a value. The value of it must be known before the three circles can be drawn. The method of finding their relative magnitudes is very simple. Let ABCD (fig. 8, Pl. IV) be the tropic of Capricorn, BO the South line, OC the West line. Make the angle EOB equal to the obliquity (say  $23\frac{1}{2}^{\circ}$ ), and join EA, meeting BO in F. Then OF is the radius of the Equatorial circle, and if GH be drawn parallel to EF, OH is the radius of the Tropic of Cancer. In the phrase *angulus primi motus*, *angulus* must be taken to mean angular motion. The 'first moving' (*primus motus*) has its name of 'moving' (*motus*) from its denoting motion due to the *primum mobile* or 'first moveable.' This *primum mobile* (usually considered as the *ninth* sphere) causes the rotation of the *eighth* sphere, or *sphæra stellarum fixarum*. See the fig. in MS. Camb. Univ. Ii. 3. 3 (copied in fig. 10, PL V). Some authors make 12 heavens, viz. those of the 7 planets, the *firmamentum (stellarum fixarum)*, the *nonum cælum*, *decimum cælum*, *primum mobile*, and *cælum empyræum*.

18. See fig. 5, Pl. III. This is made upon the alt-azimuth system, and the plates are marked according to the latitude. The circles, called in Latin *circuli progressionum*, in Arabic *Almucantarät*, are circles of altitude, the largest imperfect one representing the horizon (*horizon obliquus*), and the central dot being the zenith, or pole of the horizon. In my figure, they are 'compounded by' 5 and 5, but Chaucer's shewed every second degree, i. e. it possessed 45 such circles. For the method of drawing them, see Stöffler, leaf 5, back.

19. Some Astrolabes shew 18 of these azimuthal circles, as in my figure (fig. 5, Pl. III). See Stöffler, leaf 13, where will be found also the rules for drawing them.

20. If accurately drawn, these *embelife* or oblique lines should divide the portions of the three circles below the *horizon obliquus* into twelve equal parts. Thus each arc is determined by having to pass through three known points. They are called *arcus*

*horarum inequalium*, as they shew the ‘houres inequales.’

21. In fig. 2, Pl. II, the *Rete* is shewn as it appears when dropped into the depression in the front of the instrument. The shape of it varied much, and another drawing of one (copied from Camb. Univ. MS. ii. 3. 3, fol. 66 *b*) is given in fig. 9, Pl. IV. The positions of the stars are marked by the extreme points of the metal tongues. Fig. 2 is taken from the figures in the Cambridge MSS., but the positions of the stars have been corrected by the list of latitudes and longitudes given by Stöffler, whom I have followed, not because he is *correct*, but because he probably represents their positions as they were supposed to be in Chaucer’s time very nearly indeed. There was not room to inscribe the names of all the stars on the *Rete*, and to have written them *on the plate below* would have conveyed a false impression. A list of the stars marked in fig. 2 is given in the note to § 21, l. 4. The Ecliptic is the circle which crosses the Equinoctial at its East and West points (fig. 2). In Chaucer’s description of the zodiac, carefully note the distinction between the Zodiac of the Astrolabe and the Zodiac of Heaven. The former is only *six* degrees broad, and shews only the northern half of the heavenly zodiac, the breadth of which is *imagined* to be 12 degrees. Chaucer’s zodiac only shewed *every other* degree in the divisions round its border. This border is divided by help of a table of right ascensions of the various degrees of the ecliptic, which is by no means easily done. See Note on l. 4 of this section. I may add that the *Rete* is also called *Aranea* or *Volvellum*; in Arabic, *Al’ancabūt* (the spider).

22. *The Label*. See fig. 6, Pl. III. The *label* is more usually used on the *front* of the instrument, where the *Rete* and other plates revolve. The *rule* is used on the *back*, for taking altitudes by help of the scale.

23. *The Almury*; called also *denticulus*, *ostensor*, or ‘*calculus*.’ In fig. 2, it may be seen that the edge of the *Rete* is cut away near the head of Capricorn, leaving only a small pointed projecting tongue, which is the almury or denticle, or (as we should now say) pointer. As the *Rete* revolves, it points to

the different degrees of the border. See also fig. 9, where the almury is plainly marked.

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## PART II

Here biginnen the Conclusions of the Astrolabie.

1.

### To Fynde The Degree In Which The Sonne Is Day By Day, After Hir Cours A-boute.

[Hic incipiunt Conclusiones Astrolabii; et prima est ad inveniendum gradus solis in quibus singulis diebus secundum cursum sol est existens.]

Rekene and knowe which is the day of thy monthe; and ley  thy rewle up that same day; and thanne wol the verray point of thy rewle sitten in the bordure, up-on the degree of thy sonne. Ensample as thus; the yeer of oure lord 1391, the 12 day of 5 March at midday, I wolde knowe the degree of the sonne.  I soughte in the bak-half of myn Astrolabie, and fond the cercle of the dayes, the which I knowe by the names of the monthes written under the same cercle. Tho leide I my rewle over this forseide day, and fond the point of my rewle in the bordure up-on the 10 firste degree of Aries, a litel with-in the degree; and thus knowe I this conclusioun. Another day, I wolde knowe the degree of my sonne, and this was at midday in the 13 day of Decembre; I fond the day of the monthe in maner as I seide; tho leide I my rewle up-on this forseide 13 day, and fond the point of my rewle in the bordure up-on the first degree of Capricorne, a lite with-in 15 the degree; and than hadde I of this conclusioun the ful experience. And for the more declaracioun, lo here thy figure.

2.

## To Knowe The Altitude Of The Sonne, Or Of Othre Celestial Bodies.

[De altitudine solis et aliorum corporum supra  
celestium.]

Put the ring of thyn Astrolabie up-on thy right thombe, and turne thy lift syde agayn the light of the sonne. And remeve thy rewle up and doun, til that the stremes of the sonne shyne thorgh bothe holes of thy rewle. Loke thanne how many degrees thy rewle is areised fro the litel crois up-on thyn est line, and tak5 ther the altitude of thy sonne. And in this same wyse maistow knowe by nighte the altitude of the mone, or of brighte sterres. This chapitre is so general [ever](#) in oon, that ther nedith no more declaracion; but forget it nat. And for the more declaracioun, lo here the figure.10

3.

## To Knowe Every Tyme Of The Day By Light Of The Sonne, And Every Tyme Of The Night By The Sterres Fixe, And Eke To Knowe By Night Or By Day The Degree Of Any Signe That Assendeth On The Est Orisonte, Which That Is Cleped Communly The Assendent, Or Elles Oruscupum.

[Ad cognoscendum quodlibet tempus diei per solis  
indicacionem, et quodlibet tempus noctis per  
quasdam stellas in celo fixas; ac eciam ad  
inveniendum et cognoscendum signum super  
orizontem qui communiter vocatur ascendens.]

Tak the altitude of the sonne whan thee list, as I have said; and set the degree of the sonne, in cas that it be by-forn the middel of the day, among thyn almikanteras on the est side of thyn Astrolabie; and yif it be after the middel of the day, set the degree 5 of thy sonne up-on the west side; tak this manere of

setting for a general rewle, ones for evere. And whan thou hast set the degree of thy sonne up as many almikanteras of heyghte as was the altitude of the sonne taken by thy rewle, ley over thy label, up-on the degree of the sonne; and thanne wol the point of thy label<sup>10</sup> sitten in the bordure, up-on the verrey tyd of the day. Ensample as thus: the yeer of oure lord 1391, the 12 day of March, I wold knowe the tyd of the day. I took the altitude of my sonne, and fond that it was 25 degrees and 30 of minutes of heyghte in the bordure on the bak-syde. Tho turnede I myn Astrolabie, and by-cause<sup>15</sup> that it was by-forn midday, I turnede my riet, and sette the degree of the sonne, that is to seyn, the 1 degree of Aries, on the right syde of myn Astrolabie, up-on that 25 degrees and 30 of minutes of heyghte among myn almikanteras; tho leide I my label up-on the degree of my sonne, and fond the poynte of my label in<sup>20</sup> the bordure, up-on a capital lettre that is cleped an X; tho rekened I alle the capitalles lettres fro the lyne of midnight un-to this forseide lettre X, and fond that it was 9 of the klokke of the day. Tho loked I down up-on the est orisonte, and fond there the 20 degree of Geminis assending; which that I tok for myn [assendent](#) .<sup>25</sup> And in this wyse hadde I the experience for ever-mo in which maner I sholde knowe the tyd of the day, and eek myn assendent. Tho wolde I wite the same night folwing the hour of the night, and wroughte in this wyse. Among an heep of sterris fixe, it lyked me for to take the altitude of the feire white sterre that is<sup>30</sup> cleped [Alhabor](#) ; and fond hir sitting on the west side of the lyne of midday, [18 degrees](#) of heighte taken by my rewle on the bak-syde Tho sette I the centre of this Alhabor up-on 18 degrees among myn almikanteras, up-on the west syde; by-cause that she was founden on the west syde. Tho leide I my label over the degree of the sonne that was descended under the weste orisonte, and<sup>35</sup> rikened alle the lettres capitals fro the lyne of midday un-to the point of my label in the bordure; and fond that it was [passed 8 of the klokke the space of 2 degrees](#) . Tho loked I doun up-on myn est orisonte, and [fond ther 23 degrees](#) of Libra assending, whom I tok for myn assendent; and thus lerned I to knowe ones for ever<sup>40</sup> in which manere I shuld come to the houre of the night and to myn assendent; as verryly as may be taken by so smal [an](#) instrument. But natheles, in general, wolde I

warne thee for evere, ne mak thee nevere bold to have take a iust ascendent by thyn Astrolabie, or elles to have set iustly a klokke, whan any celestial<sup>45</sup> body by which that thow wenest governe thilke thinges ben ney the south lyne; for trust wel, whan that the sonne is ney the meridional lyne, the degree of the sonne renneth so longe consentrisk upon the almikanteras, that sothly thou shalt erre fro the iust assendent. The same conclusioun sey I by the centre of any<sup>50</sup> sterre fix by night; and moreover, by experience, I wot wel that in oure orisonte, from 11 of the klokke un-to oon of the klokke, in taking of a iust assendent in a portatif Astrolabie, hit is to hard to knowe. I mene, from 11 of the klokke biforn the houre of noon til oon of the klok next folwing. And for the more declaracion,<sup>55</sup> lo here thy figure.

4.

## Special Declaracion Of The Assendent. [ ]

[Specialis declaracio de ascendente.]

The assendent sothly, as wel in alle nativitez as in questiouns and elecciouns of tymes, is a thing which that these astrologiens gretly observen; wherfore me semeth convenient, sin that I speke of the assendent, to make of it special declaracioun. The assendent sothly, to take it at the [largeste](#), is thilke degree that<sup>5</sup> assendeth at any of these forseide tymes [upon](#) the est orisonte; and therefor, yif that any planet assende at that same tyme in thilke [for-seide degree of his longitude](#), men seyn that thilke [planete is in horoscopo](#). But sothly, the hous of the assendent,<sup>10</sup> that is to seyn, the firste hous or the est angle, is a thing more brood and large. For after the statutz of astrologiens, what celestial body that is 5 degrees above thilk degree that assendeth, or with-in that noubre, that is to seyn, nere the degree that assendeth, yit rikne they thilke planet in the assendent. And<sup>15</sup> what planete that is under thilke degree that assendith the space of [25 degrees](#), yit seyn they that thilke planete [is lyk](#) to him that is [in](#) the hous of the assendent; but sothly, yif he passe the bondes of these forseide spaces, above or bynethe,

they seyn that the planete is failling fro the assendent. Yit sein these astrologiens, that the assendent, and eke the lord of the assendent, may be shapen for to be fortunat or infortunat, as thus: a fortunat [ ] assendent clepen they whan that no wykkid planete, as Saturne or Mars, or elles the Tail of the Dragoun, is in [the](#) hous of the assendent, ne that no wikkid planete have non aspecte of enemite<sup>25</sup> up-on the assendent; but they wol caste that they have a fortunat planete in hir assendent and yit in his felicitee, and than sey they that it is wel. Forther-over, they seyn that the infortunating of an assendent is the contrarie of these forseide thinges. The lord of the assendent, sey they, that he is fortunat, whan he is in good<sup>30</sup> place fro the assendent as in angle; or in a succedent, where-as he is in his dignitee and confortid with frendly aspectes of planetes and [wel](#) received, and eek that he may seen the assendent, and [ ] that he be nat retrograd ne [combust](#), ne ioigned with no shrewe in the same signe; ne that he be nat in his descencioun, ne<sup>35</sup> ioigned with no planete in his discencioun, ne have up-on him non aspecte infortunat; and [than](#) sey they that he is wel. Natheles, these ben observauncez of iudicial matiere and rytes of payens, in which my spirit ne hath no feith, ne no knowing of hir *horoscopum*; for they seyn that every signe is departed in 3 evne<sup>40</sup> parties by [10](#) degrees, and thilke porcioun they clepe a [Face](#). And al-thogh that a planete have a latitude fro the ecliptik, yit sey [some folk](#), so that the planete aryse in that same signe with any degree of the forseide face in which his longitude is rekned, that [yit is](#) the planete *in horoscopo*, be it in nativite or in eleccioun, &c. And for the more declaracioun, lo here the figure.<sup>45</sup>

5.

To Knowe The Verrey Equacioun Of  
The Degree Of The Sonne, Yif So Be  
That It Falle By-twixe Thyn  
Almikanteras.

[Ad cognoscendum veram equacionem de gradu solis, si contigerit fore in duas Almicanteras.]

For as moche as the almikanteras in thyn Astrolabie been compouned by two and two, where-as some almikanteras in sondry Astrolabies ben compouned by on and on, or elles by [two and two](#) , it is necessarie to thy lerning to teche thee first to knowe and worke with thyn owne instrument. Wher-for, whan that the 5 degree of thy sonne falleth by-twixe two almikanteras, or elles yif thyn almikanteras ben graven with over gret a point of a compas, (for bothe thise thinges may causen errour as wel in knowing of the tyd of the day as of the verrey assendent), thou most werken in this wyse. Set the degree [of](#) thy sonne up-on the heyer<sup>10</sup> almikanteras of bothe, and waite wel wher as thin almury toucheth the bordure, and set ther a prikke of inke. Set down agayn the degree of thy sonne up-on the nethere almikanteras of bothe, and set ther another prikke. Remewe thanne thyn almury in the bordure evene amiddes bothe prikkes, and this wol lede iustly the 15 degree of thy sonne to sitte by-twixe bothe almikanteras in his right place. Ley thanne thy label over the degree of thy sonne; and find in the bordure the verrey tyde of the day or of the night. And as verreyly shaltow finde up-on thyn est orisonte thyn assendent. And for more declaracioun, lo here thy figure.<sup>20</sup>

6.

### To Knowe The Spring Of The Dawing And The Ende Of The Evening, The Which Ben Called The Two Crepusculis:

[Ad cognoscendum ortum solis et eius occasum, que vocatur vulgariter crepusculum.]

Set the nadir of thy sonne up-on 18 degrees of heighte among thyn almikanteras on the west syde, and ley thy label on the degree of thy sonne, and thanne shal the poynt of thy label schewe the spring of day. Also set the nadir of thy sonne up-on 18 degrees<sup>5</sup> of heighte a-mong thyn almikanteras on the [est](#) side, and ley over thy label up-on the degree of the sonne, and with the point of thy label find in the bordure the ende of the evening, that is, verrey night. The nadir of the sonne is thilke degree that is opposit

to the degree of the sonne, in the seventhe [signe](#) , as thus: [ ]10 every degree of Aries by ordre is nadir to every degree of Libra by ordre; and Taurus to Scorpion; Gemini to Sagittare; Cancer to Capricorne; Leo to Aquarie; Virgo to Pisces; and yif any degree in thy zodiak be dirk, his nadir shal declare him. And for the more declaracioun, lo here thy figure.

7.

To Knowe The Arch Of The Day, That  
Some Folk Callen The Day Artificial,  
From The Sonne Arysing Til Hit Go  
To Reste.

[Ad cognoscendum archum diei, quem vulgus vocat diem artificialem, in hoc, ab ortu solis usque ad occasum.]

Set the degree of thy sonne up-on thyn est orisonte, and ley thy label on the degree of the sonne, and at the poynt of thy label in the bordure set a prikke. Turn thanne thy riet aboute til the degree of the sonne sit up-on the west orisonte, and ley<sup>5</sup> thy label up-on the same degree of the sonne, and at the point of thy label set a-nother prikke. Rekne thanne the quantitee of tyme in the bordure by-twixe bothe prikkes, and tak ther thyn ark of the day. The remenant of the bordure under the orisonte is the ark of the night. Thus maistow rekne bothe arches, or<sup>10</sup> every porcion, of whether that thee lyketh. And by this manere of wyrking maistow see how longe that any sterre fix dwelleth above the erthe, fro tyme that he ryseth til he go to reste. But the day natural, that is to seyn 24 houres, is the revolucioun of the equinoxial with as moche partie of the zodiak as the sonne of his propre moevinge passeth in the mene whyle. And for the<sup>15</sup> more declaracioun, lo here thy figure.

8.

### To Turn The Houres In-equales In Houres Equales. [\[ \]](#)

[Ad convertendum horas inequales in horas equales.]

Knowe the nombre of the degrees in the houres inequales, and departe hem by 15, and tak ther thyn houres equales. And for the more declaracioun, lo here thy figure.

9.

### To Knowe The Quantitee Of The Day Vulgare, That Is To Seyen, From Spring Of The Day Un-to Verrey Night.

[Ad cognoscendum quantitatem diei vulgaris, viz. ab ortu diei usque ad noctem.]

Know the quantitee of thy crepusculis, as I have taught in [the chapitre bi-form](#), and adde hem to the arch of thy day artificial; and tak ther the space of alle the hole day vulgar, un-to verrey night. The [same manere](#) maystow worke, to knowe the quantitee of the vulgar night. And for the more declaracioun, lo here the5 figure.

10.

### To Knowe The Quantite Of Houres In-equales By Day.

[Ad cognoscendum horas inequales in die.]

Understond wel, that these houres inequales ben cleped houres of planetes, and understond wel that som-tyme ben they lengere by day [than by night](#), and som-tyme the contrarie. But understond wel, that evermo, generaly, the hour inequal of the [day with the houre inequal of the](#) night contenen 30 degrees of the5 bordure, whiche bordure is ever-mo

answering to the degrees of the equinoxial; wher-for departe the arch of the day artificial in 12, and tak ther the quantitee of the houre in-equal by day. And yif thow abate the quantitee of the houre in-equal by daye<sup>10</sup> out of 30, than shal the remenant that levethe performe the houre inequal by night. And for the more declaracioun, lo here the figure.

11.

## To Knowe The Quantite Of Houres Equales.

[Ad cognoscendum quantitatem horarum inequalium.]

The quantitee of houres equales, that is to seyn, the houres of the klokke, ben departed by 15 degrees al-rede in the bordure of thyn Astrolabie, as wel by night as by day, generally for evere. What nedeth more declaracioun? Wher-for, whan thee list to know how manye houres of the klokke ben passed, or any part of any of these houres that ben passed, or elles how many houres or partie of houres ben to come, fro swich a tyme to swich a tyme, by day or by nighte, knowe the degree of thy sonne, and ley thy label on it; turne thy riet aboute ioyntly with thy label, and with<sup>10</sup> the point of it rekne in the bordure fro the sonne aryse un-to the same place ther thou desirest, by day as by nighte. This conclusioun wol I declare in the laste chapitre of the [4](#) partie of this tretis so openly, that [ther](#) shal lakke no worde that nedeth to the declaracioun. And for the more declaracioun, lo here the<sup>15</sup> figure.

12.

## Special Declaracioun Of The Houres Of Planetes.

[Specialis declaracio de horis planetarum]

Understond wel, that evere-mo, fro [the](#) arysing of the sonne til it go to reste, the nadir of the sonne shal shewe the houre of the planete, and fro that tyme forward al the night til the sonne aryse; than shal the

verrey degree of the sonne shewe the houre of the planete. Ensample as thus. The 13 day of March fil5 up-on a Saterdag per aventure, and, at the arising of the sonne, I fond the secounde degree of Aries sitting up-on myn est orisonte, al-be-it that it was but lite; than fond I the 2 degree of Libra, nadir of my sonne, dessending on my west orisonte, up-on which west orisonte every day generally, at the sonne ariste, entreth10 the houre of any planete, after which planete the day bereth his name; and endeth in the nexte stryk of the plate under the forseide west orisonte; and evere, as the sonne climbeth uppere and uppere, so goth his nadir dounere and dounere, teching by swich strykes the houres of planetes by ordre as they sitten in15 the hevene. The first houre inequal of every Saterdag is to Saturne; and the secounde, to Iupiter; the 3, to Mars; the 4, to the Sonne; the 5, to Venus; the 6, to Mercurius; the 7, to the Mone; and thanne agayn, the 8 is to Saturne; the 9, to Iupiter; the 10, to Mars; the 11, to the Sonne; the 12, to20 Venus; and now is my sonne gon to reste as for that Saterdag. Thanne sheweth the verrey degree of the sonne the houre of Mercurie entring under my west orisonte at eve; and next him succedeth the Mone; and so forth by ordre, planete after planete, in houre after houre, al the night longe til the sonne25 aryse. Now ryseth the sonne that Sondag by the morwe; and the nadir of the sonne, up-on the west orizonte, sheweth me the entring of the houre of the forseide sonne. And in this maner succedeth planete under planete, fro Saturne un-to the Mone,30 and fro the Mone up a-gayn to Saturne, houre after houre generally. And thus knowe I this conclusion. And for the more declaracioun, lo here the figure.

13.

### To Knowe The Altitude Of The Sonne In Middel Of The Day, That Is Cleped The Altitude Meridian.

[Ad cognoscendum altitudinem solis in medio diei, que vocatur altitudo meridiana.]

Set the degree of the sonne up-on the lyne meridional, and rikene how many degrees of

almikanteras ben by-twixe thyn est orisonte and the degree of the sonne. And tak ther thyn altitude meridian; this is to seyne, the heyest of the sonne as for that day.<sup>5</sup> So maystow knowe in the same lyne, the heyest [cours](#) that any sterre fix climbeth by night; this is to seyn, that whan any sterre fix is passed the lyne meridional, than by-ginneth it to descende, and so doth the sonne. And for the more declaracioun, lo here thy figure.

14.

### To Knowe The Degree Of The Sonne By Thy Riet, For A Maner Curiositee, &C.

[Ad cognoscendum gradum solis curiose.]

Sek bysily with thy rewle the heyest of the sonne in midde of the day; turne thanne thyn Astrolabie, and with a prikke of ink marke the nombre of that same altitude in the lyne meridional. Turne thanne thy riet a-boute til thou fynde a degree of thy zodiak acording with the prikke, this is to seyn, sittinge on the<sup>5</sup> prikke; and in sooth, thou shalt finde [but](#) two degrees in al the zodiak of that condicioun; and yit thilke two degrees ben in diverse signes; than maistow lightly by the sesoun of the yere knowe the signe in whiche that is the sonne. And for the more declaracioun, lo here thy figure. [□](#)<sup>10</sup>

15.

### To Know Which Day Is Lyk To Which Day As Of Lengthe, &C.

[Ad cognoscendum quales dies in longitudine sunt similes.]

Loke whiche degrees ben y-lyke fer fro the hevedes of Cancer and Capricorn; and lok, whan the sonne is in any of thilke degrees, than ben the dayes y-lyke of lengthe. This is to seyn, that as long is that day in that monthe, as was swich a day in swich a month; ther varieth but lite. Also, yif thou take two<sup>5</sup> dayes

naturally in the yer y-lyke fer fro eyther [pointe](#) of the equinoxial in the opposit parties, than as long is the day artificial of that on day as is the night of that othere, and the contrarie. And for [the](#) more declaracioun, lo here thy figure.

16.

### This Chapitre Is A Maner Declaracioun To Conclusiouns That Folwen.

[Illud capitulum est quedam declaracio ad certas conclusiones sequentes.]

Understond wel that thy zodiak is departid in two halfe cercles, as fro the heved of Capricorne un-to the heved of Cancer; and agaynward fro the heved of Cancer un-to the heved of Capricorne. The heved of Capricorne is the lowest point, wher-as the sonne5 goth in winter; and [the](#) heved of Cancer is the heyst point, in whiche the sonne goth in somer. And therfor understond wel, that any two degrees that ben y-lyke fer fro any of thise two hevedes, truste wel that thilke two degrees ben of [y-lyke](#) declinacioun, be it southward or northward; and the dayes of hem10 ben y-lyke of lengthe, and the nightes also; and the shadwes y-lyke, and the altitudes y-lyke at midday for evere. And for more declaracioun, lo here thy figure.

17.

To Knowe The Verrey Degree Of Any Maner Sterre Straunge Or Unstraunge After His Longitude, Though He Be Indeterminat In Thyn Astrolabie; Sothly To The Trowthe, Thus He Shal Be Knowe.[\[ \] \[ \]](#)

[Ad cognoscendum verum gradum alicuius stelle aliene secundum eius longitudinem, quamvis sit indeterminata in astrolabio; veraciter isto modo.]

Tak the altitude of this sterre whan he is on the est side of the lyne meridional, as ney as thou mayst gesse; and tak an assendent a-non right by som maner sterre fixe which that thou knowest; and forget nat the altitude of the firste sterre, ne thyn<sup>5</sup> assendent. And whan that this is don, espye diligently whan this same firste sterre passeth anything the south westward, and hath him a-non right in the same noumbre of altitude on the west side of this lyne meridional as he was caught on the est side; and tak a newe assendent a-non right by som maner sterre fixe which that thou knowest; and forget nat this secoude assendent. And<sup>10</sup> whan that this is don, rikne thanne how manye degrees ben bytwixe the firste assendent and the secoude assendent, and rikne wel the middel degree by-twene bothe assentes, and set thilke middel degree up-on thin est orisonte; and waite thanne what degree that sit up-on the lyne meridional, and tak ther the verrey degree<sup>15</sup> of the ecliptik in which the sterre stondesth for the tyme. For in the ecliptik is the longitude of a celestial body rekened, evne fro the heved of Aries un-to the ende of Pisces. And his latitude is rikned after the quantite of his declinacion, north or south to-ward the poles of this world; as thus. Yif it be of the sonne or of any<sup>20</sup> fixe sterre, rekene his latitude or his declinacioun fro the equinoxial cercle; and yif it be of a planete, rekne than the quantitee of his latitude fro the ecliptik lyne. Al-be-it so that fro [the](#) equinoxial may the declinacion or the latitude of any body celestial be rikned, after the [site](#) north or south, and after the quantitee of his declinacion.<sup>25</sup> And right so may the latitude or the declinacion of any body celestial, save only of the sonne, after his site north or south, and after the quantitee of his declinacioun, be rekned fro the ecliptik lyne; fro which lyne alle planetes som tyme declynen<sup>30</sup> north or south, save only the for-seide sonne. And for the more declaracioun, lo here thy figure.

18.

To Knowe The Degrees Of The  
Longitudes Of Fixe Sterres After That  
They Ben Determinat In Thin

## Astrolabie, Yif So Be That They Ben Trewly Set. [\[ \]](#)

[Ad cognoscendum gradus longitudinis de stellis fixis que determinantur in astrolabio, sicut in suis locis recte locentur.]

Set the centre of the sterre up-on the lyne meridional, and tak keep of thy zodiak, and loke what degree of any signe that sit on the same lyne meridional at that same tyme, and tak the degree in which the sterre standeth; and with that same degree comth that5 same sterre un-to that same lyne fro the orisonte. And for more declaracioun, lo here thy figure.

19.

## To Knowe With Which Degree Of The Zodiak Any Sterre Fixe In Thyn Astrolabie Aryseth Up-on The Est Orisonte, Althogh His Dwelling Be In A-nother Signe.

[Ad cognoscendum cum quibus gradibus zodiaci que stella fixa in astrolabio ascendit super [orizontem](#) orientalem, quamvis eius statio sit in alio signo.]

Set the centre of the sterre up-on the est orisonte, and loke what degree of any signe that sit up-on the same orisonte at that same tyme. And understand wel, that with that same degree aryseth that same sterre; and this merveyllous arysing with a strange degree in another signe is by-cause that the latitude of the5 sterre fix is either north or south fro the [equinoxial](#) . But sothly the latitudes of planetes ben comunly rekned fro the ecliptik, bi-cause that non of hem declineth but fewe degrees out fro the brede of the zodiak. And tak good keep of this chapitre of arysing of the celestial bodies; for truste wel, that neyther mone ne sterre10 as in oure embelif orisonte aryseth with that same degree of his longitude, save in o cas; and that is, whan they have no latitude fro the ecliptik lyne. But natheles, som tyme is everiche

of thise planetes under the same lyne. And for more declaracioun, lo here thy figure.15

20.

### To Knowe The Declinacioun Of Any Degree In The Zodiak Fro The Equinoxial Cercle, &C.

[Ad cognoscendum declinacionem alicuius gradus [in zodiaco a circulo](#) equinoctiali.]

Set the degree of any signe up-on the lyne meridional, and rikne his altitude in almikanteras fro the est orizonte up to the same degree set in the forseide lyne, and set ther a prikke. Turne up thanne thy riet, and set the heved of Aries or Libra in the same meridional lyne, and set ther a-nother prikke. And whan that5 this is don, considere the altitudes of hem bothe; for sothly the difference of thilke altitudes is the declinacion of thilke degree fro the equinoxial. And yif so be that thilke degree be northward fro the equinoxial, than is his declinacion north; yif it be southward,10 than is it south. And for the more declaracioun, lo here thy figure.

21.

### To Knowe For What Latitude In Any Region The Almikanteras Of Any Table Ben Compounded.

[Ad cognoscendum pro qua latitudine in aliqua regione almicantere tabule mee sunt composite.]

Rikne how manye degrees of almikanteras, in the meridional lyne, be fro the cercle equinoxial un-to the senith; or elles fro the pool artik un-to the north orisonte; and for so gret a latitude or for so smal a latitude is the table compounded. And for more5 declaracion, lo here thy figure.

22.

To Knowe In Special The Latitude Of  
Oure Countray, I Mene After The  
Latitude Of Oxenford, And The  
Heighte Of Oure Pol.

[Ad cognoscendum specialiter latitudinem nostri  
[regionis](#) , scilicet latitudinem Oxonie, et altitudinem  
poli nostri.]

Understond wel, that as fer is the heved of Aries or  
Libra in the equinoxial from oure orisonte as is the  
senith from the pole artik; and as hey is the pol artik  
fro the orisonte, as the equinoxial is fer fro the  
senith. I prove it thus by the latitude of Oxenford.<sup>5</sup>  
Understond wel, that the heyghte of oure pool artik  
fro oure north orisonte is 51 degrees and 50 minutes;  
than is the senith from oure pool artik 38 degrees  
and 10 minutes; than is the equinoxial from oure  
senith 51 degrees and 50 minutes; than is oure south  
orisonte from oure equinoxial 38 degrees and 10  
minutes. Understond wel this rekning. Also for-get  
nat that the senith is 90<sup>10</sup> degrees of heyghte fro the  
orisonte, and oure equinoxial is 90 degrees from  
oure pool artik. Also this shorte rewle is soth, that  
the latitude of any [place](#) in a regioun is the distance  
fro the senith unto the equinoxial. And for more  
declaracioun, lo here thy figure.<sup>15</sup>

23.

To Prove Evidently The Latitude Of  
Any Place In A Regioun, By The Preve  
Of The Heyghte Of The Pol Artik In  
That Same Place.

[Ad probandum evidenter latitudinem alicuius loci in  
aliqua regione, per probacionem altitudinis de polo  
artico in eodem loco.]

In some winters night, whan the firmament is clere  
and thikkesterred, waite a tyme til that any sterre fix  
sit lyne-right perpendiculer over the pol artik, and

clepe that [sterre A](#) . And wayte a-nother sterre that sit lyne-right under A, and under the pol, and clepe that sterre F. And understond wel, that F is nat<sup>5</sup> considered but only to declare that A sit evene overe the pool. Tak thanne a-non right the altitude of A from the orisonte, and forget it nat. Lat A and F go farwel til agayns the dawening a gret whyle; and come thanne agayn, and abyd til that A is evene under the pol and under F; for sothly, than wol F sitte over the pool,<sup>10</sup> and A wol sitte under the pool. Tak than eft-sones the altitude of A from the orisonte, and note as wel his secoude altitude as his firste altitude; and whan that this is don, rikne how manye degrees that the firste altitude of A excedeth his seconde altitude, and tak<sup>15</sup> half thilke porcioun that is exceded, and adde it to his seconde altitude; and tak ther the elevacioun of thy pool, and eke the latitude of thy regioun. For these two ben of a nombre; this is to seyn, as many degrees as thy pool is elevat, so michel is the latitude of the regioun. Ensample as thus: par aventure, the<sup>20</sup> altitude of A in the evening is 56 degrees of heyghte. Than wol his seconde altitude or the dawing be 48; that is 8 lasse than 56, that was his firste altitude at even. Take thanne the half of [8](#) , and adde it to 48, that was his seconde altitude, and [than](#) hastow 52. Now hastow the heyghte of thy pol, and the latitude<sup>25</sup> of the regioun. But understond wel, that to prove this conclusioun and many a-nother fair conclusioun, thou most have a plomet hanging on a lyne heyer than thin heved on a perche; and thilke lyne mot hange evene perpendiculer by-twixe the pool and thyn eye; and thanne shaltow seen yif A sitte evene over the pool and<sup>30</sup> over F at evene; and also yif F sitte evene over the pool and over A or day. And for more declaracion, lo here thy figure.

24.

### Another Conclusioun To Prove The Heyghte Of The Pool Artik Fro The Orisonte.

[Alia conclusio ad probandum altitudinem de polo artico ab orizonte.]

Tak any sterre fixe that nevere dissendeth under the orisonte in thilke regioun, and considere his heyest altitude and his lowest altitude fro the orisonte; and make a nombre of bothe thise altitudes. Tak thanne and abate half that nombre, and tak ther<sup>5</sup> the elevacioun of the pol artik in that same regioun. And for more declaracioun, lo here thy figure.

25.

### A-nother Conclusioun To Prove The Latitude Of The Regioun, &C.

[Alia conclusio ad probandum latitudinem regionis.]

Understond wel that the latitude of any place in a regioun is verreyly the space by-twix the senith of hem that dwellen there and [the](#) equinoxial cerkle, north or southe, taking the mesure in the meridional lyne, as sheweth in the almikanteras of thyn Astrolabie. And thilke space is as moche as the pool artik is hey<sup>5</sup> in the same place fro the orisonte. And than is the depressioun of the pol antartik, that is to seyn, than is the pol antartik by-nethe the orisonte, the same quantite of space, neither more ne lasse. Thanne, yif thow desire to knowe this latitude of the regioun, tak the altitude of the sonne in the middel of the day, whan the sonne<sup>10</sup> is in the hevedes of Aries or of Libra; (for thanne moeveth the sonne in the lyne equinoxial); and abate the nombre of that same sonnes altitude out of 90, and thanne is the remenaunt of the noumbre that levethe the latitude of the regioun. As thus: I suppose that the sonne is thilke day at noon 38 degrees and [10](#)<sup>15</sup> minutes of heyghte. Abate thanne these degrees and [minutes out](#) of 90; so levethe there 51 degrees and 50 minutes, the latitude. I sey nat this but for ensample; for wel I wot the latitude of Oxenforde is certein minutes lasse, as [I mighte prove](#) . Now yif [\[ \]](#) so be that thee semeth to long a taryinge, to abyde til that [the](#)<sup>20</sup> sonne be in the hevedes of Aries or of Libra, thanne waite whan the sonne is in any other degree of the zodiak, and considere the degree of his declinacion fro the equinoxial lyne; and yif it so be that the sonnes declinacion be northward fro the equinoxial, abate thanne fro the sonnes altitude at noon the nombre of his declinacion,<sup>25</sup> and thanne hastow the heyghte of

the hevedes of Aries and Libra. As thus: my sonne is, par aventure, in [the firste](#) degree of Leoun, [58 degrees and 10 minutes](#) of heyghte at noon and his declinacion is [almost 20](#) degrees northward fro the<sup>30</sup> equinoxial; abate thanne thilke 20 degrees of declinacion out of the altitude at noon, than leveth thee 38 degrees [and odde minutes](#); lo ther the heved of Aries or Libra, and thyn equinoxial in that regioun. Also yif so be that the sonnes declinacioun be southward fro the equinoxial, adde thanne thilke declinacion to the<sup>35</sup> altitude of the sonne at noon; and tak ther the hevedes of Aries and Libra, and thyn equinoxial. Abate thanne the heyghte of the equinoxial out of 90 degrees, and thanne leveth [there](#) the distans of the pole, 51 degrees and 50 minutes, of that regioun fro the equinoxial. Or elles, yif thee lest, take the heyest altitude<sup>40</sup> fro the equinoxial of any sterre fix that thou knowest, and tak his nethere elongacioun lengthing fro the same equinoxial lyne, and wirke in the maner forseid. And for more declaracion, lo here thy figure.

26.

## Declaracioun Of The Assensioun Of Signes, &C.

[Declaracio de ascensione signorum.]

The excellence of the spere solide, amonges other noble conclusiouns, sheweth manifeste the diverse assenciouns of signes in diverse places, as wel in the righte cercle as in the embelif cercle. These auctours wryten that thilke signe is cleped of right<sup>5</sup> ascensioun, with which more part of the cercle equinoxial and lasse part of the zodiak ascendeth; and thilke signe assendeth embelif, with whiche lasse part of the equinoxial and more part of the zodiak assendeth. [Ferther-over](#) they seyn, that in thilke [ ] cuntrey where as the senith of hem that dwellen there is in the equinoxial lyne, and her orisonte passing by the poles of this<sup>10</sup> worlde, thilke folke han this right cercle and the right orisonte; and evere-mo the arch of the day and the arch of the night is ther y-like long, and the sonne twyes every yeer passinge thorow the senith of her heved; and two someres and two winteres in a yeer han this

forseide poeple. And the almikanteras in her Astrolabies<sup>15</sup> ben streighte as a lyne, so as sheweth in [this figure](#) . The utilite to knowe the [assenciouns in the righte cercle](#) is this: truste wel that by mediacioun of thilke assenciouns these astrologiens, by hir tables and hir instrumentz, knowen verreyly the assencioun of every degree and minut in al the zodiak, as shal be shewed. And<sup>20</sup>*nota*, that this forseid righte orisonte, that is cleped *orison rectum*, divydeh the equinoxial in-to right angles; and the embelif orisonte, wher-as the pol is enhaused up-on the orisonte, overkerveth the equinoxial in embelif angles, as sheweth in the figure. And for<sup>25</sup> the more declaracioun, lo here the figure.

27.

### This Is The Conclusioun To Knowe The Assenciouns Of Signes In The Right Cercle, That Is, Circulus Directus, &C.

[Ad cognoscendum ascenciones signorum in recto circulo, qui vocatur circulus directus.]

Set the heved of what signe thee liste to knowe his assending in the right cercle up-on [the](#) lyne meridional; and waite wher thyn almury toucheth the bordure, and set ther a prikke. Turne thanne thy riet westward til that the ende of the forseide signe<sup>5</sup> sitte up-on the meridional lyne; and eft-sones waite wher thyn almury toucheth the bordure, and set ther another prikke. Rikne thanne the nombre of degrees in the bordure by-twixe bothe prikkes, and tak the assencioun of the signe in the right cercle. And thus maystow wyrke with every porcioun of thy zodiak, &c.<sup>10</sup> And for the more declaracioun, lo here thy figure.

28.

## To Knowe The Assencions Of Signes In The Embelif Cercle In Every Regioun, I Mene, In Circulo Obliquo.

[Ad cognoscendum ascenciones signorum [in circulo obliquo](#) , in omni regione.]

Set the heved of the signe which as thee list to knowe his ascensioun up-on the est orisonte, and waite wher thyn almury toucheth the bordure, and [set](#) ther a prikke. Turne thanne thy riet upward til that the ende of the same signe sitte up-on the est orisonte, and waite eft-sones wher as thyn almury toucheth the5 bordure, and set ther a-nother prikke. Rikne thanne the noubre of degrees in the bordure by-twixe bothe prikkes, and tak ther the assencioun of the signe in the embelif cercle. And understond wel, that alle signes in thy zodiak, fro the heved of Aries unto the ende of Virgo, ben cleped signes of the north fro the equinoxial;10 and [these](#) signes arysen by-twixe the verrey est and the verrey north in oure orisonte generally for evere. And alle signes fro the heved of Libra un-to the ende of Pisces ben cleped signes of the south fro the equinoxial; and these signes arysen ever-mo by-twixe the verrey est and the verrey south in oure orisonte. Also every15 signe by-twixe the heved of Capricorne un-to the ende of Geminis aryseth on oure orisonte in lasse than two houres equales; and these same signes, fro the heved of Capricorne un-to the ende of Geminis, ben cleped ‘tortuos signes’ or ‘croked signes,’ for they arisen embelif on oure orisonte; and these crokede signes20 ben obedient to the signes that ben of right assencioun. The signes of right assencioun ben fro the heved of Cancer to the [ende](#) of Sagittare; and these signes arysen more upright, and they ben called eke sovereyn signes; and everich of hem aryseth in more space than in two houres. Of which signes, Gemini obeyeth25 to Cancer; and Taurus to Leo; Aries to Virgo; Pisces to Libra; Aquarius to Scorpioun; and Capricorne to Sagittare. And thus ever-mo two signes, that ben y-lyke fer fro the heved of Capricorne, obeyen everich of hem til other. And for more declaracioun, lo30 here the figure.

29.

To Knowe Iustly The Foure Quarters  
Of The World, As Est, West, North,  
And Sowth. [ ]

[Ad cognoscendum evidentur quatuor partes mundi, scilicet, orientem, austrum, aquilonem, et occidentem.]

Take the altitude of thy sonne whan thee list, and note wel the quarter of the world in which the sonne is for the tyme by the azimutz. Turne thanne thyn Astrolabie, and set the degree of the sonne in the almikanteras of his altitude, on thilke side that<sup>5</sup> the sonne stant, as is the manere in taking of houres; and ley thy label on the degree of the sonne, and rikene how many degrees of the bordure ben by-twixe the lyne meridional and the point of thy label; and note wel that noumbre. Turne thanne a-gayn thyn Astrolabie, and set the point of thy gret rewle, ther [thou](#) takest<sup>10</sup> thynne altitudes, up-on as many degrees in his bordure fro his meridional as was the point of thy label fro the lyne meridional on the wombe-syde. Tak thanne thyn Astrolabie with bothe handes sadly and slely, and lat the sonne shyne thorow bothe holes of thy [rewle](#) ; and slely, in thilke shyninge, lat thyn Astrolabie couch<sup>15</sup> adoun evene up-on a smothe grond, and thanne wol the verrey lyne meridional of thyn Astrolabie lye evene south, and the est lyne wole lye est, and the west lyne west, and north lyne north, so that thou werke softly and avisely in the couching; and thus hastow the 4 quarters of the firmament. And for the more<sup>20</sup> declaracioun, lo here the figure.

30.

### To Knowe The Altitude Of Planetes Fro The Wey Of The Sonne, Whether So They Be North Or South Fro The Forseide Wey.

[Ad cognoscendum altitudinem planetarum a cursu solis, utrum sint in parte australi vel boreali a cursu supra dicto.]

Lok whan that a planete is in the lyne meridional, yif that hir altitude be of the same heyghte that is the degree of the sonne for that day, and than is the planete in the verrey [wey of the sonne](#), and hath no latitude. And yif the altitude of the planete be heyere than the degree of the sonne, than is the planete north fro<sup>5</sup> the wey of the sonne swich a quantite of latitude as sheweth by thyn almikanteras. And yif the altitude of the planete be lasse than the degree of the sonne, thanne is the planete south fro the wey of the sonne swich a quantite of latitude as sheweth by thyn almikanteras. This is to seyn, fro the wey wheras the sonne<sup>10</sup> wente thilke day, but nat from the [wey](#) of the sonne in every place of the zodiak. And for the more declaracioun, lo here the figure.

31.

### To Knowe The Senith Of The Arysing Of The Sonne, This Is To Seyn, The Partie Of The Orisonte In Which That The Sonne Aryseth. [ ]

[Ad cognoscendum signum de ortu solis, scilicet, illam partem orientis in qua oritur sol.]

Thou most first considere that the sonne aryseth nat al-wey verrey est, but some tyme by north the est, and som tyme by southe the est. Sothly, the sonne aryseth never-mo verrey est in oure orisonte, but he be in the heved of Aries or Libra. Now is thyn<sup>5</sup> orisonte departed in 24 [parties](#) by thy azimuth, in significacion of 24 partiez of the world; al-be-it so

that shipmen rikne thilke partiez in 32. Thanne is ther no more but waite in which [azimut](#) that thy sonne entreth at his arysing; and take ther the senith of the arysing of the sonne. The manere of the devisioun of thyn<sup>10</sup> Astrolabie is this; I mene, as in this cas. First is it devided in 4 plages principalx with the lyne that goth from est to west, and than with a-nother lyne that goth fro south to north. Than is it devided in smale partiez of azimutz, as est, and est by southe, whereas is the firste azimut above the est lyne; and so forth, fro<sup>15</sup> partie to partie, til that thou come agayn un-to the est lyne. Thus maistow understand also the senith of any sterre, in which partie he ryseth, &c. And for the more declaracion, lo here the figure.

32.

### To Knowe In Which Partie Of The Firmament Is The Coniunccioun.

[Ad cognoscendum in qua parte firmamenti sunt coniuncciones solis et lune.]

Considerere the tyme of the coniunccion by thy kalender, as thus; lok how many houres thilke coniunccion is fro the midday of the day precedent, as sheweth by the canoun of thy kalender. Rikne thanne thilke nombre of houres in the bordure of thyn Astrolabie, as thou art wont to do in knowing of the houres of the day or of<sup>5</sup> the night; and ley thy label over the degree of the sonne; and thanne wol the point of thy label sitte up-on the hour of the coniunccion. Loke thanne in which azimut the degree of thy sonne sitteth, and in that partie of the firmament is the coniunccioun. And for the more declaracioun, lo here thy figure.

33.

### To Knowe The Senith Of The Altitude Of The Sonne, &C.

[Ad cognoscendum signa de altitudine solis.]

This is no more to seyn but any tyme of the day tak the altitude of the sonne; and by the [azimut](#) in which he stondeth, maystou seen in which partie of the firmament he is. And [in](#) the same wyse maystou seen, by the [night](#), of any sterre, whether the sterre sitte est or west or [north](#), or any partie by-twene, after the<sup>5</sup> name of the azimut in which is the sterre. And for the more declaracioun, lo here the figure.

34.

To Knowe Sothly The Degree Of The Longitude Of The Mone, Or Of Any Planete That Hath No [Latitude For](#) The Tyme Fro The Ecliptik Lyne.

[Ad cognoscendum veraciter gradum de longitudine lune, vel alicuius planete qui non habet longitudinem pro tempore causante linea ecliptica.]

Tak the altitude of the mone, and rikne thyn altitude up among thyne almikanteras on which syde that the mone stande; and set there a prikke. Tak thenne anon-right, [up-on the mones syde](#), the altitude of any sterre fix which that thou knowest, and set his<sup>5</sup> centre up-on his altitude among thyn almikanteras ther the sterre is founde. Waite thanne which degree of the zodiak [toucheth](#) the prikke of the altitude of the mone, and tak ther the degree in which the mone standeth. This conclusioun is verrey soth, yif the sterres in thyn Astrolabie stonden after the trowthe; of<sup>10</sup> comune, tretis of Astrolabie ne make non excepcioun whether the mone have latitude, or non; ne on whether syde of the mone the altitude of the sterre fix be taken. And *nota*, that yif the mone shewe himself by light of day, than maystow wyrke this same conclusioun by the sonne, as wel as by the fix sterre. And for the<sup>15</sup> more declaracioun, lo here thy figure.

35.

### This Is The Workinge Of The Conclusioun, To Knowe Yif That Any Planete Be Directe Or Retrograde.

[Hec conclusio operatur ad cognoscendum si aliqua planeta sit directa vel retrograda.]

Tak the altitude of any sterre that is cleped a planete, and note it wel. And tak eek anon the altitude of any sterre fix that thou knowest, and note it wel also. Come thanne agayn the thridde or the ferthe night next folwing; for thanne shaltow aperceyve wel the moeving of a planete, whether so he moeve forthward or bakward. Awaite wel thanne whan that thy sterre fix is in the same altitude that she was whan thou toke hir firste altitude; and tak than eftsones the altitude of the forseide planete, and note it wel. For trust wel, yif so be that the planete be on the [right syde](#) of the meridional lyne, so that his secunde altitude be lasse than his firste altitude was, thanne is the planete directe. And yif he be on the west syde in that condicion, thanne is he retrograd. And yif so be that this planete be up-on the est syde whan his altitude is taken, so that his secunde altitude be more than his firste altitude, thanne is he retrograde, and yif he be on the [west syde](#), than is he directe. But the contrarie of these parties is of the cours of the mone; for [sothly](#), the mone moeveth the contrarie from othere planetes as in hir [episcle](#), but in non other manere. And for [□](#) the more declaracioun, lo here thy figure.

36.

### The Conclusiouns Of Equaciouns Of Houses, After The Astrolabie, &C. [□](#)

[Conclusio de equacione domorum.]

Set the by-ginning of the degree that assendeth up-on the ende of the 8 houre inequal; thanne wol the by-ginning of the 2 hous sitte up-on the lyne of midnight. Remeve thanne the degree that assendeth,

and set him on the ende of the 10 hour inequal; and thanne wol the byginning of the 3 hous sitte up-on the midnight<sup>5</sup> lyne. Bring up agayn the same degree that assendeth first, and set him up-on the orisonte; and thanne wol the be-ginning of the 4 hous sitte up-on the lyne of midnight. Tak thanne the nadir of the degree that first assendeth, and set him on the ende of the 210 houre inequal; and thanne wol the by-ginning of the 5 hous sitte up-on the lyne of midnight; set thanne the nadir of the assendent on the ende of the 4 houre, than wol the byginning of the 6 house sitte on the midnight lyne. The byginning of the 7 hous is nadir of the assendent, and the byginning of the 8 hous is nadir of the<sup>15</sup> 2; and the by-ginning of the 9 hous is nadir of the 3; and the by-ginning of the 10 hous is the nadir of the 4; and the byginning of the 11 hous is nadir of the 5; and the byginning of the 12 hous is nadir of the 6. And for the more declaracion, lo here the figure.

37.

### A-nother Manere Of Equacions Of Houses By The Astrolabie.

[De aliqua forma equacionis domorum secundum astrolabium.]

Tak thyn assendent, and thanne hastow thy 4 angles; for wel thou wost that the opposit of thyn assendent, that is to seyn, thy by-ginning of the 7 hous, sit up-on the west orizonte; and the byginning of the 10 hous sit up-on the lyne meridional; and his<sup>5</sup> opposit up-on the lyne of midnight. Thanne ley thy label over the degree that assendeth, and rekne fro the point of thy label alle the degrees in the bordure, til thou come to the meridional lyne; and departe alle thilke degrees in 3 evene parties, and take the evene equacion of 3; for ley thy label over everich of 3 parties,<sup>10</sup> and [than](#) maistow see by thy label in which degree of the zodiak is the by-ginning of everich of these same houses fro the assendent: that is to seyn, the beginning of the [12 house next](#) above thyn assendent; and [thanne](#) the beginning of the 11 house; and thanne the 10, up-on the meridional lyne; as I first seide. The same wyse wirke thou fro the assendent down to the lyne of<sup>15</sup> midnight; and

thanne thus hastow other 3 houses, that is to seyn, [the byginning](#) of the 2, and the 3, and the 4 houses; thanne is [the](#) nadir of [thise 3 houses](#) the by-ginning of the 3 houses that folwen. And for the more declaracioun, lo here thy figure.

38.

### To Finde The Lyne Merydional To Dwelle Fix In Any Certain Place.

[Ad inveniendum lineam meridionalem per subtiles operaciones.]

Tak a rond plate of metal; for [warping](#), the [brodere the bettere](#); and make ther-upon [a](#) iust compas, a lite with-in the bordure; and ley this ronde plate up-on [an evene](#) grond, or on an evene ston, or on an evene stok fix in the gronde; and ley it even by a level. And in centre of the compas stike an evene pin or a wyr upright;<sup>5</sup> the smallere the betere. Set thy pin by a plom-rewle evene upright; and let this pin be no lengere than a quarter of the diametre of thy compas, [fro the centre](#). And waite bisily, aboute [□](#) 10 or 11 of the klokke and whan the sonne shyneth, whan the shadwe of the pin entreth [any-thing](#) with-in the cercle of thy plate<sup>10</sup> an heer-mele, and mark ther a prikke with inke. Abyde thanne stille waiting on the sonne after 1 of the klokke, til that the schadwe of the wyr or of the pin passe ony-thing out of the cercle of the compas, be it never so lyte; and set ther a-nother prikke of inke. Take than a compas, and mesure evene the middel<sup>15</sup> by-twixe bothe prikkes; and set ther a prikke. [Take thanne](#) a rewle, and draw a stryke, evene a-lyne fro the pin un-to the middel prikke; and tak ther thy lyne meridional for everemo, as in that same place. And yif thou drawe a cros-lyne over-thwart<sup>20</sup> the compas, iustly over the lyne meridional, than hastow est and west and south; and, par consequence, than the nadir of the south lyne is the north lyne. And for more declaracioun, lo here thy figure.

39.

### Description Of The Meridional Lyne, Of Longitudes, And Latitudes Of Citees And Townes From On To A- nother Of Clymatz. [ ] [ ]

This lyne meridional is but a maner descripcion [of lyne](#) imagined, that passeth upon the poles of [this](#) world and by the senith of oure heved. And hit is [y-cleped the](#) lyne meridional; for in what place that any maner man [is at](#) any tyme of the yeer,<sup>5</sup> whan that the sonne [by moeving](#) of the firmament cometh to his verrey [meridian](#) place, than is hit verrey midday, that we clepen oure noon, as to thilke man; and therefore is it cleped the lyne of midday. And *nota*, for evermo, of [2 citees](#) or of 2 tounes, of whiche that o toun [aprecheth more toward](#) the est than doth<sup>10</sup> that other toun, truste wel that thilke tounes han diverse meridians. *Nota* also, that the arch of the equinoxial, that is [conteyned](#) or bounded by-twixe the 2 meridians, is cleped the longitude of the toun. And [yif](#) so be that two tounes have y-lyke meridian, or oon meridian, than is the distance of hem bothe y-lyke<sup>15</sup> fer fro the est; and the contrarie. And in this manere they chaunge nat her meridian, but sothly they chaungen her almikanteras; for the enhausing of the pool and the distance of the sonne. The longitude of a clymat is a lyne imagined fro est to west, y-lyke distant by-twene them alle. The [latitude](#) of a clymat is a lyne imagined from north to south the space of the erthe,<sup>20</sup> fro the byginning of the firste clymat unto the verrey ende of the [same](#) climat, evene directe agayns [the pole artik](#). Thus seyn some auctours; and somme of hem seyn that yif men clepen the latitude, thay mene the arch meridian that is contiened or [intercept](#) by-twixe the senith and the equinoxial. Thanne sey they that<sup>25</sup> the distaunce fro the equinoxial unto the ende of a clymat, evene agayns the pole artyk, is the latitude of a clymat for sothe. And for more declaracioun, lo here thy figure.

40.

### To Knowe With Which Degree Of The Zodiak That Any Planete Assendith On The Orisonte, Whether So That His Latitude Be North Or South. [ ]

Knowe by thyn almenak the degree of the ecliptik of any signe in which that the planete is rekned for to be, and that is cleped the degree of his longitude; and knowe also the degree of his latitude fro the ecliptik, north or south. And by [thise samples](#) folwinge in special, maystow wirke [for sothe](#) in every signe of the 5 zodiak. The degree of [the longitude](#), par aventure, of Venus or of another [planete](#), was 6 of Capricorne, and the latitude of him was northward 2 degrees fro the ecliptik lyne. [I tok](#) a subtil compas, and cleped that oon poynt of my compas A, and that 10 other poynt F. [Than tok I](#) the point of A, and set it in the ecliptik lyne evene in my zodiak, in the degree of the longitude of Venus, that is to seyn, in the 6 degree of Capricorne; and thanne sette I the point of F upward in the same signe, bycause [ ] that the latitude was north, up-on the latitude of Venus, that is to 15 seyn, in the 6 degree fro the heved of Capricorne; and thus have I 2 degrees by-twixe my two prikkes. Than leide I doun softely my compas, and sette the degree of the longitude up-on the orisonte; tho tok I and wexede my label in maner of a peyre tables to resceyve distinctly the prikkes of my compas. Tho tok 20 I this forseide label, and leide it fix over the degree of my longitude; tho tok I up my compas, and sette the point of A in the wex on my label, as evene as I coude gesse over the ecliptik lyne, in [the](#) ende of the longitude; and sette the point of F endlang in my label up-on the space of the latitude, inwarde and 25 over the zodiak, that is to seyn, north-ward fro the ecliptik. Than leide I doun my compas, and lokede wel in the wey upon the [prikke](#) of A and of F; tho turned I my riet til that the prikke of F sat up-on the orisonte; than saw I wel that the body of Venus, in hir latitude of [2](#) degrees septentrionalis, assended, in the ende 30 of the 6 degree, in the heved of Capricorne. And *nota*, that in the same manner maistow wirke with any latitude septentrional [in alle](#)

signes; but sothly the latitude meridional of a planete in Capricorne may not be take, by-cause of the litel space by-twixe the ecliptik and the bordure of the Astrolabie; but sothly, in alle other [signes](#)<sup>35</sup> it may.

Also the degree, par aventure, of Iuppiter or of another planete, was in the first degree of Pisces in longitude, and his latitude was 3 degrees meridional; tho tok I the point of A, and sette it in the firste degree of Pisces on the ecliptik, and thanne sette I the point of F downward in the same signe, by-cause that the latitude<sup>40</sup> was south 3 degrees, that is to seyn, fro the heved of Pisces; and thus have I 3 degrees by-twixe bothe prikkes; thanne sette I the degree of the longitude up-on the orisonte. Tho tok I my label, and leide it fix upon the degree of the longitude; tho sette I the point of A on my label, evene over the ecliptik lyne, in the ende<sup>45</sup>[evene of the](#) degree of the longitude, and sette the point of F [endlang](#) in my label the space of 3 degrees of the latitude fro the zodiak, this is to seyn, southward fro the ecliptik, toward the bordure; and turned my riet [til](#) the prikke of F sat up-on the orisonte; thanne [saw](#) I wel that the body of Iuppiter, in his<sup>50</sup> latitude of 3 degrees meridional, ascended with 14 degrees of Pisces *in horoscopo*. And in this maner maistow wirke with any latitude meridional, as I first seide, save in Capricorne. And yif thou wolt pleye this craft with the arysing of the mone, loke thou rekne wel his cours houre by houre; for she ne dwelleth nat in a degree of<sup>55</sup>[hir](#) longitude but a litel whyle, as thou wel knowest; but natheles, yif thou rekne hir verreye moeving by thy tables [houre](#) after houre,[\[ \]](#) [thou shalt do wel y-now].

Explicit tractatus de Conclusionibus Astrolabii, compilatus per Galfridum Chauciers ad Filium suum Lodewicum, scolarem tunc temporis Oxonie, ac sub tutela illius nobilissimi philosophi Magistri N. Strode, etc.

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Part II, § 1. [The Latin headings to the propositions are taken from the MS. in St. John's College, Cambridge.] See fig. 1. Any straight edge laid across from the centre will shew this at once. Chaucer, reckoning by the old style, differs from us by about

eight days. The first degree of Aries, which in his time answered to the 12th of March, now vibrates between the 20th and 21st of that month. This difference of eight days must be carefully borne in mind in calculating Chaucer's dates.

2. Here 'thy left side' means the left side of thine own body, and therefore the right or Eastern edge of the Astrolabe. In taking the altitude of the sun, the rays are allowed to shine through the holes; but the stars are observed by looking through them. See figs. 1 and 3.

3. Drop the disc (fig. 5) within the border of the mother, and the *Rete* over it. Take the sun's altitude by § 2, and let it be  $25\frac{1}{2}^{\circ}$ . As the altitude was taken by the *back* of the Astrolabe, turn it over, and then let the *Rete* revolve westward till the 1st point of Aries is just within the altitude-circle marked 25, allowing for the  $\frac{1}{2}$  degree by guess. This will bring the denticle near the letter C, and the first point of Aries near X, which means 9 a.m. At the same time, the 20th degree of Gemini will be on the *horizon obliquus*. See fig. 11, Pl. V. This result can be approximately verified by a common globe thus; elevate the pole nearly  $52^{\circ}$ ; turn the small brass hour-circle so that the figure XII lies on the equinoctial colure; then turn the globe till IX lies under the brass meridian. In the next example, by the Astrolabe, let the height of Alhabor (Sirius) be about  $18^{\circ}$ . Turn the denticle Eastward till it touches the 58th degree near the letter O, and it will be found that Alhabor is about  $18^{\circ}$  high among the *almicanteras*, whilst the first point of Aries points to  $32^{\circ}$  near the letter H, i. e. to 8 minutes past 8 p.m.; whilst at the same time, the 23rd degree of Libra is almost on the *Horizon obliquus* on the Eastern side. By the globe, at about 8 minutes past 8 p.m., the altitude of Sirius is very nearly  $18^{\circ}$ , and the 23rd of Libra is very near the Eastern horizon. See fig. 12, Pl. V.

4. The ascendent at any given moment is that degree of the zodiac which is then seen upon the Eastern horizon. Chaucer says that astrologers reckoned in also 5 degrees *of the zodiac* above, and 25 below; the object being to extend the planet's influence over

a whole 'house,' which is a space of the same length as a *sign*, viz.  $30^\circ$ . See § 36 below.

5. This merely amounts to taking the mean between two results.

6. This depends upon the refraction of light by the atmosphere, owing to which light from the sun reaches us whilst he is still  $18^\circ$  below the horizon. The nadir of the sun being  $18^\circ$  high on the W. side, the sun itself is  $18^\circ$  below the Eastern horizon, giving the time of dawn; and if the nadir be  $18^\circ$  high on the E. side, we get the time of the end of the evening twilight. Thus, at the vernal equinox, the sun is  $18^\circ$  high soon after 8 a.m. (roughly speaking), and hence the evening twilight ends soon after 8 p.m., 12 hours later, sunset being at 6 p.m.

7. Ex. The sun being in the first point of Cancer on the longest day, its rising will be shewn by the point in fig. 5 where the *horison obliquus* and *Tropicus Cancræ* intersect; this corresponds to a point between P and Q in fig. 2, or to about a quarter to 4 a.m. So too the sunset is at about a quarter past 8, and the length of the day  $16\frac{1}{2}$  hours; hence also, the length of the night is about  $7\frac{1}{2}$  hours, neglecting twilight.

8. On the same day, the number of degrees in the whole day is about  $247\frac{1}{2}$ , that being the number through which the *Rete* is turned in the example to § 7. Divide by 15, and we have  $16\frac{1}{2}$  equal hours.

9. The 'day vulgar' is the length of the 'artificial day,' with the length of the twilight, both at morn and at eve, added to it.

10. If, as in § 7, the day be  $16\frac{1}{2}$  hours long, the length of each 'hour unequal' is 1 h.  $22\frac{1}{2}$  m.; and the length of each 'hour unequal' of the night is the 12th part of  $7\frac{1}{2}$  hours, or  $37\frac{1}{2}$  m.; and 1 h.  $22\frac{1}{2}$  m., added to  $37\frac{1}{2}$  m., will of course make up 2 hours, or  $30^\circ$ .

11. This merely repeats that  $15^\circ$  of the border answer to an hour of the clock. The '4 partie of this tretis' was never written.

12. This 'hour of the planet' is a mere astrological supposition, involving no point of astronomy. Each

hour is an 'hour inequal,' or the 12th part of the artificial day or night. The assumptions are so made that the *first* hour of every day may resemble the *name of the day*; the first hour of Sunday is the hour of the *Sun*, and so on. These hours may be easily found by the following method. Let 1 represent both Sunday and the Sun; 2, Monday and the Moon; 3, Tuesday and Mars; 4, Wednesday and Mercury; 5, Thursday and Jupiter; 6, Friday and Venus; 7, Saturday and Saturn. Next, write down the following succession of figures, which will shew the hours at once.

1642753|16427531642753164275316.

Ex. To find the planet of the 10th hour of Tuesday. Tuesday is the third day of the week; begin with 3, to the left of the upright line, and reckon 10 onwards; the 10th figure (counting 3 as the *first*) is 6, i. e. Venus. So also, the planet of the 24th hour of Friday is the Moon, and Saturday begins with Saturn. It may be observed that this table can be carried in the memory, by simply observing that the numbers are written, beginning with 1, in the *reverse order of the spheres*, i. e. Sun, Venus, Mercury, Moon; and then (beginning again at the outmost sphere) Saturn, Jupiter, Mars. This is why Chaucer takes a *Saturday*; that he may begin with the remotest planet, *Saturn*, and follow the reverse order of the spheres. See fig. 10, Pl. V. Here, too, we have the obvious reason for the succession of the names of the days of the week, viz. that the planets being reckoned in this order, we find the Moon in the 25th place or hour from the Sun, and so on.

13. The reason of this is obvious from what has gone before. The sun's meridional altitude is at once seen by placing the sun's degree on the South line.

14. This is the exact converse of the preceding. It furnishes a method of testing the accuracy of the drawing of the almikanteras.

15. This is best done by help of the *back* of the instrument, fig. 1. Thus May 13 (old style), which lies 30° to the W. of the S. line, is nearly of the same length as July 13, which lies 30° to the E. Secondly, the day of April 2 (old style), 20° above the W. line,

is nearly of the same length as the night of Oct. 2, 20° below the E. line, in the opposite point of the circle. This is but an approximation, as the divisions on the instrument are rather minute.

16. This merely expresses the same thing, with the addition, that on days of the same length, the sun has the same meridional altitude, and the same declination from the equator.

17. Here *passeth any-thing the south westward* means, passes somewhat to the westward of the South line. The problem is, to find the degree of the zodiac which is on the meridian with the star. To do this, find the altitude of the star *before* it souths, and by help of problem 3, find out the ascending degree of the zodiac; secondly, find the ascending degree at an equal time *after* it souths, when the star has the same altitude as before, and the mean between these will be the degree that ascends when the star is on the meridian. Set this degree upon the Eastern part of the *horizon obliquus*, and then the degree which is upon the meridional line souths together with the star. Such is the solution given, but it is but a very rough approximation, and by no means always near to the truth. An example will shew why. Let Arcturus have the same altitude at 10 p.m. as at 2 a.m. In the first case the 4th of Sagittarius is ascending, in the second (with sufficient accuracy for our purpose) the 2nd of Aquarius; and the mean between these is the 3rd of Capricorn. Set this on the Eastern horizon upon a globe, and it will be seen that it is 20 min. past midnight, that 10° of Scorpio is on the meridian, and that Arcturus has past the meridian by 5°. At true midnight, the ascendent is the 29° of Sagittarius. The reason of the error is that right ascension and longitude are here not sufficiently distinguished. By observing the degrees of the *equinoctial*, instead of the *ecliptic*, upon the Eastern horizon, we have at the first observation 272°, at the second 332°, and the mean of these is 302°; from this subtract 90°, and the result, 212°, gives the right ascension of Arcturus very nearly, corresponding to which is the beginning of the 5° of Scorpio, which souths along with it. This latter method is correct, because it assumes the motion to take place round the axis of the equator. The error of Chaucer's method is that it identifies the motion of the equator

with that of the ecliptic. The amount of the error varies considerably, and may be rather large. But it can easily be diminished, (and no doubt was so in practice), by taking the observations *as near the south line as possible*. Curiously enough, the rest of the section explains the difference between the two methods of reckoning. The modern method is to call the co-ordinates *right ascension* and *declination*, if reckoned from the equator, and *longitude* and *latitude*, if from the ecliptic. Motion in *longitude* is not the same thing as motion in *right ascension*.

18. The 'centre' of the star is the technical name for the extremity of the metal tongue representing it. The 'degree in which the star standeth' is considered to be that degree of the zodiac which souths along with it. Thus Sirius or Alhabor has its true longitude nearly equal to that of 12° of Cancer, but, as it souths with the 9th degree, it would be said to stand in that degree. This may serve for an example; but it must be remembered that its longitude was different in the time of Chaucer.

19. Also it rises with the 19th degree of Leo, as it is at some distance from the zodiac in latitude. The same 'marvellous arising in a strange sign' is hardly because of the latitude being north or south from the *equinoctial*, but rather because it is north or south of the *ecliptic*. For example, Regulus (*a Leonis*) is on the ecliptic, and of course rises with that very degree in which it is. Hence the reading *equinoctial* leaves the case in doubt, and we find a more correct statement just below, where we have 'whan they have no latitude fro the ecliptik lyne.' At all places, however, upon the earth's equator, the stars will rise with the degrees of the zodiac in which they stand.

20. Here the disc (fig. 5) is supposed to be placed beneath the Rete (fig. 2). The proposition merely tells us that the difference between the meridian altitudes of the given degree of the zodiac and of the 1st point of Aries is the *declination* of that degree, which follows from the very definition of the term. There is hardly any necessity for setting the second prick, as it is sufficiently marked by being the point where the equinoctial circle crosses the south line. If the given degree lie *outside* this circle, the declination is *south*; if *inside*, it is *north*.

21. In fig. 5, the almicanteras, if accurately drawn, ought to shew as many degrees between the south point of the equinoctial circle and the zenith as are equal to the latitude of the place for which they are described. The number of degrees from the pole to the northern point of the *horizon obliquus* is of course the same. The latitude of the place for which the disc is constructed is thus determined by inspection.

22. In the *first* place where '*orisonte*' occurs, it means the *South* point of the horizon; in the *second* place, the *North* point. By referring to fig. 13, Plate V, it is clear that the arc YS, representing the distance between the equinoctial and the S. point, is equal to the arc ZP, which measures the distance from the pole to the zenith; since PO Y and ZOS are both right angles. Hence also Chaucer's second statement, that the arcs PN and YZ are equal. In his numerical example, PN is  $51^{\circ} 50'$ ; and therefore ZP is the complement, or  $38^{\circ} 10'$ . So also YZ is  $51^{\circ} 50'$ ; and YS is  $38^{\circ} 10'$ . Briefly, YZ measures the latitude.

23. Here the altitude of a star (A) is to be taken twice; firstly, when it is on the meridian in the most *southern* point of its course, and secondly, when on the meridian in the most *northern* point, which would be the case twelve hours later. The mean of these altitudes is the altitude of the pole, or the latitude of the place. In the example given, the star A is only  $4^{\circ}$  from the pole, which shews that it is the Pole-star, then farther from the Pole than it is now. The star F is, according to Chaucer, any convenient star having a right ascension differing from that of the Pole-star by  $180^{\circ}$ ; though one having the *same* right ascension would serve as well. If then, at the first observation, the altitude of A be 56, and at the second be 48, the altitude of the pole must be 52. See fig. 13, Plate V.

24. This comes to much the same thing. The *lowest* or northern altitude of Dubhe (*a* Ursæ Majoris) may be supposed to be observed to be  $25^{\circ}$ , and his *highest* or southern altitude to be  $79^{\circ}$ . Add these; the sum is 104; 'abate' or subtract half of that number, and the result is  $52^{\circ}$ ; the latitude.

25. Here, as in § 22, Chaucer says that the latitude can be measured by the arc ZY or PN; he adds that the depression of the Antarctic pole, viz. the arc SP' (where P' is the S. pole), is another measure of the latitude. He explains that an obvious way of finding the latitude is by finding the altitude of the sun at noon at the time of an equinox. If this altitude be  $38^{\circ} 10'$ , then the latitude is the complement, or  $51^{\circ} 50'$ . But this observation can only be made on two days in the year. If then this seems to be too long a tarrying, observe his midday altitude, and allow for his declination. Thus, if the sun's altitude be  $58^{\circ} 10'$  at noon when he is in the first degree of Leo, subtract his declination, viz.  $20^{\circ}$ , and the result is  $38^{\circ} 10'$ , the complement of the latitude. If, however, the sun's declination be *south*, the amount of it must be added instead of subtracted. Or else we may find YA', the highest altitude of a star A' above the equinoctial, and also YA, its nether elongation extending from the same, and take the mean of the two.

26. The 'Sphere Solid' answers nearly to what we now call a globe. By help of a globe it is easy to find the ascensions of signs for *any latitude*, whereas by the astrolabe we can only tell them for those latitudes for which the plates bearing the almicanteras are constructed. The signs which Chaucer calls 'of right (i. e. direct) ascension' are those signs of the zodiac which rise more directly, i. e. at a greater angle to the horizon than the rest. In latitude  $52^{\circ}$ , Libra rises so directly that the whole sign takes more than  $2\frac{3}{4}$  hours before it is wholly above the horizon, during which time nearly  $43^{\circ}$  of the equinoctial circle have arisen; or, in Chaucer's words, 'the more part' (i. e. a larger portion) of the equinoctial ascends with it. On the other hand, the sign of Aries ascends so obliquely that the whole of it appears above the horizon in less than an hour, so that a 'less part' (a smaller portion) of the equinoctial ascends with it. The following is a rough table of Direct and Oblique Signs, shewing approximately how long each sign takes to ascend, and how many degrees of the equinoctial ascend with it, in lat.  $52^{\circ}$ .

<i>Oblique Signs.</i>	Degrees of the Equinoctial.	Time of ascending.
Capricornus	26°	1 h. 44 m.
Aquarius	16°	1 h. 4 m.
Pisces	14°	0 h. 56 m.
Aries	14°	0 h. 56 m.
Taurus	16°	1 h. 4 m.
Gemini	26°	1 h. 44 m.
Cancer	39°	2 h. 36 m.
Leo	42°	2 h. 48 m.
Virgo	43°	2 h. 52 m.
Libra	43°	2 h. 52 m.
Scorpio	42°	2 h. 48 m.
Sagittarius	39°	2 h. 36 m.

These numbers are sufficiently accurate for the present purpose.

In ll. 8-11, there is a gap in the sense in nearly all the MSS., but the Bodley MS. 619 fortunately supplies what is wanting, to the effect that, at places situated on the equator, the poles are in the horizon. At such places, the days and nights are always equal. Chaucer's next statement is true for *all places within the tropics*, the peculiarity of them being that they have the sun vertical twice in a year. The statement about the 'two summer and winters' is best explained by the following. 'In the tropical climates, . . . seasons are caused more by the effect of the winds (which are very regular, and depend mainly on the sun's position) than by changes in the direct action of the sun's light and heat. The seasons are not a summer and winter, so much as recurrences of wet and dry periods, *two in each year.*'—English Cyclopædia; *Seasons, Change of*. Lastly, Chaucer reverts to places on the equator, where the stars all seem to move in vertical circles, and the almicanteras are therefore straight lines. The line marked *Horizon Rectus* is shewn in fig. 5, where the *Horizon Obliquus* is also shewn, cutting the equinoctial circle obliquely.

27. The real object in this section is to find how many degrees of the equinoctial circle pass the meridian together with a given zodiacal sign. Without even turning the *rete*, it is clear that the sign Aries, for instance, extends through 28° of the

equinoctial; for a line drawn from the centre, in fig. 2, through the end of Aries will (if the figure be correct) pass through the end of the 28th degree below the word *Oriens*.

28. To do this accurately requires a very carefully marked Astrolabe, on as large a scale as is convenient. It is done by observing where the ends of the given sign, estimated along the *outer* rim of the zodiacal circle in fig. 2, cross the *horizon obliquus* as the *rete* is turned about. Thus, the beginning of Aries lies on the *horizon obliquus*, and as the *rete* revolves to the right, the end of it, on the outer rim, will at last lie exactly on the same curved line. When this is the case, the *rete* ought to have moved through an angle of about 14°, as explained in § 26. By far the best way is to tabulate the results once for all, as I have there done. It is readily seen, from fig. 2, that the signs from Aries to Virgo are *northern*, and from Libra to Pisces are *southern* signs. The signs from Capricorn to Gemini are the *oblique* signs, or as Chaucer calls them, ‘tortuous,’ and ascend in less than 2 hours; whilst the *direct* signs, from Cancer to Sagittarius, take more than 2 hours to ascend; as shewn in the table on p. 209. The *eastern* signs in fig. 2 are said to *obey* to the corresponding *western* ones.

29. Here *both* sides of the Astrolabe are used, the ‘rewle’ being made to revolve at the *back*, and the ‘label’ in *front*, as usual. First, by the back of the instrument and the ‘rewle,’ take the sun’s altitude. Turn the Astrolabe round, and set the sun’s degree at the right altitude among the *almicanteras*, and then observe, by help of the label, how far the sun is from the meridian. Again turn the instrument round, and set the ‘rewle’ as far from the meridian as the label was. Then, holding the instrument as near the ground and as horizontal as possible, let the sun shine through the holes of the ‘rewle,’ and immediately after lay the Astrolabe down, without altering the azimuthal direction of the meridional line. It is clear that this line will then point southwards, and the other points of the compass will also be known.

30. This turns upon the definition of the phrase ‘the wey of the sonne.’ It does not mean the zodiacal circle, but the sun’s apparent path on a given day of

the year. The sun's altitude changes but little in one day, and is supposed here to remain the same throughout the time that he is, on that day, visible. Thus, if the sun's altitude be  $61\frac{1}{2}^{\circ}$ , the *way of the sun* is a small circle, viz. the tropic of Cancer. If the planet be then on the zodiac, in the 1st degree of Capricorn, it is  $47^{\circ}$  S. from the way of the sun, and so on.

31. The word 'senith' is here used in a peculiar sense; it does not mean, as it should, the *zenith* point, or point directly overhead, but is made to imply the point on the horizon, (either falling upon an azimuthal line, or lying between two azimuths), which denotes the point of sunrise. In the Latin rubric, it is called *signum*. This point is found by actual observation of the sun at the time of rising. Chaucer's azimuths divide the horizon into 24 parts; but it is interesting to observe his remark, that 'shipmen' divide the horizon into 32 parts, exactly as a compass is divided now-a-days. The reason for the division into 32 parts is obviously because this is the easiest way of reckoning the direction of the wind. For this purpose, the horizon is first divided into 4 parts; each of these is halved, and each half-part is halved again. It is easy to observe if the wind lies half-way between S. and E., or half-way between S. and S.E., or again half-way between S. and S.S.E.; but the division into 24 parts would be unsuitable, because *third-parts* are much more difficult to estimate.

32. The Latin rubric interprets the conjunction to mean that of the sun and moon. The time of this conjunction is to be ascertained from a calendar. If, e. g. the calendar indicates 9 a.m. as the time of conjunction on the 12th day of March, when the sun is in the first point of Aries, as in § 3, the number of hours after the preceding midday is 21, which answers to the letter X in the border (fig. 2). Turn the *rete* till the first point of Aries lies under the label, which is made to point to X, and the label shews at the same moment that the degree of the sun is very nearly at the point where the equinoctial circle crosses the azimuthal circle which lies  $50^{\circ}$  to the E. of the meridian. Hence the conjunction takes place at a point of which the azimuth is  $50^{\circ}$  to the E. of the S. point, or  $5^{\circ}$  to the eastward of the S.E.

point. The proposition merely amounts to finding the sun's azimuth at a given time. Fig. 11 shews the position of the *rete* in this case.

33. Here 'senyth' is again used to mean azimuth, and the proposition is, to find the sun's azimuth by taking his altitude, and setting his degree at the right altitude on the almicanteras. Of course the two co-ordinates, altitude and azimuth, readily indicate the sun's exact position; and the same for any star or planet.

34. The moon's latitude is never more than  $5\frac{1}{4}^{\circ}$  from the ecliptic, and this small distance is, 'in common treatises of Astrolabie,' altogether neglected; so that it is supposed to move in the ecliptic. First, then, take the moon's altitude, say  $30^{\circ}$ . Next take the altitude of some bright star 'on the moon's side,' i. e. nearly in the same azimuth as the moon, taking care to choose a star which is represented upon the *Rete* by a pointed tongue. Bring this tongue's point to the right altitude among the almicanteras, and then see which degree of the ecliptic lies on the almicantera which denotes an altitude of  $30^{\circ}$ . This will give the moon's place, 'if the stars in the Astrolabe be set after the truth,' i. e. if the point of the tongue is exactly where it should be.

35. The motion of a planet is called *direct*, when it moves in the direction of the succession of the zodiacal signs; *retrograde*, when in the contrary direction. When a planet is on the right or east side of the Meridional line, and is moving forward along the signs, without increase of declination, its altitude will be less on the second occasion than on the first at the moment when the altitude of the fixed star is the same as before. The same is true if the planet be retrograde, and on the western side. The contrary results occur when the second altitude is greater than the first. But the great defect of this method is that it may be rendered fallacious by a change in the planet's declination.

36. See fig. 14, Plate VI. If the equinoctial circle in this figure be supposed to be superposed upon that in fig. 5, Plate III, and be further supposed to revolve backwards through an angle of about  $60^{\circ}$  till the

point 1 (fig. 14) rests upon the point where the 8th hour-line crosses the equinoctial, the beginning of the 2nd house will then be found to be on the line of midnight. Similarly, all the other results mentioned follow. For it is easily seen that each 'house' occupies a space equal to 2 hours, so that the bringing of the 3rd house to the midnight line brings 1 to the 10th hour-line, and a similar placing of the 4th house brings 1 to the 12th hour-line, which is the *horizon obliquus* itself. Moving onward 2 more hours, the point 7 (the nadir of 1) comes to the end of the 2nd hour, whilst the 5th house comes to the north; and lastly, when 7 is at the end of the 4th hour, the 6th house is so placed. To find the nadir of a house, we have only to add 6; so that the 7th, 8th, 9th, 10th, 11th, and 12th houses are the nadirs of the 1st, 2nd, 3rd, 4th, 5th, and 6th houses respectively.

37. Again see fig. 14, Plate VI. Here the 10th house is at once seen to be on the meridional line. In the quadrant from 1 to 10, the even division of the quadrant into 3 parts shews the 12th and 11th houses. Working downwards from 1, we get the 2nd and 3rd houses, and the 4th house beginning with the north line. The rest are easily found from their nadirs.

38. This problem is discussed in arts. 144 and 145 of Hymes's *Astronomy*, 2nd ed. 1840, p. 84. The words 'for warping' mean 'to prevent the errors which may arise from the plate becoming warped.' The 'broader' of course means 'the larger.' See fig. 15, Plate VI. If the shadow of the sun be observed at a time *before* midday when its extremity just enters within the circle, and again at a time *after* midday when it is just passing beyond the circle, the altitude of the sun at these two observations must be the same, and the south line must lie half-way between the two shadows. In the figure, S and S' are the 2 positions of the sun, OT the rod, Ot and Ot' the shadows, and OR the direction of the south line. Ott' is the metal disc.

39. This begins with an explanation of the terms 'meridian' and 'longitude.' 'They chaungen her Almikanteras' means that they differ in latitude. But, when Chaucer speaks of the longitude and latitude of a 'climate,' he means the length and breadth of it. A

‘climate’ (*clima*) is a belt of the earth included between two fixed parallels of latitude. The ancients reckoned *seven* climates; in the sixteenth century there were *nine*. The ‘latitude of the climate’ is the breadth of this belt; the ‘longitude’ of it he seems to consider as measured along lines lying equidistant between the parallels of latitude of the places from which the climates are named. See Stöffler, fol. 20 *b*; and Petri Apiani *Cosmographia, per Gemmam Phrysiūm restituta*, ed. 1574, fol. 7 *b*. The seven climates were as follows:—

1. That whose central line passes through Meroë (lat. 17°); from nearly 13° to nearly 20°.
2. Central line, through Syene (lat. 24°); from 20° to 27°, nearly.
3. Central line through Alexandria (lat. 31°); from 27° to 34°, nearly.
4. Central line through Rhodes (lat. 36°); from 34° to 39°, nearly.
5. Central line through Rome (lat. 41°); from 39° to 43°, nearly.
6. Central line through Borysthenes (lat. 45°); from 43° to 47°.
7. Through the Riphæan mountains (lat. 48°); from 47° to 50°. But Chaucer must have included an *eighth* climate (called *ultra Mæotides paludes*) from 50° to 56°; and a *ninth*, from 56° to the pole. The part of the earth to the north of the 7th climate was considered by the ancients to be uninhabitable. A rough drawing of these climates is given in MS. Camb. Univ. Lib. li. 3. 3, fol. 33 *b*.

40. The longitude and latitude of a planet being ascertained from an almanac, we can find with what degree it ascends. For example, given that the longitude of Venus is 6° of Capricorn, and her N. latitude 2°. Set the one leg of a compass upon the degree of longitude, and extend the other till the distance between the two legs is 2° of latitude, from that point inward, i. e. northward. The 6th degree of Capricorn is now to be set on the horizon, the label

(slightly coated with wax) to be made to point to the same degree, and the north latitude is set off upon the wax by help of the compass. The spot thus marking the planet's position is, by a very slight movement of the *Rete*, to be brought upon the horizon, and it will be found that the planet (situated 2° N. of the 6th degree) ascends together with the *head* (or beginning of the sign) of Capricorn. This result, which is not *quite* exact, is easily tested by a globe. When the latitude of the planet is *south*, its place cannot well be found when in Capricorn for want of space at the edge of the Astrolabe.

As a second example, it will be found that, when Jupiter's longitude is at the *end* of 1° of Pisces, and his latitude 3° south, he ascends together with the 14th of Pisces, nearly. This is easily verified by a globe, which solves all such problems very readily.

It is a singular fact that most of the best MSS. leave off at the word 'houre,' leaving the last sentence incomplete. I quote the last five words—'þou shalt do wel y-now'—from the MS. in St. John's College, Cambridge; they also occur in the old editions.

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## SUPPLEMENTARY PROPOSITIONS.

41.

### Umbra Recta. [\[ \] \[ \]](#)

Yif it so be that thou wilt werke by *umbra recta*, and thou may come to the bas of the toure, in this maner thou schalt werke. Tak the altitude of the tour by bothe holes, so that thy rewle ligge even in a poynt. Ensample as thus: I see him thorw at the5 poynt of 4; than mete I the space be-tween me and the tour, and I finde it 20 feet; than be-holde I how 4 is to 12, right so is the space [betwixe](#) thee and the tour to the altitude of the tour. For 4 is the thridde part of 12, so is the space be-tween thee and the tour the [thridde](#) part of the altitude of the tour; than thryes 20 feet is the10 heyghte of the tour, with adding of thyn owne persone to thyn eye. And this rewle is so general in *umbra recta*, fro the poynt of oon to 12. And yif thy rewle falle upon 5, than is 5 12-partyes [of the heyght](#) the space be-tween thee and the toure; with adding of thyn owne heyght.

42.

### Umbra Versa.

Another maner of werkinge, by *umbra versa*. Yif so be that thou may nat come to the bas of the tour, I [see](#) him thorw the nombre of 1; I sette ther a prikke at my fote; than go [I](#) neer to the tour, and I see him thorw at the poynt of 2, and there I sette a-nother prikke; and I beholde how 1 hath him to 12, and ther5 finde I that it hath him twelfe sythes; than beholde I how 2 hath him to 12, and thou shalt finde it sexe sythes; than thou shalt finde that as 12 above 6 is the nombre of 6, right so [is the](#) space between thy two prikkes the space of 6 tymes thyn altitude. And note, that at the ferste altitude of 1, thou settest a prikke; and10 afterward, whan thou [seest](#) him at 2, ther thou settest an-other prikke; than thou findest between two prikkys [60](#) feet; than thou shalt finde

that 10 is the 6-party of 60. And then [is 10 feet](#) the altitude of the tour. [For](#) other poyntis, yif it fille in *umbra versa*, as thus: I sette caas it fill upon [2](#), and at the secunde upon 3; 15 than schalt thou finde that [2 is 6](#) partyes of 12; and 3 is 4 partyes of 12; than passeth 6 4, by nombre of 2; so is the space [between](#) two prikkes twyes the heyghte of the tour. And yif the differens were thryes, than shulde it be [three](#) tymes; and thus mayst thou werke fro 2 to 12; and yif it be 4, 4 tymes; or 5, 5 tymes; *et sic*<sup>20</sup>*de ceteris*.

43.

### Umbra Recta [\[ \]](#) .

An-other maner of wyrking be *umbra recta*. Yif it so be that thou mayst nat come to the baas of the tour, in this maner thou schalt werke. Sette thy rewle upon [1](#) till thou see the altitude, and sette at thy foot a prikke. Than sette thy rewle upon 2, and beholde what is the differense be-tween 1 and 2, and thou shalt<sup>5</sup> finde that it is 1. Than mete the space between two prikkes, and that is the 12 partie of the altitude of the tour. And yif ther were 2, it were the 6 partye; and yif ther were 3, the 4 partye; *et sic deinceps*. And note, yif it were 5, it were the 5 party of 12; and 7, 7 party of 12; and note, at the altitude of thy conclusioun, <sup>10</sup> adde the stature of thyn [heyghte](#) to thyn eye.

\* \* \* \* \*

44.

Another Maner Conclusion, To Knowe  
The Mene Mote And The Argumentis  
Of Any Planete. To Know The Mene  
Mote And The Argumentis Of Every  
Planete Fro Yere To Yere, From Day  
To Day, From Houre To Houre, And  
From Smale Fraccionis Infinite. [ ] [ ] [ ]

[Ad cognoscendum medios motus et argumenta de  
hora in horam cuiuslibet planete, de anno in annum,  
de die in diem.]

In this maner shalt thou worche: consider thy rote  
first, the whiche is made the beginning of the tables  
[fro](#) the yere of oure lord 1397, and entere hit [in-to](#)  
thy slate for the laste meridie of December; and than  
consider the yere of oure lord, what is the<sup>5</sup> date, and  
be-hold whether thy date be more or lasse than the  
yere 1397. And yf hit so be that hit be more, loke  
how many [yeres](#) hit passeth, and with so many  
entere into thy [tables](#) in the first lyne ther-as is  
writen *anni collecti et expansi*. And loke [where](#) the  
same planet is writen in the hede of thy table, and  
than [loke](#)<sup>10</sup> what thou findest in directe of the same  
yere of oure lord whiche is passid, be hit 8, or 9, or  
10, [or what](#) nombre that evere it be, til the tyme that  
thou come to 20, or 40, or 60. And that thou findest  
in directe [wryte](#) in thy slate under thy rote, and adde  
hit [to-geder](#), and that is thy mene mote, for the laste  
meridian of the<sup>15</sup> December, for the same yere  
whiche that thou [hast](#) purposed. And if hit so be [that](#)  
hit passe 20, consider wel that fro 1 to 20 ben *anni  
expansi*, and fro 20 to 3000 ben *anni collecti*; and if  
thy nombere passe 20, than take that thou findest in  
directe of 20, and if hit be more, as 6 or 18, than take  
that thou findest in directe<sup>20</sup> there-of, that is to  
sayen, signes, degrees, minutes, and secoundes, and  
adde [to-gedere](#) un-to thy rote; and thus to make  
rotes; and note, [that](#) if hit so be that the yere of oure  
lord be lasse than the rote, whiche is the yere of oure  
lord 1397, than shalt thou wryte in the same wyse  
furst thy rote in thy slate, and after entere in-to thy  
table in the same yere [that](#) be lasse, as I taught be-

fore; and<sup>25</sup> than consider how many signes, degrees, minutes, and secoundes thyn [entringe](#) conteyneth. And so be that ther be 2 entrees, than adde hem togeder, and after with-drawe hem from the rote, the yere of oure lord 1397; and the residue that levethe is thy mene mote fro the laste [meridie](#) of December, the whiche<sup>30</sup> thou hast purposed; and if hit so be that thou wolt weten thy mene mote [for](#) any day, or for any fraccioun of day, in this maner thou shalt worche. Make thy rote fro the laste day of Decembere in the maner as I [have taught](#) , and afterward behold how many monethis, dayes, and houres ben passid from<sup>35</sup>[the](#) meridie of Decembere, and with that entere with the laste moneth that is ful passed, and take that thou findest in directe of him, and wryte hit in thy slate; and entere with as many dayes as be more, and wryte that thou findest in directe of the same planete that thou worchest for; and in the same wyse [in](#)<sup>40</sup> the table of houres, for houres that ben passed, and adde alle these to thy rote; and the residue is the mene mote for the same day and the same houre.

45.

### Another Manere To Knowe The Mene Mote. [\[ \]](#)

Whan thou wolt make the mene mote of eny planete to be by Arsechieles tables, take thy rote, the whiche is for the yere of oure lord 1397; and if so be that thy yere be passid the date, wryte [that](#) date, and than wryte the nombere of the yeres. Than withdrawe the yeres out of the yeres that ben passed that rote.<sup>5</sup> Ensampul as thus: the yere of oure lord 1400, [I wolde witen, precise, my rote](#); than wroot I furst 1400. And under that nombere I wrote a [1397](#) ; than withdraw I the laste nombere out of that, and than fond I the residue was 3 yere; I wiste<sup>10</sup> that 3 yere was passed fro the rote, the whiche was writen in my tables. Than after-ward [soghte](#) I in my tables the *annis collectis et expansis*, and amonge myn expanse yeres fond I 3 year. Than tok I alle the signes, degrees, and minutes, that I fond directe [under](#) the same planete that I wroghte for, and<sup>15</sup> wroot so many signes, degrees, and minutes in my slate, and afterward added I to signes, degrees, minutes, and

secoundes, the whiche I fond in my rote the yere of oure lord 1397; and kepte the residue; and than had I the mene mote for the laste day of Decembere. And if thou woldest wete the<sup>20</sup> mene mote of any planete in March, Aprile, or May, other in any [other tyme or moneth](#) of the yere, loke how many monethes and dayes ben passed from the laste day of Decembere, the yere of oure lord 1400; and so with monethes and dayes entere in-to thy table ther thou findest thy mene<sup>25</sup> mote y-writen in monethes and dayes, and take alle the signes, degrees, minutes, and secoundes that thou findest y-write in directe of thy monethes, and [adde](#) to signes, degrees, minutes, and secoundes that thou findest with thy rote the yere of oure lord 1400, and the residue that levethe is the mene mote<sup>30</sup> for that same day. And note, if hit so be that thou woldest [wete the](#) mene mote in ony yere that is lasse than thy rote, withdrawe the nombere of so many yeres as hit is lasse than the yere of oure lord a 1397, and kepe the residue; and so many yeres, monethes, and dayes entere in-to thy tabelis of thy mene<sup>35</sup> mote. And take alle the signes, degrees, and minutes, [and](#) secoundes, that thou findest in directe of alle the yeris, monethes, and dayes, and wryte hem in thy slate; and above thilke nombere wryte the signes, degrees, minutes, and secoundes, the whiche thou findest with thy rote the yere of oure lord a 1397; and with-drawe alle the nethere signes and degrees fro the signes and<sup>40</sup> degrees, minutes, and secoundes of other signes with thy rote; and thy residue that levethe is thy mene mote for that day.

46.

### For To Knowe At What Houre Of The Day, Or Of The Night, Shal Be Flode Or Ebbe.

First wite thou certainly, how that haven stondesth, that thou list to werke for; that is to say in whiche place of the firmament the mone being, maketh fulle see. Than awayte thou redily in what degree of the zodiak that the mone at that tyme is inne. Bringe furth than the labelle, and set the point therof in [that](#)<sup>5</sup> same cost that the mone maketh flode, and set thou there the degree of the mone according with the

egge of the label. Than afterward awayte where is than the degree of the sonne, at that tyme. Remeve thou than the label fro the mone, and bringe and sette [it](#) iustly upon the degree of the sonne. And the point of the label shal than declare to thee, at what houre of the day or of the night shal be flode. And there also maist thou wite by [the same](#) point of the label, whether it be, at that same tyme, flode or ebbe, or half flode, or quarter flode, or ebbe, or half or quarter ebbe; or ellis at what houre it was last, or shal be next by night or by day, [thou than shalt esely](#) knowe, &c. Furthermore, if it so be that thou happe to worke for this matere aboute the [tyme of the](#) coniunccion, bringe furthe the degree of the mone with the labelle to that coste as it is before seyde. But than thou shalt understonde that thou may not [bringe furthe](#) the label fro the degree of the mone as thou dide before; for-why the sonne is than in the same degree with the mone. And so thou may at that tyme by the point of the labelle unremeved knowe the houre of the flode or of the ebbe, as it is before seyde, &c. And evermore as thou findest the mone passe fro the sonne, so remeve thou the labelle than fro the degree of the mone, and bringe it to the degree of the sonne. And worke thou than as thou dide before, &c. Or elles knowe thou what houre it is that thou art inne, by thyn instrument. Than bringe thou furth fro thennes the labelle and ley it upon the degree of the mone, and therby may thou wite also whan it was flode, or whan it wol be next, be it night or day; &c.

*[The following sections are spurious; they are numbered so as to shew what propositions they repeat.]*

41A.

Umbra Recta. [\[ \]](#)

Yif thy rewle falle upon the 8 poynt on right schadwe, than make thy figure of 8; than loke how moche space of feet is be-tween thee and the tour, and multiplye that be 12, and whan thou [hast](#) multiplied it, than divyde it be the same nombre of 8, and kepe the residue; and adde therto up to thyn eye to the residue, and that shal be the verry heyght

of the tour. And thus mayst thou werke on the same wyse, fro 1 to 12.

#### 41B.

##### Umbra Recta.

An-other maner of werking upon the same syde. Loke upon which poynt thy rewle falleth whan thou seest the top of the tour thorow two litil holes; and mete than the space fro thy foot to the baas of the tour; and right as the nombre of thy poynt hath him-self to 12, right<sup>5</sup> so the mesure be-tween thee and the tour hath him-self to the heighte of the same tour. Ensample: I sette caas thy rewle falle upon 8; than is 8 two-third partyes of 12; so the space is the two-third partyes of the tour.

#### 42A.

##### Umbra Versa.

To knowe the [heyghth by thy](#) poyntes of *umbra versa*. Yif thy rewle falle upon 3, whan thou seest the top of the tour, set a prikke there-as thy foot stont; and go ner til thou mayst see the same top at the poynt of 4, and sette ther another [lyk](#) prikke. Than mete how many foot ben be-tween the two prikkes, and adde the lengthe up to<sup>5</sup> thyn eye ther-to; and that shal be the heyght of the tour. And note, that 3 is [the] fourthe party of 12, and 4 is the thridde party of 12. Now passeth 4 the nombre of 3 be the distaunce of 1; therefore the same space, with thyn heyght to thyn eye, [is](#) the heyght of the tour. And yif it so be that ther be 2 or 3 distaunce in the nombres, so shulde<sup>10</sup> the mesures be-tween the prikkes be twyes or thryes the heyghte of the tour.

#### 43A.

##### Ad Cognoscendum Altitudinem Alicuius Rei Per Umbram Rectam.

To knowe the heyghte of thinges, yif thou mayst [nat](#) come to the bas of a thing. Sette thy rewle upon what

thou wilt, so that thou may see the top of the thing thorw the two holes, and make a marke ther thy foot standeth; and go neer or forther, til thou mayst see thorw another poynt, and marke ther a-nother marke. And loke than what<sup>5</sup> is the differense be-twen the two poyntes in the scale; and right as that difference hath him to 12, right so the space be-tween thee and the two markes hath him to the heyghte of the thing. Ensample: I set caas thou seest it thorw a poynt of 4; after, at the poynt of 3. Now passeth the nombre of 4 the nombre of 3 be the difference of 1;<sup>10</sup> and right as this difference 1 hath him-self to 12, right so the mesure be-tween the two markes hath him to the heyghte of the thing, putting to the heyghte of thyself to thyn eye; and thus mayst thou werke fro 1 to 12.

## 42B.

### Per Umbram Versam.

Furthermore, yif thou wilt knowe in *umbra versa*, by the craft of *umbra recta*, I suppose thou take the altitude at the poynt of 4, and makest a marke; and thou goost neer til thou hast it at the poynt of 3, and than makest thou ther a-nother mark. Than muste thou<sup>5</sup> devyde 144 by eche of the poyntes beforeseyd, [as](#) thus: yif thou devyde 144 be [4](#), and the nombre that cometh ther-of schal be 36, and yif thou devyde 144 be 3, and the nombre that cometh ther-of schal be 48, thanne loke what is the difference between 36 and 48, and ther shalt thou fynde 12; and right as 12 hath him to 12, right so the space<sup>10</sup> between two prikkes hath him to the altitude of the thing.

41. Sections 41-43 and 41a-42b are from the MS. in St. John's College, Cambridge. For the scale of *umbra recta*, see fig. 1, Plate I. Observe that the *umbra recta* is used where the angle of elevation of an object is greater than 45°; the *umbra versa*, where it is less. See also fig. 16, Plate VI; where, if AC be the height of the tower, BC the same height *minus* the height of the observer's eye (supposed to be placed at E), and EB the distance of the observer from the tower, then  $bc : Eb :: EB : BC$ . But *Eb* is reckoned as 12, and if *bc* be 4, we find that BC is 3

EB, i. e. 60 feet, when EB is 20. Hence AC is 60 feet, *plus* the height of the observer's eye. The last sentence is to be read thus—'And if thy "rewle" fall upon 5, then are 5-12ths of the height equivalent to the space between thee and the tower (with addition of thine own height).' The MS. reads '5 12-partyes þe hey?t of þe space,' &c.; but the word *of* must be transposed, in order to make sense. It is clear that, if  $bc=5$ , then  $5 : 12 :: EB : BC$ , which is the same as saying that  $EB=BC$ . Conversely,  $BC$  is  $EB=48$ , if  $EB=20$ .

42. See fig. 1, Plate I. See also fig. 17, Plate VI. Let  $Eb=12$ ,  $bc=1$ ; also  $E'b'=12$ ,  $b'c'=2$ ; then  $EB=12 BC$ ,  $E'B=6 BC$ ; therefore  $EE'=6 BC$ . If  $EE'=60$  feet, then  $BC=? EE'=10$  feet. To get the whole height, add the height of the eye. The last part of the article, beginning 'For other poyntis,' is altogether corrupt in the MS.

43. Here *versa* (in M.) is certainly miswritten for *recta*, as in L. See fig. 18, Plate VI. Here  $Eb=E'b'=12$ ;  $b'c'=1$ ,  $bc=2$ . Hence  $E'B=BC$ ,  $EB=BC$ , whence  $EE'=BC$ . Or again, if  $bc$  become = 3, 4, 5, &c., successively, whilst  $b'c'$  remains = 1, then  $EE'$  is successively = or ?, or  $\frac{1}{4}$ , , &c. Afterwards, add in the height of E.

44. Sections 44 and 45 are from MS. Digby 72. This long explanation of the method of finding a planet's place depends upon the tables which were constructed for that purpose from observation. The general idea is this. The figures shewing a planet's position for the last day of December, 1397, give what is called the *root*, and afford us, in fact, a *starting-point* from which to measure. An 'argument' is the angle upon which the tabulated quantity depends; for example, a very important 'argument' is the planet's *longitude*, upon which its *declination* may be made to depend, so as to admit of tabulation. The planet's longitude for the given above-mentioned date being taken as the *root*, the planet's longitude at a second date can be found from the tables. If this second date be less than 20 years afterwards, the increase of motion is set down separately for each year, viz. so much in 1 year, so much in 2 years, and so on. These separate years are called *anni expansi*. But when the increase during a

large round number of years (such as 20, 40, or 60 years at once) is allowed for, such years are called *anni collecti*. For example, a period of 27 years includes 20 years *taken together*, and 7 separate or *expanse* years. The mean motion during smaller periods of time, such as months, days, and hours, is added in afterwards.

45. Here the author enters a little more into particulars. If the mean motion be required for the year 1400, 3 years later than the starting-point, look for 3 in the table of expanse years, and add the result to the number already corresponding to the 'root,' which is calculated for the last day of December, 1397. Allow for months and days afterwards. For a date earlier than 1397 the process is just reversed, involving subtraction instead of addition.

46. This article is probably not Chaucer's. It is found in MS. Bodley 619, and in MS. Addit. 29250. The text is from the former of these, collated with the latter. What it asserts comes to this. Suppose it be noted, that at a given place, there is a full flood when the moon is in a certain quarter; say, e. g. when the moon is due east. And suppose that, at the time of observation, the moon's actual longitude is such that it is in the first point of Cancer. Make the label point due east; then bring the first point of Cancer to the east by turning the *Rete* a quarter of the way round. Let the sun at the time be in the first point of Leo, and bring the label over this point by the motion of the label only, keeping the *Rete* fixed. The label then points nearly to the 32nd degree near the letter Q, or about S.E. by E.; shewing that the sun is S.E. by E. (and the moon consequently due E.) at about 4 a.m. In fact, the article merely asserts that the moon's place in the sky is known from the sun's place, if the difference of their longitudes be known. At the time of conjunction, the moon and sun are together, and the difference of their longitudes is zero, which much simplifies the problem. If there is a flood tide when the moon is in the E., there is another when it comes to the W., so that there is high water *twice* a day. It may be doubted whether this proposition is of much practical utility.

41a. This comes to precisely the same as Art. 41, but is expressed with a slight difference. See fig. 16, where, if  $bc = 8$ , then  $BC = EB$ .

41b. Merely another repetition of Art. 41. It is hard to see why it should be thus repeated in almost the same words. If  $bc = 8$  in fig. 16, then  $EB = BC = ?$   $BC$ . The only difference is that it inverts the equation in the last article.

42a. This is only a particular case of Art. 42. If we can get  $bc=3$ , and  $b'c' = 4$ , the equations become  $EB = 4BC$ ,  $E'B = 3BC$ ; whence  $EE' = BC$ , a very convenient result. See fig. 17.

43a. The reading *versam* (as in the MS.) is absurd. We must also read '*nat* come,' as, if the base were approachable, no such trouble need be taken; see Art. 41. In fact, the present article is a mere repetition of Art. 43, with different numbers, and with a slight difference in the method of expressing the result. In fig. 18, if  $b'c' = 3$ ,  $bc = 4$ , we have  $E'B = BC$ ,  $EB = BC$ ; or, subtracting,  $EE' = BC$ ; or  $BC = 12 EE'$ . Then add the height of E, viz.  $Ea$ , which =  $AB$ .

42b. Here, 'by the craft of *Umbra Recta*' signifies, by a method similar to that in the last article, for which purpose the numbers must be adapted for computation by the *umbra recta*. Moreover, it is clear, from fig. 17, that the numbers 4 and 3 (in lines 2 and 4) must be transposed. If the side parallel to  $bE$  be called  $nm$ , and  $mn$ ,  $Ec$  be produced to meet in  $o$ , then  $mo : mE :: bE : bc$ ; or  $mo : 12 :: 12 : bc$ ; or  $mo=144$ , divided by  $bc (=3)=48$ . Similarly,  $m'o'=144$ , divided by  $b'c' (=4)=36$ . And, as in the last article, the difference of these is to 12, as the space  $EE'$  is to the altitude. This is nothing but Art. 42 in a rather clumsy shape.

Hence it appears that there are here but 3 independent propositions, viz. those in articles 41, 42, and 43, corresponding to figs. 16, 17, and 18 respectively. Arts. 41a and 41b are mere repetitions of 41; 42a and 42b, of 42; and 43a, of 43.

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## CRITICAL NOTES.

As, in the preceding pages which contain the text, the lower portion of each page is occupied with a running commentary, such Critical Notes upon the text as seem to be most necessary are here subjoined.

Title. *Tractatus, &c.*; adopted from the colophon. MS. F has '*tractatus astrolabii.*' A second title, '*Bred and mylk for childeren,*' is in MSS. B. and E.

[The MSS. are as follows:—A. Cambridge Univ. Lib. Dd. 3. 53.—B. Bodley, E Museo 54.—C. Rawlinson 1370.—D. Ashmole 391.—E. Bodley 619.—F. Corpus 424.—G. Trin. Coll. Cam. R. 15. 18.—H. Sloane 314.—I. Sloane 261.—K. Rawlinson Misc. 3.—L. Addit. 23002. (B. M.)—M. St. John's Coll. Cam.—N. Digby 72.—O. Ashmole 360.—P. Camb. Univ. Lib. Dd. 12. 51.—Q. Ashmole 393.—R. Egerton 2622 (B. M.)—S. Addit. 29250 (B. M.) See the descriptions of them in the Introduction.]

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## NOTES TO THE HOUSE OF FAME.

### BOOK I.

Written in three Books; but I number the lines consecutively throughout, for convenience; at the same time giving the *separate* numbering (of Books II. and III.) within marks of parenthesis. The title of the poem is expressly given at l. 663. The author gives his name as Geffrey; l. 729.

Lydgate's Temple of Glass is partly imitated from the House of Fame; Warton, *Hist. E. Poetry*, 1871, iii. 61. The same is true of the Palace of Honour, by Gawain Douglas. For further remarks, see the Introduction.

As the poem is not quite easy to follow, I here subjoin a brief Argument of its contents.

Book I. A discussion on dreams. I will tell you my dream on the 10th of December. But first let me invoke Morpheus. May those who gladly hear me have joy; but may those who dislike my words have as evil a fate as Cræsus, King of Lydia! (1-110).

I slept, and dreamt I was in a temple of glass, dedicated to Venus. On a table of brass I found the opening words of Vergil's *Æneid*; after which I saw the destruction of Troy, the death of Priam, the flight of *Æneas*, the loss of *Creusa*, the voyage of *Æneas* to Italy, the storm at sea sent by *Juno*, the arrival of *Æneas* at Carthage, how kindly *Dido* received him, and how *Æneas* betrayed and left her, causing *Dido's* lament and suicide. Similar falsehood was seen in *Demophon*, *Achilles*, *Paris*, *Jason*, *Hercules*, and *Theseus*. Next, *Æneas* sailed to Italy, and lost *Palinurus*; he visited the lower regions, where he saw *Anchises*, *Palinurus*, *Dido*, and *Deiphobus*. Afterwards he warred in Italy, slew *Turnus*, and won *Lavinia* (111-467).

After this I went out of the temple, and found a large plain. Looking up, I saw an eagle above me, of enormous size and having golden feathers (468-508).

Book II. Such a strange vision as mine never appeared to Scipio, Nebuchadnezzar, Pharaoh, or Turnus. O Venus and Muses, help me to tell it! The great eagle swooped down upon me, seized me, and bore me aloft, and told me (in a man's voice) not to be afraid. I thought I was being borne up to the stars, like Enoch or Ganymede. The eagle then addressed me, and told me some events of my own life, and said that he would bear me to the House of Fame, where I should hear many wonderful things (509-710).

The House stood in the midst, between heaven, earth, and sea; and all sounds travelled thither, 'Geoffrey,' said he, 'you know how all things tend to seek their own proper place; a stone sinks down, while smoke flies up. Sound is merely broken air, and if you would know how all sounds come to Fame's House, observe how, when a stone is thrown into water, the rings made by the ripples extend from the spot where it fell till they reach the shore. Just so all earthly sounds travel till they reach Fame's House.' He then bade me look below me, and asked what I saw. I saw fields, hills, rivers, towns, and sea; but soon he had soared so high that the earth dwindled to a point. I was higher up (I said) than ever was Alexander, Scipio, or Dædalus. He then bade me look upward; I saw the zodiac, the milky way, and clouds, snows, and rain beneath me. Then I thought of the descriptions of heaven in Boethius and Marcian. The eagle would have taught me the names of the stars; I refused to learn. He then asked if I could now hear the sounds that murmured in the House of Fame. I said they sounded like the beating of the sea on rocks (711-1045).

Then he set me down upon my feet in a way that led to the House, and bade me go forward; observing that I should find that the *words* that flew about in Fame's House assumed the outward forms of the *men* upon earth who uttered them (1046-90).

Book III. Apollo, aid me to write this last book! My rime is artless; I aim at expressing my thoughts only (1091-1109).

The House of Fame stood high upon a lofty rock, which I climbed laboriously. The rock was formed

of ice. On the southern side it was covered with names, many of the letters of which were melted away. On the northern side, it was likewise covered with names, which remained unmelted and legible. On the top of the mountain I found a beautiful House, which I cannot describe though I remember it. It was all of beryl, and full of windows. In niches round about were harpers and minstrels, such as Orpheus, Arion, Chiron, and Glasgerion. Far from these, by themselves, was a vast crowd of musicians. There were Marsyas, Misenus, Joab, and others. In other seats were jugglers, sorcerers, and magicians; Medea, Circe, Hermes, and Coll Tregetour. I next beheld the golden gates. Then I heard the cries of those that were heralds to the goddess Fame. How shall I describe the great hall, that was plated with gold, and set with gems? High on a throne of ruby sat the goddess, who at first seemed but a dwarf, but presently grew so that she reached from earth to heaven. Her hair was golden, and she was covered with innumerable ears and tongues. Her shoulders sustained the names of famous men, such as Alexander and Hercules. On either side of the hall were huge pillars of metal. On the first of these, composed of lead and iron, was the Jew Josephus; the iron was the metal of Mercury, and the lead of Saturn. Next, on an iron pillar, was Statius; and on other iron pillars were Homer, Dares, Dictys, Guido, and the English Geoffrey, who upbore the fame of Troy. On a pillar of iron, but covered over with tin, was Vergil; and beside him Ovid and Lucan. On a pillar of sulphur stood Claudian (1110-1512).

Next I saw a vast company, all worshipping Fame. These she rejected, but would say of them neither good nor bad. She then sent a messenger to fetch Æolus, the god of wind, who should bring with him two trumpets, namely of Praise and Slander. Æolus, with his man Triton, came to Fame. And when many undeserving suppliants approached her, she bade Æolus blow his black trump of Slander. He did so, and from it there issued a stinking smoke; and so this second company got renown, but it was evil. A third company sued to her, and she bade Æolus blow his golden trump of Praise. Straightway he did so, and the blast had a perfume like that of balm and roses. A fourth company, a very small one, asked for no fame at all, and their request was granted. A fifth

company modestly asked for no fame, though they had done great things; but Fame bade Æolus blow his golden trumpet, till their praise resounded everywhere. A sixth company of idle men, who had done no good, asked for fame; and their request was granted. A seventh company made the same request; but Fame reviled them; Æolus blew his black trump, and all men laughed at them. An eighth company, of wicked men, prayed for good fame; but their request was refused. A ninth company, also of wicked men, prayed for a famous but evil name, and their request was granted. Among them was the wretch who set on fire the temple at Athens (1513-1867).

Then some man perceived me, and began to question me. I explained that I had come to learn strange things, and not to gain fame. He led me out of the castle and into a valley, where stood the house of Dædalus (i. e. the house of Rumour). This strange house was made of basket-work, and was full of holes, and all the doors stood wide open. All sorts of rumours entered there, and it was sixty miles long. On a rock beside it I saw my eagle perched, who again seized me, and bore me into it through a window. It swarmed with people, all of whom were engaged in telling news; and often their stories would fly out of a window. Sometimes a truth and a lie would try to fly out together, and became commingled before they could get away. Every piece of news then flew to Fame, who did as she pleased with each. The house of Dædalus was thronged with pilgrims, pardoners, couriers, and messengers, and I heard strange things. In one corner men were telling stories about love, and there was a crush of men running to hear them. At last I saw a man whom I knew not; but he seemed to be one who had great authority—(*here the poem ends, being incomplete*; ll. 1868-2158).

The general idea of the poem was plainly suggested by the description of Fame in Vergil, the house of Fame as described near the beginning of the twelfth book of Ovid's *Metamorphoses*, and various hints in Dante's *Divina Commedia*. For a close and searching comparison between the House of Fame and Dante's great poem, see the article by A. Rambeau in *Engl. Studien*, iii. 209.

## BOOK II.

## BOOK III.

## NOTES TO THE LEGEND OF GOOD WOMEN.

## NOTES TO THE PROLOGUE.

\*?\* N.B. The references are to the B-text, except where special mention of the A-text is made. The latter is denoted by the letter 'A,' preceded by a short line.

### I.

#### THE LEGEND OF CLEOPATRA.

It is not clear what account Chaucer followed; see the Introduction. The chief sources for the history are Plutarch, Appian, Dion Cassius, and Orosius (bk. vi. c. 19). I shall refer to the Life of M. Antonius in my edition of Shakespeare's Plutarch (denoted below by Sh. Plut.). Bech points out that one of Chaucer's sources was Florus; see note to l. 655.

### II.

#### THE LEGEND OF THISBE.

Chaucer follows Ovid, *Metamorph.* iv. 55-166; and frequently very closely. The reader should compare the Latin text throughout. For example, Ovid begins thus:—

‘Pyramus et Thisbe, iuuenum pulcherrimus  
alter,  
altera, quas Oriens habuit, praelata puellis,  
contiguas habuere domos, ubi dicitur altam  
coctilibus muris cinxisse Semiramis urbem.’

In Golding's translation, fol. 43, back, thus:—

‘Within the town (of whose huge walles so  
monstrous high and thicke,

The fame is giuen Semiramis for making  
them of bricke)  
Dwelt hard together two young folke in  
houses ioynde so nere,  
That vnder all one roofe well nie both  
twaine conuayed were.  
The name of him was Pyramus, and Thisbe  
call'd was she;  
So faire a man in all the East was none aliue  
as he.  
Nor nere a woman, mayde, nor wife in  
beautie like to her.'

This at once explains the allusion to Semiramis, the celebrated but mythical queen who was said to have surrounded Babylon with walls of fabulous strength, having a deep ditch outside them. See Orosius, as translated by King Alfred, in Sweet's A. S. Reader, fourth ed. pp. 28, 29. Gower tells the same story, and likewise follows Ovid; C. A. i. 324.

### III.

#### THE LEGEND OF DIDO.

This Legend purports to be taken from Vergil and Ovid; see l. 928. There is very little of it from Ovid, viz. only the last 16 lines, which depend on Ovid's *Heroides*, vii. 1-8, and ll. 1312-6, which owe something to the same epistle.

The rest is from the *Æneid*, bks. i-iv, as will be pointed out.

Note that Chaucer had already given the story of Dido at some length in his *Hous of Fame*, 151-382, which should be compared. He mentions Ovid there also; l. 379.

### IV. (Part I.)

#### THE LEGEND OF HYPPIPYLE.

The chief sources of this fourth Legend are Guido delle Colonne's *Historia Troiana*, Ovid's *Metamorphoses*, bk. vii, and *Heroides*, letters vi. and

xii. The story of Hypsipyle is also in Statius' Thebaid, bk. v, and in l. 1437 (see note) there is a reference to the Argonauticon of Valerius Flaccus. See further in the Preface; and see the notes to ll. 1396, 1467.

## Part II.

### THE LEGEND OF MEDEA.

#### V.

### THE LEGEND OF LUCRETIA.

Chaucer cites Ovid and Livy, and in l. 1873 again appeals to Livy as the authority. The story is in Livy, bk. j. c. 57-59; and in Ovid, Fasti, ii. 721-852. Chaucer doubtless appeals to Livy as being a professed historian, but the reader will find that, as a matter of fact, he follows mainly the account in Ovid from beginning to end, and sometimes almost word for word. Livy and Ovid were contemporary; the former was born 59, and died ad 17; the latter was born 43, and died ad 18. Gower also tells this story, and likewise follows Ovid and (near the end) Livy; C. A. iii. 251.

#### VI.

### THE LEGEND OF ARIADNE.

For a remark upon the title, see note to l. 1966.

It is difficult to say whence Chaucer derived all of this Legend. The beginning is from Ovid, Metam. vii. 456-8, viii. 6-176; the main part of the story is like Plutarch's Life of Theseus, or some similar source; and the conclusion from Ovid's Heroides, epist. x. Further, ll. 2222-4 refer to Met. viii. 176-182. See also Hyginus, Fabulae, capp. xli-xliii; Æneid, vi. 20-30; and cf. Gower, C. A. ii. 302-311.

## VII.

### THE LEGEND OF PHILOMELA.

Chaucer's Prologue ends at l. 2243. The tale is from Ovid, *Met.* vi. 424-605, with some omissions, and ends at l. 2382. Gower has the same story; *C. A.* bk. v. ed. Pauli, ii. 313.

## VIII.

### THE LEGEND OF PHYLLIS.

Gower tells the same story in his *Confessio Amantis*, bk. iv. (ed. Pauli, ii. 26); and it is likely that he and Chaucer derived it from the same source, whatever that may have been. A portion of the latter part, from l. 2496, is taken from Ovid, *Heroides*, Ep. ii. And see note to l. 2423.

## IX.

### THE LEGEND OF HYPERMNESTRA.

The story is told in Ovid, *Her.* xiv. But Chaucer has taken some of the details from Boccaccio, *De Genealogia Deorum*, lib. ii. c. 22 Cf. Hyginus, *Fab.* 168. See the Introduction.

### NOTES TO THE TREATISE ON THE ASTROLABE.

The title 'Tractatus de Conclusionibus Astrolabii' is suggested by the wording of the colophon on p. 223. But a better title is, simply, 'Tractatus de Astrolabio,' or 'Treatise on the Astrolabe,' as the 'Conclusiones' only occupy the Second Part of the work; see p. 188. Indeed MS. F. has 'Tractatus Astrolabii'; see p. 233. MSS. B. and E. have the singular title—'Bred and mylk for childeren.'

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## THE CANTERBURY TALES.

### SOURCES OF THE CANTERBURY TALES.

#### ACCOUNT OF THE SOURCES OF THE CANTERBURY TALES.

##### The Nine Groups.

##### Group H.

P. 395.—In a small book by Professor G. Stephens, entitled *Förteckning öfver de fornämsta Brittiska och Fransyska Handskrifterna i Stockholm* (Stockholm, 1847), at p. 20, is a description of a MS. which contains a copy of Palamon and Arcite in French verse, and was written early in the fifteenth century. It is remarkable that the metre is the same as that of the *Knights Tale*; from which, perhaps, it was borrowed.

In *Anglia*, XVI. 261, L. Fränkel, of Munich, reprints a Latin fable by Casparus Cropacius, which first appeared in 1581, in illustration of the *Milleres Tale*. This fable follows Chaucer closely in the principal details, but omits the humour of the original. I fail to see any merit in this form of the story, and therefore refrain from reproducing it.

P. 423. See Dr. Jessopp's article on 'William of Norwich' in *The Nineteenth Century*, May, 1893.

[1] It is also mentioned as 'the book of Fame' at the end of the *Persones Tale*, I 1086. I accept this passage as genuine.

[2] In Dante's *Inferno*, this invocation begins Canto II.; for Canto I. forms a general introduction to the whole.

[1] Where Chaucer says 'leet the reynes goon' (l. 951), and Dante has 'abbandonò li freni' (*Inf.* xvii. 107), we find in Ovid 'equi . . . colla ingo eripiunt,

abruptaque lora relinquunt' (Met. ii. 315). Chaucer's words seem closer to Dante than to the Latin original.

[1] On which Prof. Lounsbury remarks (Studies in Chaucer, ii. 243)—'More extreme indeed than that of any one else is the position of Professor Skeat. He asserts in all seriousness that the "House of Fame" is the translation to which reference is made by Lydgate, when he said that Chaucer wrote "Dante in English." Beyond this utterance it is hardly possible to go.' This is mere banter, and entirely misrepresents my view. Lydgate does not say that 'Dant in English' was a translation; this is a pure assumption, for a strategical purpose in argument. Lydgate was ignorant of Italian, and has used a stupid phrase, the correctness of which I by no means admit. But he certainly meant *something*; and the prominence which he gives to "Dant in English," when he comes to speak of Chaucer's Minor Poems, naturally suggests The House of Fame, which he otherwise omits! My challenge to 'some competent critic' to tell me what *other* poem is here referred to, remains unanswered.

[2] When Chaucer consulted Dante, his thoughts were naturally directed to Vergil. We find, accordingly, that he begins by quoting (in ll. 143-8) the opening lines of the *Æneid*; and a large portion of Book I (ll. 143-467) is entirely taken up with a general sketch of the contents of that poem. It is clear that, at the time of writing, Vergil was, in the main, a new book to him, whilst Ovid was certainly an old acquaintance.

[1] By this, I only mean that Lydgate seems to have been indebted to Chaucer for the general idea of his poem, and even for the title of it (cf. Ho. Fame, 120). For a full account of all its sources, see the admirable edition of Lydgate's *Temple of Glas* by Dr. J. Schick, p. cxv. (Early Eng. Text Society).

[1] Misprinted 'bright,' as the final *e* has 'dropped out' at press; of course it should be the adverbial form, with final *e*. In l. 507, the form is 'brighte' again, where it is the plural adjective. And, owing to this repetition, MSS. F. and B. actually omit lines 504-7.

[1] Morris has *rabewyures*, from MS. F.; but there is no such word in his Glossary. See the New E. Dictionary, s. v. *Baboon*.

[2] Morris has *Reues*; but his Glossary has: ‘*Reuss*, or *reyes*, sb. a kind of dance.’ Of course it is plural.

[3] Morris has *clywe*; and his Glossary has ‘*Clywe*, v. to turn or twist’; but no such verb is known. See *Claw*, v. § 3, in the New E. Dict.

[1] Morris has *frot*; but it does not appear in the Glossary.

[1] I do not here endorse all Ten Brink’s dates. I give his scheme for what it is worth, as it is certainly deserving of consideration.

[1] It is the stanza next following the last one quoted in vol. i. p. 23. I quote it from the Aldine edition of Chaucer, ed. Morris, i. 80.

[2] Of course Lydgate knew the work was unfinished; so he offers a humorous excuse for its incompleteness. I may here note that Hoccleve refers to the Legend in his poem entitled the Letter of Cupid, where Cupid is made to speak of ‘my Legende of Martres’; see Hoccleve’s Works, ed. Furnivall, p. 85, l. 316.

[3] In December, 1384, Richard II. ‘held his Christmas’ at Eltham (Fabyan).

[1] I think lines 568, 569 (added in B.) are meant to refer directly to ll. 703, 704.

[2] The Knightes Tale is a clear exception. The original Palamon and Arcite was too good to be wholly lost, but it was entirely recast in a new metre, and so became quite a new work.

[1] It is amusing to see that Chaucer forgot, at the same time, to alter A. 422 (= B. 432), in which Alcestis actually tells her name. The oversight is obvious.

[2] Line A. 277 reappears in the Canterbury Tales in the improved form—‘And ever a *thousand* gode ageyn oon badde.’ This is the 47th line in the

Miller's Prologue, but is omitted in Tyrwhitt's edition, together with the line that follows it.

[1] I. e. with the exception of the stanzas which were transferred from that work to the Man of Lawes Prologue and Tale; see the 'Account of the Sources,' &c. p. 407, and the last note on p. 307 of the present volume.

[1] I omit 'Marcia Catoun'; like Esther, she is hardly to be ranked with the heroines of olden fables. Indeed, even Cleopatra comes in rather strangely.

[1] See De Claris Mulieribus:—Cleopatra, cap. 86. Thisbe, cap. 12. Dido, cap. 40. Hypsipyle and Medea, capp. 15, 16. Lucretia, cap. 46. Hypermnestra cap. 13. And see Morley's English Writers, v. 241 (1890).

[1] It will be seen below that Chaucer certainly made use of this work for the Legend of Hypermnestra; see p. xl.

[1] Court of Love (original edition, 1561), stanzas 15, 16. I substitute 'ninetene' for the 'xix' of the original.

[2] 'The Jesuit Rapin, in his Latin poem entitled "Horti" (Paris, 1666), tells how a Dalmatian virgin, persecuted by the amorous addresses of Vertumnus, prayed to the gods for protection, and was transformed into a tulip. In the same poem, he says that the Bellides (cf. *bellis*, a daisy), who were once nymphs, are now flowers. The story [here] quoted [from Henry Phillips] seems to have been fabricated out of these two passages.'—*Athenæum*, Sept. 28, 1889.

[1] M. Tarbé shews that the cult of the daisy arose from the frequent occurrence of the name Marguérite in the royal family of France, from the time of St. Louis downward. The wife of St. Louis was Marguérite de Provence, and the same king (as well as Philip III., Philip IV., and Philip V.) had a daughter so named.

[1] Chaucer nearly suffered the same fate himself; see Ho. Fame, 586.

[1] Dr. Köppel notes that the name also occurs in Boccaccio's *Amorosa Visione* (V. 50) in company with that of Claudian: 'Claudio, Persio, ed *Agatone*.'—*Anglia*, xiv. 237.

[1] He should also have excepted Philomela.

[2] These numbers refer to the lines of the B-text of the Prologue.

[1] Cf. L. G. W. 2177, 2227.

[2] Cf. L. G. W. 1952-8.

[1] Gower is amusing when he turns Ovid's 'Ad uada Maeandri' (*Her.* vii. 2) into a reference to 'King Menander'!

[2] The unfamiliar form *Guido* was read as *Ouide*, by changing *G, o*, into *O, e*.

[3] Lounsbury (*Studies in Chaucer*, ii. 259) objects that many scholars suppose that Valerius Flaccus was unknown previously to 1416. But, if so, how did Chaucer know that the title of his poem was 'Argonauticon Libri,' and not 'Argonautae,' as in *Dares*?

[1] In fact, St. Augustine tells the whole story; *De Ciuitate Dei*, lib. i. cap. xix. And it was copied from St. Augustine's version into the *Gesta Romanorum*, Tale 135.

[2] For lines 1896-8, Bech refers us to Godfrey of Viterbo's *Speculum Regum*; see the extract from it in Pertz, *Monumenta Germanica*, vol. xxii. p. 38, l. 159; which tells us that the teaching of philosophy and of the seven sciences at Athens was introduced there by Jupiter; see further, at p. lvi.

[1] We must remember that, in olden times, writers often had to trust to their memory for details not always at hand. Hence such a mistake as this was easily made.

[2] The reference seems to be to Paulus Orosius, *Hist.* i. 11; but Belus is not there mentioned. Yet Hyginus (*Fab.* 168) has: 'Danaus Beli filius ex

pluribus coniugibus quinquaginta filias habuit.' See Anglia, v. 350.

[1] People were soon called 'old' in those days. Dante, at 35, was in the 'middle' of life; after which, all was downhill. Hoccleve was miserably old at 53; Works, ed. Furnivall, p. 119. Jean de Meun, in his Testament, ed. Méon, iv. 9, even goes so far as to say that man flourishes up to the age of 30 or 40, after which he 'ne fait que langorir.' Premature age seems to have been rather common in medieval times. Moreover, Gower is speaking *comparatively*, as of one no longer 'in the floures of his youthe.'

[1] Ten Brink, Chaucer's Sprache, &c., p. 174.

[2] The heroic couplet was practically unknown to us till Chaucer introduced it. The rare examples of it before his time are almost accidental. A lyrical poem printed in Böddeker's Altenglische Dichtungen, p. 232, from MS. Harl. 2253, ends with a fair specimen, and is older than Chaucer. The last two lines are:—

‘For loue of vs his wonges waxeþ þunne,  
His herte-blod he ?ef for al mon-kunne.’

The oldest single line of this form is at the end of Sawles Warde (ab. ad 1210); see Spec. of English, pt. i. p. 95:—

‘That ich mot iesu crist mi sawle ?elden.’

[1] Not 1491, as Bell says; he has mistaken the line.

[2] From *geten* to *gayler*; Dr. Furnivall has not got this quite right.

[1] This excellent essay investigates Chaucer's sources, and is the best commentary upon the present poem. I had written most of my Notes independently, and had discovered most of his results for myself. This does not diminish my sense of the thoroughness of the essay, and I desire to express fully my acknowledgments to this careful student. I may remark here that Chaucer's obligations to Froissart were long ago pointed out by Tyrwhitt, and that the name Agatho was explained in Cary's Dante. There is very little else that Bech has

missed. Perhaps I may put in some claim to the discovery of a sentence taken from Boethius; and to some other points of minor importance.

[1] I. e. haste, rapidity. Cf. ‘Rydyng ful *rapely*.’ Piers the Plowman, B. xvii. 49.

[1] See Part ii. sect. 1, l. 4; sect. 3, l. 11. ‘Obviously, nobody putting a hypothetical case in that way to a child would go out of his way to name with a past verb [see the second case] a date still in the future.’—Morley’s Eng. Writers, v. 270. Similarly, the expression ‘I wolde knowe,’ in the former case, precludes a date in the *past*; and hence we are driven to conclude that the date refers to time present. Curiously enough, there is an exactly parallel case. Blundevill’s Description of Blagrave’s Astralabe, printed at London by William Stansby, is undated. Turning to his Proposition VI, p. 615, we find—‘As for example, I would know the Meridian Altitude of the Sun ye first of July, 1592.’ The same date, 1592, is again mentioned at pp. 619, 620, 621, 636, and 639, which renders it probable that the book was printed in that year.

[2]

‘Neither his *collect*, ne his *expans yeres*,  
Ne his *rotes*, ne his othere *geres*’; F 1275-6.

[2418.] C. A. ne; T. noon; *rest om.*

[1] ‘A smal instrument portatif aboute’; Prol. l. 52 (p. 177)

[1] ‘The almikanteras in thyn Astrolabie been compounded by two and two.’ Part ii. sect. 5, l. 1.

[1] Mr. Bradshaw gave me the hint; I afterwards found this remark by Selden, in his Preface to Drayton’s Polyolbion: ‘his [Chaucer’s] Treatise of the Astrolabe, which I dare swear was chiefly learned out of Messahalah.’

[2] Macha-allah or Messahala, an Arabian astronomer, by religion a Jew, flourished towards the end of the eighth century. Latin translations of four of his works (*not* including the Treatise on the Astrolabe) have been printed, and were published at

Nuremberg in 1549. A list of his works is given in Casiri (Bibl. Arab.-hisp. tom. 1er. pag. 434), and in the Biographie Universelle.

[3] This splendid MS., of the *thirteenth* century, is dated 1276, and illustrated with beautifully executed coloured diagrams. It is a storehouse of information about the Astrolabe, and I have often consulted it.

[4] It is printed in full in my edition of Chaucer's Astrolabe, published for the Early Eng. Text Society in 1872, at pp. 88-104.

[1] In my edition of the 'Astrolabe' for the Early Eng. Text Society (1872), I have inserted a large number of examples of strange blunders in the printed editions.

[1] There are two astrolabes in Merton College, besides a plate exhibiting astronomical tables. These are all described in a paper entitled 'Remarks on an Astrolabe belonging to F. A. Hyett, Esq.,' written by my friend Robert Taylor, M.A., and printed in the Transactions of the Bristol and Gloucestershire Archæological Society, vol. xii. Mr. Taylor further describes two Astrolabes in the British Museum.

[2] This word has several senses in Chaucer. It means (1) the discs of an astrolabe; (2) a set of tablets; (3) astronomical tables; and (4) the game of 'tables.'

[1] '*Pertuis*: m. A hole. *Pertuis de l'Araigne*, the centre of an Astrolabe; the hole wherein all the tables thereof are, by a pin or naile, joined together.'—Cotgrave's French Dictionary.

[1.] P. drem; *rest* dreme.

[8.] *All have* And why; *I omit* why.

[9, 10.] F. swevene, evene; Cx. Th. sweuen, euen.

[11.] Th. B. a fantome; P. a fautom; Cx. a fanton; F. affaintome; *after which, all needlessly insert* why.

[12.] F. Th. B. P. not; Cx. note (=noot). *Elide* o in so.

[20.] *All wrongly insert is before more.*

[24.] B. of the; *rest* of her; *I omit* the (her).

[26.] F. B. stewe; P. stoe; Cx. stryf; Th. stryfe.

[35.] P. sweche; *rest* suche, such.

[45.] F. B. forwote; *rest* wote.

[50.] F. vnderstonde, *followed by a metrical mark, indicating a pause: I add n.*

[58, 62.] MSS. dreme (=dreem).

[63.] *See note.*

[64.] B. P. now; F. yow; *rest om.*

[71.] P. strem; *rest* streme (=stream); *so* P. drem (*rest* dreme) *in* l. 80. MSS. cometh (=com'th).

[73.] Cx. Th. clepe; F. clepeth.

[77.] F. That; *rest* And.

[78.] Th. wol; P. wul; Cx. wyl; F. B. wolde.

[85.] F. B. stonde; Cx. Th. stande; P. stond. Cx. alle; F. Th. al (*wrongly*).

[88.] *All pouerte.*

[89.] B. ech; F. eche.

[100.] *I supply* that.

[103.] P. *om.* a.

[109, 110.] Cx. seyde, abreyde; *the rest* seyde (sayde), abreyde (abrayde). *Grammar requires* seyde, abreyde; (abreyde *also occurs*).

[117, 118.] Cx. P. leonard, hard; F. Th. B. leonarde, harde. P. *om.* of.

[119.] MSS. slept, slepte; *read* sleep, *as in* l. 438.

[122.] F. Th. golde; Cx. P. gold; B. goold.

[126.] *All queynt.*

[127.] F. B. olde; Th. golde; Cx. P. gold. F. sawgh.

[131.] Th. This; *rest* The

[132.] F. sawgh.

[134.] Th. heed; B. hed; F. Cx. hede. Cx. Th. P. parde; F. B. partee (!).

[135.] B. red; F. Th. rede; Cx. Rose garlondes smellynge as a mede.

[136.] MSS. combe. B. hed; *rest* hede.

[139.] Cx. P. brown; F. bronne.

[140.] Cx. down; F. dovne.

[141.] P. fond; F. Cx. B. fonde; Th. founde. Cx. Th. wal; B. wall; F. walle.

[143.] F. B. say; *rest* synge. F. B. P. *om.* that.

[146.] F. B. Troy.

[148.] Cx. Th. P. Lauyne; F. B. Labyne.

[152.] Cx. Th. P. Troye; F. B. Troy; *see* l. 155.

[153.] *All om.* That. F. B. P. fals; Cx. fals vntrewe; Th. false vntrewe.

[159.] Cx. Th. kyng; F. B. kynge. F. y-slayne; *rest* slayn.

[160.] Th. Polytes; F. B. Polite. *From this point I make no further note of obvious corrections in spelling.*

[172.] Cx. P. Th. goddes; F. B. goddesse (*wrongly*).

[173.] F. B. -brende; *rest* -brenned.

[174.] Cx. P. this; F. B. his.

[184.] F. P. That dede not I how she was; B. That ded not I how she was; Cx. That rede note I how it

was; Th. That rede nat I howe that it was. *Read* deed, *and insert* but.

[188.]Cx. Th. destyne; F. destanye.

[193.]Cx. Th. grauen; P. graven; F. grave; B. grane.

[196.]F. B. Towardes.

[199.]P. Iubiter; *rest* Iupiters; *read* Iupiteres.

[204.]F. blowe; P. Cx. Th. blowen.

[210.]Th. herte; *rest* hert.

[220.]F. *omits from* lisse to tempest in next line; *the rest art right*.

[221, 222.]F. B. stent, went; Cx. Th. stente, wente.

[227.]P. Cx. Th. Metten; F. B. Mette.

[235.]F. P. comfort; *rest* comfote.

[237.]P. folk; *rest* folke; *but shulde is here dissyllabic*.

[242.]F. tel; B. telle; P. Cx. Th. tellen.

[257, 8.]*All* worde, lorde.

[260.]Th. the; *rest omit*.

[270.]F. vnknowe; *rest* vnknowen.

[278.]Th. Or speche; *rest* Or (F. Of!)for speche; *read* For speche. *Lines 280-2 3 are in Th. only, which reads* some; fayrest; lest; than.

[285.]Cx. Th. (3rd) or; F. B. P. *om*.

[290.]F. B. therbe (=the herbe); P. Cx. Th. the herbe.

[305.]Cx. Th. one; P. on; F. B. love.

[309, 310.]*All* delyte, profyte.

[313.]*For* mette, Cx. Th. *have* mette dremyng (!).

[314.] F. *auttur=anctour*.

[315.] F. *he*; *the rest she*.

[320.] F. *Th. wol*; P. *wille*; Cx. *wyl*.

[322.] F. *ha*; P. B. *haue rest om*.

[328.] *All had*.

[329.] *I insert I; which all omit*.

[332.] P. *hadde*; *rest had*.

[334.] Cx. *telle*; P. *tellen*; F. *tel*.

[340.] F. *omits this line; the rest have it*.

[347.] F. B. *al youre*; Cx. Th. P. *myn (om. al)*.

[352.] F. B. *om. be*.

[353.] Th. *duren*; F. B. *dure*.

[358.] Th. *done*; *rest omit*.

[362.] *All insert But before Al*.

[363.] Cx. Th. P. *Certeyn*; F. B. *Certeynly*.

[365.] Cx. *goon*; P. *gon*; F. *agoon*; B. *agon*.

[366.] *in] All in to*.

[370.] *All Allas (alas); read Eneas*.

[371.] F. B. *As*; *rest And*.

[375.] Cx. Th. P. *But*; F. B. *And*.

[381.] F. *And nor hyt were to*; Cx. *And nere it were to*; Th. *And nere it to*; B. P. *And ner it were to*. Th. B. *to endyte*; F. Cx. *tendyte*.

[387.] P. *thenken*; F. B. *thynke*; Cx. Th. *thynken*.

[391.] F. B. *om. was*.

[402.] Cx. Th. P. *And*; F. B. *omit*.

[410.] Th. al; Cx. all; P. alle; F. B. *om.*

[426.] F. B. *om.* as *and* us.

[428.] F. B. *om.* greet.

[429.] B. Mercure; F. Mercure; *rest om.*

[433.] F. B. how that; *rest* how.

[434.] Cx. P. to saylle; Th. for to sayle; F. B. for to assayle.

[446.] Th. longe is for; F. B. is longe. Cx. P. whyche no tonge can telle.

[451.] *For* tharivaile, F. B. Th. *have* the aryvayle; Cx. the arryuaylle; P. the arevaille.

[458.] F. labina; *rest* Lauyna.

[468.] Cx. P. seyn; *rest* seen (sene).

[473.] F. B. grave; *rest* grauen.

[475.] F. B. *omit* in.

[478.] Th. sterynge any; *the rest* any stiryng (sterynge).

[486.] Cx. Th. P. was but of sonde (sande); F. B. nas but sonde.

[491.] *I insert* for. Cx. Th. P. *insert I after* saw; *but it is in* l. 489.

[496.] F. B. *omit* lo.

[504.] F. B. *omit lines* 504-507.

[511.] P. listeth; Th. lysteth; F. Cx. listeneth; B. lystneth.

[513.] *All* sely; *read* selly (Willert).

[514.] Cx. Th. Scipion; F. P. Cipion; B. Cypyon.

[516.] Th. Alcanore.

[533.]Cx. Th. P. her; F. B. the.

[535.]F. B. kynge (*by mistake for thing*).

[536.]Cx. Th. P. smyte; F. B. smote. Cx. Th. P. to;  
F. B. of.

[537.]Cx. Th. P. brende; F. beende; B. bende.

[543.]Cx. Th. P. at; F. B. in.

[545.]F. cryinge (!).

[548.]Cx. P. cam; F. came.

[552.]P. Cx. Th. That; F. B. And. F. felynge.

[557.]Cx. Th. P. agast so (*but read so agast*); F. B.  
*omit so*.

[558.]Cx. Th. tho; *which* F. B. P. *omit*.

[566.]B. Th. nas; F. Cx. was.

[570.]F. that; *the rest* tho.

[573.]*All seynt*.

[575.]F. B. *omit hit*.

[592.]*All made*.

[603.]*All do; read done (gerund)*.

[618.]*goddesse is not in the MSS. The line is  
obviously too short.*

[621.]F. Th. lytel; Cx. lytyl; B. litell; P. litil (*all  
wrong*); *read lyte*.

[622.]Cx. P. bookes songes or ditees; Th. bokes  
songes and ditees; F. B. songes dytees bookys.

[635.]F. B. and in; *rest and*.

[647.]F. frerre (*by mistake*).

[650.]Cx. Th. dwellen; P. dwelleth; F. B. dwelle.

[651.] F. ner; B. nor; Cx. Th. P. ne.

[653.] F. ymade; B. I-made; Cx. made alle thy; Th. made al thy; P. I-made alle thy.

[658.] Cx. P. daswed; F. B. dasewyd; Th. dased.

[673.] Cx. Th. comen; F. come.

[676.] F. sothe sawes; Cx. Th. P. sothsawes.

[680.] Cx. Th. ben; P. been; F. B. *omit*.

[682.] fare] Cx. Th. P. welfare.

[685.] Cx. Th. and; *rest om*.

[696.] F. B. acordes (!).

[705.] Cx. she; *rest he*.

[711.] P. heren; *rest here*.

[715.] F. and erthe; *rest omit and*.

[717.] Cx. Th. P. in; F. B. either.

[718.] F. B. aire; P. wey; Cx. Th. way.

[723.] or] F. B. or in.

[727.] Cx. Th. a worthy; P. a wurthy; F. worthe a; B. worth a; *omit a*.

[739, 740.] *I add e in wighte, highte*.

[746.] Cx. Th. vp; F. B. P. vpwarde. Cx. Th. P. *transpose 745, 746*.

[755.] B. it; F. *om.*; Cx. Th. P. he.

[764.] *All herke; see l. 725*.

[766.] Cx. Th. spoken; P. poken (!); F. B. yspoken.

[773.] Cx. Th. P. As; F. B. Of (*copied from l. 772*).

[780.] Cx. Th. P. And ryght so brekyth it; F. B. *omit this line*.

[789.] F. Thorwe; B. P. Throw; Cx. Th. Threwe

[794.] F. Th. B. whele sercle (*for 1st wheel*); Cx. P. *omit the line*. (Sercle is a gloss upon wheel).

[798.] F. B. this; *rest thus*. F. B. *om. to*.

[800.] Cx. Th. P. Causeth.

[803.] F. Tyl; *rest That*.

[804.] F. *om. thogh*.

[805.] F. B. *om. alway*.

[810.] F. B. yspoken.

[817.] F. B. *om. in. Read another* (Willert).

[821.] Cx. Th. P. at the.

[823.] Cx. Th. P. thou haue; F. B. ye haue in.

[827.] F. And that sum place stide; B. And that som styde; Th. And that some stede; Cx. P. *omit ll. 827-864. read* And that the mansioun (*see ll. 754, 831*).

[830.] *For That read* Than!

[838.] MSS. a wey, away.

[839.] F. Th. B. haue before; Cx. P. *onsit the line*.

[853.] Th. B. this; F. thus.

[859.] Th. of; F. B. or.

[860.] *All ought*.

[866.] P. to a lewde; Cx. Th. vnto a lewde; F. *trealwed (!)*; B. *talwyd (!)*.

[872.] *All omit* Quod he; cf. ll. 700, 701.

[873.] P. Cx. Th. I; F. B. he. F. B. me (*for be*).

[886.] P. Cx. speken; *rest speke*.

[896.]Cx. Th. gan to; *rest* to (!).

[899.]F. B. P. *om.* and.

[911.]F. B. *omit this line; for* Seestow, Cx. Th. P. *have* Seest thou. *For* toun, *all have* token; *see* l. 890.

[912.]*From* P.; F. B. *omit this line.* Cx. Or ought that in the world is of spoken; Th. Or aught that in this worlde is of spoken; *see* l. 889.

[913.]F. B. *om.* I seyde.

[932.]F. B. *om.* the.

[951.]Cx. P. lete (= leet); F. B. lat.

[955.]F. Cx. Iubiter.

[956.]F. B. fer fro; P. Cx. Th. *om.* fer.

[957.]Cx. P. grete; Th. great; E. mochil; B. mochill.

[961.]Cx. Th. P. alway vpper; F. B. vpper alway for. Cf. l. 884.

[964.]F. Th. B. *ins.* to *bef.* loken.

[969.]P. Cx. And; *rest om.*

[973.]Cx. Th. wryteth; F. writ. F. B. of (*for a*).

[978.]*So* P. Cx.; *rest ins.* and erthe *bef.* and.

[984.]F. B. Nas (*om.* he me); Th. Nas me; Cx. P. Nadde he me.

[998.]to] F. B. ther-to.

[999.]F. B. *insert* and *before* No.

[1003.]F. B. Briddes; P. Brid; Cx. Byrd; Th. Byrde.

[1007.]F. Cx. Th. B. Athalantes (-ys); P. athlauntres; *see* note.

[1014.]Cx. Th. P. As; F. Alle; B. Al.

[1015.]Cx. P. they shynen; F. Th. B. thy seluen (!).

[1029.] F. *inserts that before* soth.

[1030.] Cx. Herkne; P. Th. Herken; F. B. Herke.

[1034.] F. B. P. *om.* lyk.

[1040.] Cx. Th. P. the; F. P. a. Cx. Th. P. a; F. B. oo.

[1044.] F. P. beten; Th. B. byten; Cx. grene.

[1056.] Th. tel; P. tell; *rest* telle.

[1057.] Cx. Th. P. I wyl; F. B. wil I.

[1063.] F. B. *om.* And.

[1071.] F. B. *ins.* now *bef.* how.

[1072.] Th. the efte; Cx. the more; F. B. eft the; P. the.

[1079.] Cx. Th. hath so very; P. hath so verrey; F. B. so were (!).

[1080.] Cx. P. That; F. B. Th. And (!).

[1088.] F. Cx. Th. lerne; *read* lernen.

[1101.] Cx. Th. thou; P. thow; F. nowe; B. now.

[1102.] Cx. P. now; Th. nowe; F. yowe; B. yow.

[1105.] Cx. to; *rest* for to.

[1106.] F. B. men; *rest* me.

[1107.] Cx. lawier; Th. laurer.

[1113.] F. B. this; *rest* the.

[1114.] F. citee; P. cite (=site); *rest* cyte (=syte).

[1115.] F. hys (*for* this).

[1119.] Cx. P. it; B. yt; F. Th. *om.*

[1127.] Th. I nyste; Cx. I ne wyst; P. I nust; F. B. nyste I neuer.

[1132.] F. B. fundament; *rest* foundement.

[1135.] bilt = bildeth; Th. B. bylte.

[1136.] F. B. *om.* al; cf. l. 1151.

[1145.] Cx. Th. Were; *rest* Was.

[1154.] F. B. folkes; *rest* folk.

[1155.] F. tymes; *rest* tyme. F. there; *rest* they.

[1156.] Cx. Th. P. there; F. B. here.

[1162.] F. *om.* that.

[1173.] *I supply* be.

[1177.] *Supply* craft from l. 1178, where it occurs, after cast, in Cx. Th. P. (Willert).

[1178.] F. To; *the rest* The.

[1185.] Cx. Th. P. *ins.* the *before* castel.

[1189.] F. Rabewyures *or* Rabewynres; B. Rabewynnes; Cx. As babeuwryes; Th. As babeuries; P. Babeweuries.

[1195.] F. B. *om.* stoden.

[1197.] F. *om.* of.

[1201.] F. B. vpon; *rest* on.

[1202.] F. B. sowneth; *rest* sowned.

[1204.] P. Cx. his; Th. B. this; F. the.

[1206.] F. Eaycidis; P. Eaycides; Cx. Th. Gacides.

[1208.] B. bret; Th. Briton; Cx. Bryton; P. Bretur; F. gret.

[1210.] F. Saten; B. Sate; Cx. Th. Sat; P. Sett; *read* Seten.

[1210. 1, 2, 4.] F. hym (*for* hem); P. hym (*in* 1210 *only*); B. him (*in* 1211, 2, 4).

[1211.] Cx. Th. P. gape; F. iape; B. yape.

[1220.] F. Cx. Th. B. to pipe; P. *om.* to.

[1221.] F. B. riede; *rest* rede.

[1222.] Cx. Th. P. brede; B. Bryede; F. bride.

[1227.] F. Atiteris; B. Atyterys; Cx. Th. dan Cytherus; P. an Citherus. F. B. *transpose lines* 1227 and 1228.

[1228.] F. Pseustis; B. Pseustys; Cx. Th. proserus; P. presentus.

[1233.] F. B. fames; *rest* famous.

[1234.] F. B. of alle; Th. of al; P. Cx. of. F. *om.* the.

[1236.] Cx. Th. Reyes; P. Reyþs; F. B. Rens.

[1241.] F. seight (!); *for* fight.

[1245.] F. B. trumpe Ioab.

[1255.] Cx. Th. P. as now not; F. B. not now.

[1259.] Th. pleyeng; *rest* pley; *read* pleyen.

[1262.] F. wrecches (*wrongly*); *for* wicches.

[1269.] P. magyk; *rest* magyke.

[1270.] F. B. syke; *rest* seke.

[1271.] *All* the.

[1272.] Cx. Th. P. Circes; F. Artes; B. Artys.

[1273.] So in all.

[1274.] Cx. Th. Lymote; F. Limete; B. Lumete; P. Llymote.

[1275, 6.] *From* B.; F. *om.* *both lines.* P. hem; Cx. hym; B. Th. *om.*

[1278.] Th. Sycamour; F. B. Sygamour; Cx. Sycomour; P. Cicomour.

[1283.] F. B. y ther; *rest* that I.

[1285.] F. B. folkys.

[1286.] B. I-holde; Cx. Th. P. holde; F. y-colde.

[1287.] Cx. P. eft; F. oft; B. all; Th. *om.* F. B. P. I mused.

[1293.] F. B. to; *rest* forth.

[1299.] Cx. P. for; *rest* more.

[1301.] B. this; *rest* these; *see* 1294.

[1303.] F. how they hat; B. how they hate; Cx. how the hackyng; P. Th. how the hackyng.

[1304.] Cx. Th. P. As corbettis(-es) and ymageries; B. As corbettz, full of ymageryes; F. As corbetz, *followed by a blank space.*

[1309.] F. hald; *rest* hold (holde).

[1315.] Cx. Th. P. shoke; F. shoon; B. shone.

[1316.] F. B. As (*for* And).

[1317.] P. Cx. lesynges; *rest* losynges; *read* losenges.

[1318.] F. frenges; B. Th. frynges.

[1321.] F. B. herauldes.

[1326.] F. crepen (!).

[1327.] P. wonderliche; *the rest* wonderly.

[1328.] Cx. P. Alle though; F. Th. B. As though.

[1332.] Cx. Th. P. cotes; F. B. cote.

[1335.] F. B. *om.* as.

[1349.] F. B. litel; *rest* lyte.

[1350.] B. thicke; Th. thyke; F. thik.

[1351.] P. Cx. Full; *rest* Fyne.

[1353.] P. As; Cx. Th. Or as; F. B. Of.

[1356.] P. Cx. riche lusty; *rest* lusty and riche.

[1361.] F. Sit; B. Syt; Cx. P. Sat; Th. Satte; *read* Sitte.

[1369.] F. B. *om.* that.

[1371.] F. B. *omit* semed be.

[1372.] So Cx. Th. P.; F. B. *read*—This was gret marvaylle to me.

[1373.] *All* wonderly; cf. l. 1327.

[1374.] F. B. erthe.

[1377.] F. B. *om.* to.

[1404.] F. synge; *rest* songe.

[1406.] F. B. or; *rest* and.

[1411.] Th. the armes; *rest* armes; *read* tharmes (i. e. th' armes).

[1415.] *All* And thus.

[1416.] Cx. P. noble; F. Th. B. noble (= noblee).

[1421.] F. peler; B. pylere.

[1425.] *I supply* and hy.

[1431.] *All* fyne.

[1432.] Cx. Hym that wrote thactes dyuyne; P. *om.*; F. B. Th. Saturnyne.

[1435.] Cx. P. bare vpon; F. Th. B. he bare on.

[1436.] F. B. *om.* up.

[1437.] F. stonden; *rest* stoden.

[1442.] P. Cx. Th. as of other merveilles.

[1443.] P. Cx. piler; F. B. pilere.

[1444.] *All* here.

[1450.] F. B. a ful; *rest* ful.

[1456.] F. B. stonde; Cx. Th. stande; P. stond.

[1460.] F. B. Tholausan; Th. Tholason; P. Tolofan; Cx. tholophan.

[1477.] *So* Cx. Th. P.; F. B. seyde Omere was.

[1483.] *I supply* dan; *see* l. 1499.

[1484.] F. B. *omit* a.

[1492.] F. And; *rest* As; B. As I hit myght se with myn ye; P. Cx. Th. As I myght see it wyth myn ye.

[1494.] F. high the (=highthe); Cx. Th. heyght; *see* l. 744.

[1498.] F. sturmely.

[1507.] F. *om.* a

[1510.] F. B. *om.* al.

[1515.] F. *inserts* al of the *before* olde; B *inserts* of the.

[1527.] *All* in-to (*for* in).

[1530.] F. alle skynnes; Cx. alle kyns.

[1543.] Cx. Th. grace (*for* cause).

[1546.] F. B. *om.* *this line.*

[1549.] F. B. herke.

[1551.] Cx. Th. P. yet; F. B. right.

[1553.] Cx. Th. P. sayd; F. quod; B quoth.

[1570.] F. B. Vpon the peyn to be blynde, *omitting* l. 1572; Cx. Th. *om.* the. *Read* Vp, *the usual idiom.*

[1572.] *In* Cx. Th. *only*.

[1585.] F. B. *om.* that.

[1594.] F. B. clarioun; *see* l. 1597.

[1599.] F. B. And (*for* That).

[1603.] Cx. P. at; *rest* to.

[1609.] F. B. *om.* now.

[1614.] F. B. *insert* wel *after* be.

[1618.] F. B. wete; *rest* wote; *read* wite.

[1621.] F. B. *om.* wel.

[1623.] Cx. Th. P. And thou dan; F. B. Haue doon.

[1637.] P. blak; F. B. blake.

[1647.] Cx. Th. P. swartysh; F. B. swart, swarte.

[1657.] B. thridde; F. thirdd.

[1661.] F. ben; *rest* han.

[1666.] *All* werkes, *pl.*; *see* 1701. Th. That your good werkes shal be wyst (*perhaps better*).

[1668.] F. B. *om.* Right.

[1675.] F. B. *om.* Al.

[1682.] F. B. Cx. Th. hath; P. have.

[1686.] *All* of bawme; *omit* of (Koch).

[1701.] werk] *all* werkes (werkys); *see* 1666, 1720, 1.

[1702.] B. clew; F. clywe; Cx. Th. P. torned, turned.

[1707.] Cx. P. To hyde; Th. To hyden; F. B. And hidden.

[1709.] P. Cx. fame; *rest* no fame. P. Cx. Th. ne (*om.* for); F. B. for (*om.* ne).

[1717.] F. B. Th. lyen (*for* lyuen); P. be; Cx. *om.*

[1720.] *werk*] *all werkes* (*werkys*); *but see hit in* 1721.

[1725.] F. B. Th. Al so; *rest* And so; *read* So.

[1726.] So F. B.; Cx. Th. That theyr fame was blowe a lofte.

[1735.] Cx. P. so good a; Th. as good a; F. B. as good.

[1742.] Th. Cx. P. in her herte; F. in hem; B. in her.

[1744.] Th. on; *rest* upon.

[1745.] F. B. *om.* the.

[1748, 1749.] F. a; *rest* as.

[1750.] P. Cx. To; *rest* The.

[1765.] F. B. now let se (*I omit* now); *rest* quod she.

[1775.] *I supply* ye.

[1779.] P. wher; Cx. Th. where; F. B. or.

[1781.] F. B. neuer ye; *rest om.* ye.

[1782.] F. B. *om.* to-.

[1783.] F. swynt; B sweynte; Cx. Th. P. slepy.

[1786.] Cx. P. on; *the rest* to.

[1787.] Cx. Th. P. on; F. B. to.

[1792.] F. B. *om.* thee.

[1793.] F. B. *om.* they.

[1801.] P. blak; F. B. blake.

[1804.] *I supply* the.

[1805.] *al is not in the MSS.; but P. has* as (=al so).

[1813.] *All grete, gret; read gretest* (Willert).

[1816.] MSS. doon (don, do) hem.

[1818.] F. B. in a; P. Cx. Th. in.

[1821.] B. liste; *rest list, short for listeth*. F. B. P. *om.* to; Cx. Th. *insert it*.

[1822.] P. not; *which* F. B. Cx. Th. *omit*.

[1824.] F. choppen; B. choppyn; Th. clappen; Cx. P. clappe.

[1828.] B. P. folk; *rest folkes*.

[1834.] P. vice; Cx. Th. vyce; F. B. vices.

[1836.] F. B. suche be; Cx. Th. P. be suche.

[1843.] *Here P. ends*.

[1853.] F. Th. be noight for; Cx. B. be for; *read* be but for (Koch).

[1862.] Cx. Th. they; F. B. this folke.

[1880.] F. selfe; *read selven*.

[1883.] Th. than; Cx. thenne; F. B. *om.*

[1887.] *All thing, thinge; read things*. Cf. l. 1889.

[1891.] *All come*.

[1897.] *All wote (for wiste); see* l. 1901.

[1898.] *All had*.

[1902.] *All dwelled or dwellyth*.

[1903.] F. And; *rest Ne*.

[1906.] B. the; F. *om.* B. hidyr; Th. hyder; Cx. hether; F. thidder.

[1907.] B. Whi then; *rest Why than; Koch suggests Which than; read Which-e*. Ll. 1907-9 *are probably corrupt; see note*.

[1908.] *I supply* thus.

[1926.] Th. it stil; *rest* stil hyt.

[1931.] Th. B. that I; F. I haue; Cx. I had.

[1938.] F. B. Whiche; Cx. Th. Suche.

[1940.] F. Cx. B. hattes; Th. hutches. *Read* hottes.

[1941.] F. twynges (!); B. twigys.

[1944.] *Corrupt. From* Cx. Th.; B. *omits the line*; F. *has only* As ful this lo.

[1946.] Cx. Th. as; F. of; B. as of. Th. on; F. B. in; Cx. of.

[1948.] Cx. roof; Th. rofe; F. B. roue.

[1952.] Cx. Th. open; F. opened; B. I-opened.

[1955.] Cx. out (*for* in).

[1957.] F. silde; B. fylde; Cx. Th. fylled.

[1961.] *All werres* (*pl.*); *read* werre.

[1962.] *All restes* (*pl.*). Cx. of labour; F. Th. B. and of labour.

[1967.] *All insert* and eek *before* of; *see l.* 1968.

[1975.] *All write* mis governement *as one word*.

[1976.] *All* and of; *omit* and

[1984.] F. B. and of; Cx. Th. *om.* of.

[1997.] Th. paraunter.

[2009.] *I substitute* swiche *for* these.

[2010.] Th. syghtes; *rest* syght.

[2017.] F. The frot; B. The foot; Cx. Th. The swote. *Read* The fruit (Koch).

[2018.] Cx. Th. Languysshe; F. B. Laugh.

[2020.] Th. B. the (*for thee*); Cx. the an; F. than (*perhaps* = the an).

[2021.] *All insert in after yaf.*

[2026.] F. B. *insert* anoon (anon) *after* here, *which* Cx. Th. *omit.* *For* here anoon *read* anoon heer.

[2028.] F. B. *omit this line.*

[2036.] F. B. *omit this line; it is probably corrupt.* *Read* Many a thousand in a route (Koch).

[2042.] Cx. one; F. Th. B. a.

[2044.] F. Rovned in; B. Rownyd yn; Cx. Th. Rowned euerych in.

[2048.] F. *has only*—That ys betydde; B. That is betyd late or now; Cx. Th. That ys betyd lo ryght now.

[2049.] *All he; read the other* (Willert).

[2053.] *All insert And (twice) before thus; but compare the next line.*

[2059.] *All wonder most (moste).*

[2061.] F. B. forth ryght to; Cx. forth vnto; Th. streyght to.

[2063.] Cx. to; *rest om.*

[2066.] F. Tho; *rest To.*

[2069.] F. B. That he; Cx. Th. Tho. F. thoo; B. tho; Cx. Th. that.

[2076.] F. B. Went every mouthe; Cx. Th. Wente euery tydyng.

[2081.] Cx. Th. vp spronge.

[2083.] *All and (for 2nd hit).*

[2087.] F. flygh; B. fligh; Cx. Th. flewe.

[2088.] F. *om.* I.

[2090.] Cx. Th. drawe; F. B. thrawe.

[2091.] Cx. Th. at; F. B. to.

[2093.] F. B. a cheked; Cx. Th. a chekked.

[2095-2158.] Cx. *omits*.

[2099.] B. *om.* the.

[2103.] Th. he; F. B. they.

[2104.] F. han on two (*sic*); B. haue that oon (*om.* of two); Th. haue one two. *I supply that from B.; and also of.*

[2106.] Th. amorowe; F. B. morwe.

[2112.] *All yeue.*

[2115.] Th. wane; F. B. wynne (!).

[2123.] Th. scrippes; F. B. shrippes.

[2129.] F. boystes; Th. boxes; B. bowgys.

[2150.] Th. gonne; B. bigonne; F. begunne.

[2151, 3.] F. other; B. othir; *read* othere (oth're), *plural.*

[2152.] F. noyse an highen (!); Th. noyse on hyghen (!); B. nose and yen; *read* on hye (Koch).

[2153.] F. B. other; Th. others.

[2154.] F. B. stampen; Th. stampe.

[2156.] *I supply* nevene.

[2158.] *Here* F. B. *end*; Cx. Th. *add 12 spurious lines.*

[1.] A. thousent sythis.

[2.] there; heuene.

[3.] A. it.

[4.] wit (*over erasure*); read wot.

[5.] ne is; dwellyth; cuntre.

[6.] heuene.

[10.] goddis; schulde.

[13.] say (*better seigh*).

[14.] neuere.

[21.] trowyn; aprouede storyis.

[27.] ou?te; thanne; bokys.

[28.] There; othyr a-say (*see l. 9*); be (*for by*).

[29.] thow; myn.

[30, 34.] bokys.

[33.] onethe.

[39.] A. stodye; lastyng.

[48.] sen; flouris a-gen; sunne to sprede.

[49.] be (*for by*); schene.

[50.] walkyng.

[51.] sunne be-gynnys.

[52.] it; drawith it.

[53.] it; a-ferid.

[54.] it; dayis.

[55.] flouris.

[57.] frosch.

[58.] wyntyre; somyr.

[59.] A. preysyn; a-ryht.

[60.] myn.

[62.]makyngge ropyn.

[63.]C. *om.* And; aftyr glenyngge; ther.

[64.]er.

[65.]ony; laft.

[66.]reherse.

[67.]here frosche songis.

[68.]wele; euele a-payed.

[69.]Sithe.

[70.]eythir seruyn lef.

[71.]trustyth; vndyr-take.

[72.]lef a-gayn.

[73.]lef.

[74.]a-gen; shef.

[75.]lefere non; lothere.

[76.]witholde; nothire.

[77.]ho sernyth lef.

[80.]old.

[81.]A. -fore.

[82.]bokys; don.

[83.]schulde autoriteis.

[84.]There; there; othyr a-say; be.

[86.]nakede tixt; englis.

[87.]manye (*twice*); ellis.

[88.]autourys; lenyth.

[89.]monyth.

[90.] hadde; somerys.

[91.] medewe.

[92.] frosche dayseie.

[93.] souht (!).

[94.] clothede (*error for* closed).

[95.] derknese; nyht; sche dradde.

[96.] spadde.

[97.] lytyl.

[98.] I-benchede; turwis frosche I-grawe (!).

[99.] schulde; myn.

[100.] somerys.

[101.] flouris.

[102.] hadde; hid (*for* hed).

[103.] with-Inne; our.

[104.] medewe.

[105.] A. romede.

[106.] sen.

[107.] medewe.

[108.] flouris sote embroudit.

[110.] non I-makede.

[111.] surmountede; odours.

[112.] *om.* eek; beute; flourys.

[113.] Forgetyn hadde.

[114.] wyntyre; nakede.

[115.] hadde greuyd.

[116.] hadde the tempre; releuyd.

[117.] clothede; a-geyn.

[127.] *I supply* layes.

[128.] *I supply* May.

[129.] worschepe; hire.

[130.] somerys.

[131.] sungyn blyssede; volentyn.

[132.] *I supply* For; ches.

[133.] A. repentyng.

[134.] here bekys gunne.

[135.] *C. is here corrupt; it has—The honour and the humble obeysaunce. I try to give some sense; in any case we must read obeisaunces.*

[136.] dedyn othere.

[137, 138.] *C. is again corrupt and imperfect; I supply plesing and doth wel. C. has natures, cryaturys; but read nature.*

[139.] herkenyn; dede; entent.

[140.] ment.

[143.] A. comyth; hise wyngis.

[144.] loke.

[146.] Clothid.

[147.] frette; goold; hyre her.

[148.] corone sche ber.

[149.] mane (!) flourys.

[150.] dayseye.

[151.] I-corounede; leuys.

[152.] flourys; corene (*sic*).

[159.] A. I-broudede; greuys.

[160.] hed; leuys.

[161.] Stekid; lylve flourys.

[163.] schon; bryhte.

[164.] glem a-stonede; syhte.

[165.] myhte; not.

[167.] Tho (*error for* Two); fery dartis; gleadys.

[168.] hyse wengis.

[179.] the thebonoyre (*sic*).

[180.] preye; euere.

[186.] A. nynetene.

[192.] Haddyn euere.

[199.] aftyr; wentyn.

[201.] songyn.

[202.] whiche; schal.

[206.] Penolope.

[209.] destene.

[221.] A. ?oure.

[224.] I-songyn.

[179.] [thebonoyre.]

[185.] [Byhynde.]

[186.] [ladyis nynetene.]

[192.] [Haddyn.]

[196.] [whiche; dayseye.]

[\[197.\]](#)[styntyn; atonys.]

[\[198.\]](#)[knelede; nonys.]

[\[225.\]](#)A. sote.

[\[226.\]](#)settyn.

[\[227.\]](#)ordere; cumpas; in-veroun.

[\[228.\]](#)thanne.

[\[231.\]](#)degre.

[\[234.\]](#)lenyng; vndyr.

[\[238.\]](#)ho (*for* who).

[\[239.\]](#)axsyng.

[\[243.\]](#)bettere.

[\[244.\]](#)come; syht.

[\[247.\]](#)Myne; ben.

[\[248.\]](#)myn.

[\[249.\]](#)mysseyst.

[\[251.\]](#)lettist.

[\[252.\]](#)seruyn; haldist.

[\[254.\]](#)A. tixt.

[\[258.\]](#)thyn; cole.

[\[259.\]](#)fole.

[\[260.\]](#)louyth paramouris.

[\[262.\]](#)folis; spryt (*sic*) faylyth.

[\[263.\]](#)wete; ealyth.

[\[264.\]](#)englys ek; bok.

[\[265.\]](#)forsok.

[267.] Bit (*for* But).

[268.] noldist; a (*for* have *or* han); goodnes.

[269.] wekedenes.

[270.] matyr; thyn.

[271.] thyne bokys ne coudist; (*I omit* ne).

[273.] lx. bokys.

[274.] thyn-self; storyis.

[275.] romaynys; ek grekis.

[276.] sundery; whiche; ledde.

[277.] euere; hunderede goode; on.

[278.] knowith; clerkis ek.

[279.] vsyn sweche materis; sek.

[282.] maydenys; wynys.

[283.] stedefaste wedewys durynge all here lyuys.

[284.] Tellyth.

[285.] hunderede.

[286.] pete.

[287.] endure; here.

[289.] rathere; wole (*error for* wolde).

[290.] chose; ded; sundery.

[291.] deiedyn; wele (*for* wol).

[293.] dreynkt (!); thy (*for* they); woldyn.

[294.] kepid maydynhed.

[295.] ellis wedlek; here wedewehed.

[299.] were hethene.

[302.] trowe; schal.

[303.] trowe.

[305.] A. epistelle (see *note*).

[306.] wyuys.

[307.] estorial.

[308.] te (*for* the); autourys.

[309.] Cristene; hethene.

[310.] nedyth; to endite.

[311.] seye; eilyth the.

[312.] storyis; forgete, *with gete over erasure; read* forgo.

[313.] Be (*for* By).

[314.] Al-thow; *I supply* that; reneyist (*sic*) hast myn.

[315.] folys.

[316.] so that (*for* that; *I omit* so).

[317.] Thanne; worthyere (!).

[320.] poyntys; mevid.

[322.] dede (*for* deitee; *the scribe's error*).

[323.] ek.

[325.] tothyr.

[327.] hereth manye; I-feynynd.

[328.] losenger.

[329.] totulour.

[330.] tabourryn; ?oure; manye.

[332.] sum.

[333.]prere (!).

[335.]che; partyth; nygh (!).

[337.]A. mote; *I supply* nat.

[338.]ben acused.

[339.]There; be; oughte ben excusid.

[340.]sere.

[342.]vsyth bokis.

[343.]takyth; hed.

[344.]ek.

[348.]wrete manye; bok.

[355.]vsyn.

[357.]oughte.

[358.]don.

[359.]must.

[360.]owith; o (*error for* of); verry.

[361.]Schewyn; benygnete.

[362.]heryn here.

[363.]here compleyntys.

[367.]Which oughtyn (!).

[369.]manye; hunderede wyntyr here-.

[370.]A. lordys.

[372.]Enhaunsede; *om. 2nd* and.

[373.]goddys.

[374.]don; *I supply* and.

[388.]C. wol; *for* ful.

[389.] ascuse.

[390.] *I supply* But.

[397, 399, 400.] ?oure.

[401.] where (= whether); renagat.

[403.] A. makid lewede folk to; *I omit* to.

[412.] othyr.

[413.] translaticid.

[414.] wrechede engendrynge.

[436.] A. I neuere non betere; the.

[437.] wele; myn.

[438.] wel.

[456.] may (*for* oghte).

[507.] A. herte is reste.

[518.] Of (*for* In).

[526.] the; onstedefastnesse.

[527.] sithe thow knowist here.

[528.] pref; ek; storyis here.

[530.] A. noldist; writyn.

[531.] latyn; ben.

[532.] thyn wrytynge.

[533.] wist (*badly*); calandier.

[544.] slep.

[545.] myn legende.

[1.] B. T. C. A. have I herd; *rest* I have herd. F. B. P. *om.* men; *the rest have it.*

[2.] F. B. (*only*) *om.* That.

[5.] B. F. T. is; *rest nis.*

[6.] F. Tn. Th. B. P. *ins. 2nd in before helle; T. A. om.*

[8.] F. seyde.

[13.] F. -selfe; dooth.

[14.] F. sooth.

[16.] F. monke; all.

[18.] F. ben.

[20.] C. Yenyn (*for Yeve*).

[23.] F. sondry.

[25.] F. away; C. Tn. A. awaye.

[26.] F. Y-lorne; C. I-loryn; P. I-lore. F. key; C. Tn. A. keye.

[27.] F. ought; thanne.

[28.] F. there; noon.

[29.] F. though. A. Th. P. can; T. con; F. Tn. konne.

[31.] F. yiue; *rest yeue.*

[33.] F. hertly; Tn. Th. B. hertely; T. hertyly; A. hertfully.

[36.] B. Tn. A. Th. month; B. P. moneth; F. monethe.

[39.] C. Th. Farwel; F. Faire wel. F. boke.

[40.] F. thanne. F. B. suche a; T. Th. eke thys; A. lo this; Tn. ek; P. eke a.

[41.] F. al.

[42.] F. Thanne; thise.

[43.] C. Swyche; F. Suche. F. her (*for our*); *rest our.*

[44.] F. grete.

[45.] C. whan; F. whanne.

[48.] F. floure ayein.

[47.] F. vppe.

[49.] F. vprysith.

[50.] *All sight: read sighte.*

[52.] A. all maner; Add. hit alle maner; Th. alle; F. Th. it al; Tn. B. it alle; P. it alle.

[53.] Tn. T. alle; F. al (*wrongly*).

[54.] F. vertue.

[55.] F. faire; fressh.

[57.] F. hert; Tn. herte.

[61.] F. evere.

[64.] B. F. Hire.

[66.] F. englyssh.

[68.] F. konnyng.

[69.] F. sentment; *rest* sentement.

[70.] F. case. *All* oght, ought (*wrongly*); *read* oghte.

[72.] F. Whethir; *read* Whe'r.

[73.] F. -biforne.

[74.] F. makynge; corne.

[79.] F. fresshe; A. fresche; Th. fresshe. F. sayede; Tn. said.

[80.] F. euele apayede; Tn. euylle a-paid.

[82.] F. eke; Tn. ek.

[83.] F. witte; Tn. wit.

[84.] F. clerenesse; Tn. clernesse.

[85.] F. ledyth.

[86.] *All* hert. F. sorwfull; dredith.

[88.] F. witte; Tn. wyt. F. not thing (*over erasure*);  
*rest* nothyng.

[89.] F. worde. F. werkes; Tn. werkes; T. werke; A.  
werk. F. youre. Tn. bonde; F. bond.

[90.] Tn. honde; F. hond.

[92.] F. oute. Th. B. herte; *rest* hert.

[93.] F. pleyn; Tn. pleyne.

[94.] F. souereyn; Tn. souereyne.

[95.] F. erthely; yowe.

[96.] A. B. in my; *rest omit 2nd* in.

[97.] B. F. wherfore. A. spak; F. spake.

[100.] Tn. Th. B. P. men; A. man; T. they; F. *om.* F.  
eighe.

[101.] Tn. whan; F. whanne.

[102.] F. (*only om.* al. T. A. at ones; Tn. atones; F.  
attones.

[103.] F. trusteth (!); A. B. thrustith; Tn. Th. P.  
thursteth.

[104.] F. fressh.

[105.] F. Tn. A. B. P. gledy; T. glad; Th. gredy.

[106.] F. feele yet the fire.

[108.] F. *om.* this.

[109.] F. hert.

[111.] F. *om.* that.

[112.] F. Agayne. F. rede; *better reed, as in* Th.

[114.] F. doghtre.

[115.] F. dovne; knes anoon ryght.

[116.] F. koude. F. fresshe; A. fresche.

[118.] Tn. T. smale; F. smal.

[120.] B. F. suetnesse.

[124.] A. eke; *rest omit.* F. beaute. F. (*only*) of (*for* alle).

[125.] F. estate; C. Tn. estat.

[126.] F. wynter. F. B. hem; *rest* him. C. mat; Tn. maat; *rest* mate.

[127.] F. colde.

[128.] Th. the atempre; Tn. A. B. the atempre; F. thatempre; P. the a-tempred. F. alle.

[131.] C. T. A. from; *rest* of. F. nette; C. Tn. net.

[132.] Tn. T. A. fouler; F. foweler.

[133.] F. hadde; broode.

[134.] F. dispite; C. dispit. F. goode; C. good.

[135.] C. song; F. songe. C. Tn. despise; F. dispise.

[136.] F. cherle.

[138.] F. hire. Tn. T. A. fouler; C. foulere; F. foweler.

[139.] F. crafte; T. A. craft.

[141.] F. Tn. B. in preysinge; *rest om.* in.

[144.] F. hire.

[146.] C. ches; T. chase; P. chose; F. chees (*rightly*); *rest* chese.

[147.] B. C. herte; F. hert.

[148.] F. -alle hire.

[150.] F. hire othere.

[151.] F. Tn. on to; T. A. Th. B. vnto.

[153.] F. thoo. Tn. vnkyndenesse; F. vnkyndnesse.

[154.] F. dooth.

[156.] F. Tn. B. humblely (*trisyllabic*); T. Th. humbly. A. P. songen; T. sangen; *rest* songe.

[158.] F. hire.

[159.] F. hire (*and elsewhere*).

[161.] F. thurgh.

[162.] Tn. T. Th. B. P. made; F. mad.

[163.] F. Thurgh.

[164.] F. Tn. Th. P. clepe it nat; *but* T. A. *om.* it. T. *also om.* nat; *and* A. *has that for* nat.

[165.] F. vertue.

[166.] Tn. A. Etic; B. Etyk; F. etike; T. Ethik.

[167.] Tn. foules; F. foweles.

[169.] A. songen; T. songyn; F. Tn. B. songe. F. Tn. acorde; T. acord; A. accord.

[170.] F. oure. F. Tn. lorde; T. A. lord.

[171.] Tn. zephirus; F. Zepherus.

[173.] F. Hire swoote.

[175.] F. whiche; thoght; myght.

[176.] F. Duellen. Tn. A. month; T. moneth; F. monyth.

[177.] Tn. sleep; F. slepe.

[178.] F. A-dovne.

[180.] F. shoope. Tn. to a-bide; F. tabide.

[181.] F. ellis.

[182.] Tn. dayesye; F. daysie.

[183.] F. B. (*only*) *transpose wel and men.*

[184.] Tn. dayesie; F. daisie.

[185.] F. floure; A. flour.

[186.] T. mot; P. may; *rest* mote.

[190.] F. corne; Tn. corn.

[192.] B. F. mother (!); *rest* nother.

[194.] F. browken; her.

[196.] T. story; F. storye; Tn. storie. F. swiche thinge.

[197.] *All west; read weste (as in MS. Add. 9832).*

[198.] F. floure. *All rest; read reste (as in MS. Add. 9832 and in l. 201).*

[199.] Th. dredde (*rightly*); *rest* dred.

[200.] Tn. hom; F. Home. Th. spedde (*rightly*); *rest* sped.

[202.] F. B. (*only*) *omit to.*

[208.] F. leyde; A. laid.

[209.] F. twoo.

[210.] Tn. medew; F. medewe; T. A. medow.

[211.] T. A. Add. so love; *rest* love so.

[212.] Tn. com; Th. cam; *rest* come.

[211, 212.] F. (*only*) *transposes these lines.*

[214.] Tn. habit; F. habite.

[215.] C. hadde; *rest* had (*badly*).

[216.] C. whit; P. whyt; F. Tn. B. white. T. coroun; C. corone; F. corwne; Tn. Th. crowne (*but* corowne *in ll.* 220, 223).

[217 (*and* 220)] Th. florouns; Tn. floruns; F. flourouns; B. flowrouns; *rest* floures.

[218.] C. world; F. worlde. Tn. dayesie; F. daysye.

[220.] P. corown; F. corovne; T. coroune; Tn. Th. B. corowne; A. croun.

[222.] B. F. Hire. F. corovne; C. coroun (*and in l.* 223).

[224.] F. hire lyke.

[225.] F. eke; golde.

[229.] F. worlde; Tn. world.

[230.] F. Tn. gilte; T. A. gilt. Tn. heer; F. here; A. hair.

[231.] F. I stede; *rest* In stede. F. golde; Tn. gold.

[232.] F. thoght. *In* 231, 232, *most* MSS. *have* wight, bright; *but* C. *has* bryhte, *riming with* syhte.

[233.] F. myght.

[234.] F. thoght.

[235.] F. Twoo.

[238.] F. thoght; myght.

[240.] F. dooth; C. both (!). C. herte; F. hert.

[241.] F. helde; C. held. C. the (*for* this).

[242.] F. Corowned.

[244.] F. *om.* wolde seke.

[245.] F. *imperfect*; *has only* nat fynde. C. Half hire beute schulde men; A. (*only*) *inserts of after* Half.

[282.] [B. C. this; *for the*.]

[286.] [C. *om.* had.]

[287.] [C. thredde. C. wemen ne; *for* mankynd or.]

[247.] F. therefore.

[248.] F. songe.

[249.] F. Tn. *omit*. C. Hyd absalon thynne gilte tressis clere. T. A. Th. absolon thy.

[250.] C. meknesse; F. mekenesse. C. adoun; F. adowne.

[252.] C. T. P. Penolope.

[253.] C. Mak; *rest* Make. F. youre; Tn. *your*. C. wyfhod; F. wifhode.

[254.] F. youre.

[255.] F. comith (*and in l. 262*).

[257.] F. tovne; C. toun.

[261.] B. F. Tesbe; C. Tysbe; Tn. A. Th. Tisbe; T. Tisbee. F. Tn. Th. B. P. of; C. T. A. for. C. swich; F. suche.

[263.] Th. Hero; MSS. Herro. C. Th. Laodomya; *rest* laudomia.

[266.] C. T. Th. bytrayed.

[267.] C. soun; F. sovne.

[271.] F. seyde; Tn. seid.

[272.] Tn. mow; F. Th. mowe; T. A. may.

[274.] F. wole; fire.

[276.] F. faire; Tn. fair.

[279.] F. Tn. hadde; T. A. had. F. dede; Tn. deed.

[282.] F. Behynde; A. Behynd.

[283.] F. comyng; Tn. comynge. F. Nientene; Tn. nyentene; T. A. nyntene.

[284.] F. habite.

[285.] F. coome. F. wymen; T. wemen; Th. B. P. women; A. wommen.

[286.] F. hadde made.

[290.] F. echon.

[291.] F. wheither (*pronounced* whe'r). F. non.

[293.] F. daysie; Tn. dayesie.

[294.] F. styten (*miswritten for* stynten). T. at ones; F. attones.

[295.] F. knelede dovne.

[296.] B. T. A. hele; Tn. heele; F. heel.

[297.] F. The (*for* To); *rest* To.

[298.] F. bereth.

[299.] F. Hire; corowne. F. beryth; Tn. berth.

[301.] F. softly; Tn. softely.

[303.] F. corowne; C. corone.

[304.] F. remenaunt; C. remenant.

[306.] F. worde.

[308.] F. floure.

[309.] F. Aboode; Tn. Abood.

[310.] F. ston. F. last; C. laste.

[311.] F. hyse eighen.

[312.] F. there.

[314.] F. B. (*only*) *om.* sir. C. cam; F. come. C. ner; F. nere (*see l.* 318).

[315.] A. salued; F. salwed; C. salewede. C. her; F. here.

[316.] F. ovne floure.

[317.] C. A. For; *rest om.*

[318.] F. worme; Tn. worm; C. werm. Tn. neer; F. ner.

[319.] F. sire.

[321.] Tn. relik; F. relyke.

[322.] F. foo; folke.

[323.] F. servauntes; Tn. seruauntz.

[324.] Tn. hindrest; F. hynderest.

[325.] F. folke.

[326, 327.] F. *om. from me to serve.*

[328.] B. F. pleyne.

[329.] F. Tn. B. *om.* translated (!); *perhaps read* translāt; *but see l.* 425.

[330.] F. ayeins.

[331.] F. folke.

[332.] F. Creseyde; A. Criseide. F. seyde; the.

[335.] B. F. the.

[336.] T. A. that; *rest om.*

[340.] Tn. wel; F. wele.

[341.] F. Thoo spake.

[342.] F. youre.

[343.] A. herknen; C. herkenyn; *rest* herken.

[348.] F. alle.

[349.] F. Thanne myght; shalle.

[350.] F. mane (!).

[351.] C. There; *rest* That. F. oughte ben.

[352.] F. youre courte.

[353.] C. Tn. queynte; F. queynt.

[354.] F. youre; swon (!), *for* sown.

[356.] F. youre.

[357.] F. Thise.

[358.] F. B. lauendere.

[360.] B. C. hous; F. house.

[362.] F. eke parauntere.

[363.] F. myght.

[364.] F. B. (*only*) *om.* But.

[367.] Tn. som; F. somme.

[368.] T. vttyrly; A. vtirly; F. Tn. outrely.

[371.] F. Tn. B. P. And; *rest* As.

[372.] F. Despite.

[373.] F. shoolde.

[374.] F. lyke tirauntez.

[376.] F. kynge. F. lord ys in; *rest om.* in.

[377.] F. oght; C. oughte. F. crewel; B. cruel.

[378.] F. harme.

[379.] F. leege; C. Tn. lige; Th. T. A. B. liege.

[382.] F. leeges; Tn. liges; C. lygis.

[384.] B. F. hise. Th. P. in her; *rest om.* in.

[387.] F. -goddys.

[388.] F. mote; T. A. Add. *om.* bothe; poore.

[389.] F. hire estaat.

[390.] F. poore.

[391.] F. loo; kynde. T. A. leoun; F. lyoun.

[392.] F. offendith.

[393.] F. tayle. F. fle; C. Tn. A. B. P. flye.

[394.] F. esely; A. esily. C. A. genterye; F. gentrye.

[396.] F. dooth; best.

[397.] C. oghte; F. ought. F. ben arest.

[399.] F. Tn. Th. B. vnto; *rest to.*

[401.] C. P. or; *rest of.*

[402.] C. wol; T. ryght; *rest ful.* F. foule.

[403.] C. T. A. if; *rest it.*

[404.] C. *om.* But.

[405.] F. profereth; P. profreth.

[406.] F. owen; C. Tn. owene; T. oune.

[407.] F. oght.

[409.] F. dethe lyeth; caas.

[410.] *All but T. wrongly insert to before been.*

[412.] F. kunnyng.

[413.] F. furthred; Tn. forthred. F. youre.

[415.] B. C. makid; *rest made (line too short).*

[425.] F. proce; *rest* prose.

[426.] F. maade; lyfe.

[427.] A. sithen; *rest* is. F. grete.

[429.] F. oughte.

[430.] F. maade; thinge.

[431.] F. be; C. A. ben.

[435.] A. sueren; *rest* swere to (*less happily*). C. T. A. as; *which the rest omit*.

[436.] C. T. A. no; *rest* neuer.

[437.] C. T. A. he; *rest om.* F. wol.

[438.] F. lyfe (*but see l. 434*).

[439.] F. wol; wyfe.

[442.] C. F. answerede; Th. answerde (*better*). F. (*only*) *om.* thus.

[444.] C. knew; F. knewe.

[445.] C. sith; F. syn. F. worlde.

[446.] B. C. T. A. fond; F. founde.

[447.] F. ye; *rest* I. F. wolde; P. Add. wolde; *rest* wol, wole, wolle.

[449.] C. Th. lyth; Tn. lith; F. lyeth. F. liste.

[451.] F. yifte; dooth.

[454.] P. her; *rest* here.

[455.] F. dovne.

[457.] C. Tn. T. A. Add. ye; *rest om.*

[459.] F. Tn. Th. B. P. *all om.* yeve me (*wrongly*); C. T. A. *retain it*.

[461.] C. holpyn; Th. holpen; *rest* holpe. C. F. Tn. *needlessly insert me after put. C. swich (for this).*

[462.] C. trewely; F. trewly.

[466.] F. oght. *All wrongly omit final e in oght; and all but C. wrongly insert to before blame.*

[467.] F. spake; Tn. spede; *rest* speke.

[473.] F. ben; C. be.

[477.] C. this at (*for that of*).

[478.] B. F. holde; *all the.*

[480.] C. A. and; *rest om.* T. to put the out of were (*for and—here*).

[481.] F. while; yere by yere.

[482.] F. most partye. C. lyf (*for tyme*).

[484.] C. goode; F. good. F. wymmen; Tn. A. wommen; C. T. wemen.

[485.] F. trew. C. leuyng (error for louyng).

[486.] C. false; F. fals.

[487.] *From C.; F. Tn. omit this line.*

[488.] F. women; Tn. wommen. C. Tn. A. B. P. they; F. that.

[489.] F. youre worlde.

[490.] F. the; lovere bee.

[491.] C. Spek; F. Speke.

[493.] F. servantez; Tn. seruauntz.

[495.] F. Goo. C. thyn (*for this*).

[496.] F. maade.

[497.] F. Sheene; Tn. T. Th. Shene.

[502, 503.] F. *omits from sorer to renneth*. C. sorere; T. A. sorer; *rest* sore. C. Tn. Th. smerte. C. pete rennyth; Tn. A. pitee renneth. F. soone.

[505.] C. answerde; F. answered. C. sere; F. sire; Tn. sir.

[506.] F. Tn. B. Na; *rest* No. F. moore.

[508.] C. T. A. that; *rest om.*

[511.] B. C. Tn. grete; F. gret.

[512.] C. Tn. dayesye; F. daysye.

[514.] F. eke.

[516.] F. agayne.

[518.] F. hire.

[519.] C. dayes eye; F. daysie. F. owene.

[520.] F. weel.

[521.] C. bothe; F. both. F. aftir hir deth. C. ek (*for in*).

[524.] C. dayesye; F. daysye.

[526.] F. hire goodenesse.

[527, 529.] C. coroun; F. corowne.

[527.] F. berith.

[528.] C. hath (*badly*).

[529.] F. Th. florouns; *rest* floures.

[530.] F. honoure.

[531.] *In margin of F.*—Cibella mater deorum. F. maade; daysye; floure.

[532.] C. I-coroned; F. Y-crowned. F. white.

[533.] C. corone; F. corowne. F. reede.

[534.] C. set; F. sette.

[537.] F. Thanne. C. gret; F. grete. F. necligence.

[538.] F. ys (*wrongly*); *rest* hit, it.

[540.] Th. forgete; F. Tn. forgate; T. A. forgat. F. songe.

[542.] B. T. A. Add. so; *rest om.* F. shee.

[543.] F. bee.

[544.] C. taughte; F. taught. F. crafte; Tn. T. A. craft.

[545.] F. wyfhode; lyvyng.

[546.] F. al; oght.

[547.] F. witte.

[548.] F. the. C. lyf; F. lyfe.

[549.] F. legende. C. wif; F. wyfe.

[550.] F. y-maade.

[551.] C. no more; F. namore.

[552.] F. goo; the.

[555.] F. Th. my; *rest* thy.

[556.] F. bookes.

[557.] F. *misplaces* now *after* legende; Tn. Th. *place* now *after* hem.

[558.] F. ben; knowyng.

[559.] F. here; thousande moo sittyng.

[560.] F. Thanne. A. that ben; T. Add. and; *rest om.*

[561.] Tn. aught; F. oght.

[562.] F. lest; Tn. leste.

[563.] F. home. F. west; Tn. weste.

[564.] F. thise; *rest* this.

[565.] F. fressh; Th. fresshe; A. fresche.

[566.] F. wole.

[567.] F. forthe. C. Tn. shalt; F. shal.

[569.] F. stronge.

[571.] F. Tn. A. swich; T. Th. P. suche. F. Tn. dide; T. dedyn; P. deden; Add. diden.

[573.] B. Suffyceth; F. Suffich (!).

[574.] A. lyf; F. lyfe.

[575.] A. listen trete; Tn. the lasse to trete (!); Add. the lesse to trete (!); *rest* listen for to trete (*badly*; *omit* for).

[576.] F. storye.

[578.] A. word; F. worde.

[579.] F. legende.

[580.] deth.

[582.] queene.

[583.] swich.

[586.] tovne.

[587.] worlde. C. vn-to; T. vnder; *rest* at.

[589.] oght.

[591.] tovne.

[594.] wold.

[595.] which.

[597.] fulle.

[598.] F. (*only*) this; *rest* his. gret.

[599.] swich.

[600.] laas.

[601.] F. Alle; C. Tn. Al.

[602.] worlde; noo.

[603.] C. there nas to hym no thyng so dewe; *rest* there was no thing to him so due (*all too long*).

[604.] F. Tn. B. Cleopataras; *rest* Cleopatras.

[607.] ek. C. lovede; F. loved.

[608.] Thurgh; decert.

[609.] bookes.

[611.] *All but* T. A. Add. *insert of after and; I omit it.*

[612.] C. lyuyn; F. leven.

[613.] faire.

[614.] F. (*only*) om. for.

[615.] MSS. wax, wox; *read* wex.

[616.] C. Tn. feste; F. fest.

[617.] swich.

[619.] T. A. P. Add. long; *rest* longe. C. T. A. lest; F. lyst.

[621.] shippe.

[622.] A. Add. theeffect; C. thefeect (*sic*); F. effect.

[623.] remenaunt.

[624.] woode.

[625.] oost.

[627.] Romaynes crewel. T. leoun; F. lyoun.

[\[628.\]](#)shippe.

[\[630.\]](#)Romaynes.

[\[631.\]](#)eke; rede; booth.

[\[632.\]](#)oost forthe went (C. wentyn).

[\[633.\]](#)stent; C. stente.

[\[635.\]](#)gooth.

[\[637.\]](#)sovne; gooth.

[\[638.\]](#)C. Tn. heterly; A. hatirly; F. hertely. hurtelen; attones.

[\[639.\]](#)dovne.

[\[640.\]](#)gooth.

[\[641.\]](#)C. Among; F. Amonge.

[\[642.\]](#)preseeth.

[\[643.\]](#)By-hynde; maste begyneth.

[\[646.\]](#)sayle.

[\[647.\]](#)F. A. Add. him; *rest* hem.

[\[648.\]](#)slidre.

[\[649.\]](#)to-gedre.

[\[651.\]](#)C. Tn. laste; F. last.

[\[652.\]](#)flyght.

[\[653.\]](#)folke to-goo; goo myght.

[\[654.\]](#)ek; queene; sayle.

[\[655.\]](#)went; thik; hayle.

[\[656.\]](#)myght.

[\[657.\]](#)C. saw; F. saugh.

[\[658.\]](#)borne.

[659.] worshippe; lorne.

[660.] dispeyre.

[661.] thurgh-.

[662.] went.

[665.] herkeneth. T. speke; *rest* speken.

[666.] C. Tn. oth; F. oothe.

[667.] C. Tn. wroth; F. wroothe.

[668.] which.

[669.] C. Tn. Cleopatre; F. Cleopatrie. made.

[671.] C. morwe; F. morowe.

[672.] werknen (!).

[673.] Tn. rubies; F. rubees.

[675.] C. Tn. putte; F. put.

[676.] Tn. leet; C. F. let. C. cors; F. corps (*and in l.* 677).

[678.] C. pet; Tn. pyt; F. pitte. dooth.

[679.] C. alle; F. al. C. myghte; F. myght.

[680.] C. Tn. putte; F. put. sayde.

[682.] ferforthely.

[683.] ben.

[687.] woo.

[688.] couenaunt; thoo.

[689.] T. A. Th. wele; C. F. Tn. wel.

[690.] C. power; F. powere.

[692.] life; deethe.

[693.] couenaunt while.

[694.]seene.

[696.]C. word; F. worde.

[700.]C. receyuyth; F. receveth.

[704.]F. (*only*) wolde.

[705.]oure; neuere. F. take (!); *rest* ake.

[707.]tovne; queene.

[710.]tovne.

[711.]grete.

[712.]C. nygh; F. neigh.

[714.]grette.

[715.]C. hadde; F. had (*so in l. 717*).

[716.]C. Tn. Th. of; *rest om.*

[717.]Tn. doghter; F. doghtre.

[718.]esteward; worlde.

[719.]eueryche.

[722.]C. been; F. ben.

[723.]Tn. som; C. sum; F. somme.

[724.]C. Tn. yonge; F. yong.

[725.]*All but C. om.* And. Tn. A. Tisbe; C. Th. Tysbe; F. B. Tesbe; T. Thesbe. maide.

[726.]C. report; F. reporte.

[727.]C. wex, wex; F. T. wex, wax; Tn. wox, wax; B. wox, wox.

[729.]C. Tn. bitwixe; F. betwex.

[730.]nold.

[731.]booth; soore.

[733.] Tn. priuely; F. preuely.

[734.] C. sleyghte; F. sleight. A. spoken; Tn. T. Th. spoken; F. C. spoken. Tn. som; F. somme. C. desyr; F. desire.

[735.] C. wry; F. Tn. wre. glede. C. fyr; F. fire.

[736.] woode.

[737.] bitwixe; stode.

[738.] a-two; adovne.

[740.] C. clyfte; F. clyft.

[741.] C. A. nas; *rest* was. C. sene; F. seene. deere.

[743.] two.

[745.] C. soun; F. sovne.

[746.] leete.

[747.] while. C. stode; F. stoden.

[748.] woo.

[749.] soo.

[750.] F. the; *rest* that. wale.

[751.] Tesbe.

[752.] swoote sovne.

[754.] C. wal; F. walle. threete.

[755.] dovne. C. Tn. I-bete; F. y-bette.

[756.] C. Tn. wal; F. walle.

[757.] Thurgh. C. Tn. al; F. alle.

[758.] C. nylt thou; F. nyltow.

[759.] A. Th. B. leste; C. laste; F. leest.

[760.] let; meete.

[761.] oones; myght; sweete.

[762.] oure.

[763.] the.

[765.] Tn. Our; F. Or (!). thurgh; ek.

[766.] C. oughte; F. oght. the; apayede.

[767.] sayde.

[768.] walle. C. kysse; F. kyssen.

[769.] foorth.

[770.] F. Alle; *rest* And. T. A. euyn-tyde; Th. euentyde; C. F. Tn. B. euetyde.

[771.] espyede.

[772.] C. wroughte; F. wrought.

[775.] dewe.

[777.] F. Come; Tn. Com (*twice*). Tesbe.

[778.] C. fey; F. faye.

[779.] steele awaye (C. away).

[780.] euerychone.

[781.] gone.

[782.] feeldes; broode.

[783.] meete.

[786.] C. Idolys; F. ydoyles. F. heriode (!)

[787.] thoo; feeldes; beriede.

[788.] C. Tn. faste; F. fast.

[790.] couenaunt.

[792.] F. (*only*) *om.* goon.

[793.] F. Tn. B. *om.* hath; greete.

[794.] F. Had (!); *rest* And. grete lykyng.

[795.] C. myghte; F. myght.

[796.] stale. A. priuely; F. prevely.

[802.] gooth; goode paas.

[803.] caas.

[804.] a-downe.

[805.] Tn. comth; F. comith.

[806.] woode.

[807.] strangelyng.

[812.] moone; saugh.

[813.] ranne.

[814.] tooke; hede; soore.

[815.] eke. T. of; *rest om.*

[816.] C. sit; F. sytte.

[817.] T. leones; F. lyonesse.

[821.] don.

[822.] woode.

[824.] home.

[825.] moone shoone; well.

[826.] C. weye; F. wey. C. com; F. come.

[827.] Hise eighen; adovne.

[828.] behelde a-dovne.

[829.] broode. T. leoun; F. lyoune.

[832.] Tn. neer; C. ner; F. nere. C. Tn. com; F. come. C. fond; F. founde. C. torn; F. torne.

[833.] C. born; F. borne.

[834.]oo; wole; boothe.

[836.]slayne.

[837.]C. as; *rest om.*

[839.]F. a; *rest as.*

[840.]slowe.

[841.]yee.

[843.]F. T. B. *om.* he. *All* renten (rente, rent)  
*urongly; read* renden.

[846.]*From C. (which has wep for weep); F. om.*  
*this line.*

[848.]feele; blode.

[849.]bledyng; Tesbe.

[852.]Tn. Th. conduyt; F. conduyte; C. A. condit.

[853.]C. wiste nat of this; F. wyst nat this.

[854.]C. thoughte; F. thought.

[855.]F. B. *om.* hit.

[856.]C. I-fynde; F. fynde.

[857.]ek.

[858.]comith.

[859.]hert; eighen.

[861.]Booth. Tn. leonesse; F. lyonesse.

[863.]Tn. Betyng; F. Betynge. helis.

[866.]F. Th. boxe; *rest* box. T. wexed (*for* wex); A.  
wox; Th. B. woxe; C. F. Tn. P. was (*error for* wax).  
F. B. *om.* and.

[868.]C. herte; F. hert.

[869.]dedely.

[870.] Tesbe; heere.

[873.] Tn. weep; C. wep; F. wepe.

[876.] C. Tn. cors; F. corps.

[877.] dooth; Tesbe.

[878.] mouthe; colde.

[879.] ben; bolde.

[880.] leefe. C. Tn. spek; *rest speke (wrongly)*. F. Tn. Th. B. *om.* my.

[881.] Tesbe.

[884.] C. Th. herde; *rest herd*. Tesbe.

[885.] dedely. Tn. B. P. yen; F. eyn; *rest eyen*.

[886.] dovne; gooste.

[887.] vpp; booste.

[888.] saugh.

[889.] eke; swerde.

[890.] C. spak; F. spake. C. myn (*for my*); *rest thy (!)*. hande.

[891.] werke.

[892.] F. (*only*) *puts me before* give.

[894.] wole; folowen deede.

[895.] eke.

[897.] the; trewly.

[898.] F. shal; C. schat (!); *rest shalt*. C. A. Th. departe now; Tn. departe trewlie; F. T. B. now departe.

[899.] deth; goo.

[900.] F. Ielouse; C. gelos.

[901.]whilome.

[903.]oo. T. I fere; *which the rest omit* (!).

[904.]C. T. A. brought vs to; F. vs broght (!).  
pitouse.

[906.]moore.

[907.]C. euere ?it hade; T. cuer had yet; *rest omit* ?it  
(yet).

[908.]noo gentile.

[909.]puten.

[911.]Ben.

[912.]parte.

[913.]swerde.

[914.]warne; hooete.

[915.]smoote (!).

[916.]Tn. T. ar; F. are; C. A. is. C. I-go; *rest a-goo*  
(a-go).

[917.]moo.

[918.]bookes.

[919.]therfore.

[928.]C. *has*—In Naso and Eneydos wele [*for wol*]  
I take.

[932.]C. I-offerede to; *rest offred unto*.

[950.]C. wol (= wel); *for ful*.

[960, 961.]*These two lines are in C. and P. only; all former editions omit them.*

[964.]C. clepid; *rest called*.

[966.]Tn. Th. B. tespye; C. tespie; F. to spye; T. to  
spy; A. to aspye.

[973.] C. P. cutte; F. B. knytte; *rest* cutted (cuttyd, cuttit).

[979.] *So all; Oon (for Any) would read better.*

[994.] F. Tn. Th. B. *om.* him.

[997.] Tn. ner; F. Th. B. nere; *rest* were (wer).

[1002.] F. by; *rest* for.

[1003.] T. P. Addit. a; *rest om.*

[1006.] C. Addit. is; *rest om.*

[1018.] C. thus (*for* than).

[1019.] F. (*only*) *om.* large.

[1024.] P. F. the; *rest* this.

[1028.] F. Tn. A. B. *om.* so.

[1046.] T. Th. was ther yet; P. more was ther; Add. was their; A. ?it was sene; *rest* was yit (*or* yit was). F. in (*for* a).

[1048.] C. A. P. he; *rest* we (!).

[1063.] C. she hadde; A. sche had eke; P. she hedd þo; T. Add. had she; B. had; F. and (!).

[1066.] F. (*only*) *om.* that he.

[1072.] F. Tn. Th. *om.* he.

[1074.] C. P. Add. he; *rest* him.

[1079.] F. Tn. Th. B. *om.* that *and* in.

[1081.] F. B. mote; P. wold; *rest* muste (must, moost, most); *read* moste.

[1085.] F. Tn. *om.* and. F. Tn. B. *repeat* in this manere; *rest* as ye may here.

[1091.] C. massangerys; B. messagerys; A. messingeris; F. Tn. messagers; *after which all but* F. *and* B. *needlessly insert* to, *or* for to.

[1094.] C. Sche; *rest* Ful (*because they put beest, she for beste, as in C*).

[1107.] C. T. Add. ornamentis; *rest* pavements (*error for parements, caught from l. 1106*).

[1112.] C. For his ese and for to take.

[1115.] C. to iuste (*for the Iusting*).

[1117.] C. T. Add. frettid; A. P. fretted; F. B. frette; Tn. Th. fret.

[1119.] F. B. rubee; *rest* ruby. C. shynede; Tn. P. shyned; F. T. A. Th. B. shyneth.

[1126.] *For noble all have honourable, giving two syllables too many; see ll. 1143, 1210, 1222.*

[1129.] A. vnto; C. on to; *rest* to.

[1139.] So C. P.; F. Tn. Th. B. For to him yt was reported thus (*badly*).

[1143.] C. holy; *rest* noble.

[1144.] F. T. Th. B. *om.* as.

[1149.] F. Tn. Th. B. *om.* ful.

[1155.] *All but C. P. needlessly put for to (for to) twice.*

[1159.] C. T. A. P. Add. hath; *rest om.*

[1160.] C. now comyth the freut.

[1163.] F. Tn. vp-reyseth (*error for vp-reysed*). C. A. Th. P. hadde (had); F. Tn. B. hath. C. his; *rest* hire (hir, her); *see note.*

[1169.] P. mon (=A. S. *mán*); *rest* mone; *read* moon.

[1171.] C. slep; *rest* dreme.

[1173.] C. Me thynkith that he.

[1174.] C. T. P. Add. for; *rest om.*

[1175.] T. A. P. therwith al; Th. therwith; C. ek thereto; F. Tn. *om.* ther.

[1178.] C. rede it me; *rest om.* it.

[1179.] C. T. A. P. Add. wolde; F. Tn. wil; Th. wol.

[1195.] Add. coursers; C. B. courseris; F. Tn. Th. coursere.

[1196.] F. Tn. Th. heuen (!); *rest houen* (houyn).

[1200, 1201.] C. hye, wrye; F. heighe, wreighe.

[1202.] C. bright (*for* fair).

[1203.] A. B. P. folk; F. Tn. T. Th. folkes; C. men.

[1210.] F. *om.* noble. T. thus lat; Addit. thus late; *rest* this lady (!!).

[1211.] T. Add. An; A. In; *rest On*; *see l.* 1191.

[1215.] T. A. P. ones mete him; *rest* him ones mete.

[1217.] C. T. A. Add. These; *rest* The. C. bestys wilde; T. A. P. wild bestys; *rest* wilde hertes; *but read* hertes wilde.

[1221.] C. A. it; F. Tn. B. P. is (!).

[1238.] *I propose to read* to been; *all have* and becom (became), *which cannot possibly be scanned.*

[1239.] C. Tn. -mo; F. -mor.

[1242.] C. wikke fame a-ros.

[1247.] F. Tn. Th. B. *om.* 2<sup>nd</sup> her.

[1251.] C. of; *rest* at.

[1253.] T. A. Add. he; *rest om.*

[1255.] F. and (*for* 2<sup>nd</sup> of).

[1258.] C. T. A. Th. olde ensamples; F. ensamples olde.

[1259.] C. A. how that; *rest* how.

[1267.] C. trewe; A. besy; *rest* privy.

[1268, 1269.] F. Tn. Th. B. -aunce; C. T. A. P. -aunces.

[1269.] C. And waytyn hire; T. Add. And plesyn hyr; Tn. A. And hir (!); F. Th. To hir (!).

[1273.] C. Tn. A. Th. Not; F. B. Wot.

[1275.] *All but C. ins. and before ringes.*

[1281.] C. F. T. B. reame; Tn. P. ream; Th. realme; A. regne.

[1285.] C. A. P. so; *rest* thus.

[1296.] C. A. so sore me; Add. sore me; *rest* me so sore.

[1298.] F. Tn. B. *om.* to.

[1313.] C. gre; *rest* degree (degre).

[1314.] C. to-fore (*for* to fote).

[1319.] C. T. A. Add. so; *rest om.* F. now me; *rest* me now.

[1322.] F. shal I yet; Tn. C. T. A. Th. yit shall I.

[1323.] C. T. yeue; F. yive; Tn. yif.

[1324.] C. hanyth; *rest* haue.

[1326, 1327.] The old printed editions omit these two lines.

[1327.] C. on to; T. A. Add. vnto; F. Tn. B. vpon.

[1330.] C. Thus; *rest* And thus. C. Tn. laft; F. lefte.

[1332.] C. lafte; F. lefte.

[1333.] F. (*only*) *om.* her.

[1337.] F. Tn. B. *om.* hit.

[1338.] *All but T. A. Add. insert swete after O.*

[1339.] F. Tn. Th. B. P. *om.* now. C. and brynge it of this onreste; Tn. T. Th. P. Add. vnbynde me of this vnreste; F. B. vnbynde me of this reste (!); A. me bynd of myn vnrest; *I follow* Tn. T. Th. P. Add.

[1345.] F. Tn. Th. P. *om.* a. C. tendite; *rest* to endite (endyte).

[1346.] A. P. Add. suster; C. T. A. sistir; *rest* sustren (!).

[1347.] C. T. A. P. Add. thing; *rest* thinges.

[1351.] C. Tn. rof.

[1352.] C. A. right; P. *om.*; *rest* yet (yit).

[1353.] A. Add. before that; C. F. T. Th. B. byforn or (byforne er); P. and befor or.

[1355.] C. A. that; T. Add. doth; *rest om.*

[1356.] C. A?ens; A. A?eynes; Tn. Ayeinste: *rest* Ayenst.

[1357.] C. T. A. Add. make I; *rest* I make.

[1359.] C. T. A. P. that; *rest om.*

[1360.] A. contrair; P. contrarie; C. T. contrary; *rest* contrarious.

[1363.] C. T. A. P. Add. that *rest om.*

[1366.] Tn. P. who; *rest* who so, or who that.

[1370.] A. T. Add. tender; *rest repeat* gentil. C. *has* tendere wemen gentil.

[1373.] A. C. farced; F. Tn. Th. farsed; B. forsed; P. filled; T. *versyd*.

[1375.] P. A. thy; *rest om.*

[1377.] *Here MS. P. ends.*

[1386.] C. T. A. Th. Add. love and; F. Tn. B. and gretter.

[1387.] C. A. abought; *rest* bought. C. T. A. Add. his; *rest om.*

[1389.] C. et (=eteth); *rest* eteth (etith).

[1391.] C. hath; *rest om. (badly).*

[1392.] C. T. Add. Al haue he; F. Alle thof he haue.

[1396.] F. Tn. B. and; *rest* as. C. Guido; T. A. Guydo; Add. Gwydo; F. Tn. Th. B. Ouyde.

[1397.] F. Tn. B. knyght; *rest* kyng (*see l. 1401*); *see note.*

[1405.] So C.; *rest* Of fredom, of strength, and of lustynesse.

[1409.] C. T. Add. hadde.

[1418.] C. To syndyn; T. Add. To send; Tn. Th. B. That to senden; F. That to selden (!).

[1427.] F. Tn. Th. B. ther; *rest* therin. C. may se.

[1433.] T. Th. moche; F. muche; C. meche othir.

[1438.] C. Octes; *rest* Otes (Otys).

[1443.] C. T. A. Add. a; *rest om.*

[1444.] T. A. C. mightest; *rest* myghte.

[1445.] C. T. bryngyn; *rest* brynge (bring).

[1448.] C. T. A. Add. cost; *rest* costes.

[1449.] C. *om.* And. A. ches; F. Tn. T. B. chese; Th. chose; C. Schis (!). C. A. that; *rest om.*

[1452.] C. T. Add. *om.* ilke.

[1457.] T. A. Add. go; *rest om.* C. ryde; *rest* rede; *better* reden.

[1460.] C. T. Add. that; *rest om.*

[1463.] *All insert of after yle (needlessly).* Th. Lemnon; A. Lennoun; C. lenoun (*for* lēnoun=lemnoun); F. Tn. B. leonoun; T. Add. lenon (=lemnon).

[1471.] F. brake (!); A. bonk; *rest* banke.

[1472.] *So* C. T. A. Add.; F. Tn. Th. B. Wher lay the shippe, that Iasoun (*no sense*).

[1476.] C. F. B. hem; *rest* him.

[1481.] C. A. cog; T. Add. boote; *rest* cogge.

[1483.] F. atempree.

[1486.] C. T. A. Add. axinge; *rest* askyng.

[1487.] F. B. *om.* oght.

[1489.] C. T. A. Add. of; *rest om.*

[1490.] F. Tn. B. *omit this line.*

[1498.] C. endelong (*as in* Kn. Tale); F. endlonge.

[1499.] C. F. Add. these other; *rest* this other.

[1506.] F. hit; C. Tn. Th. B. it; T. A. Add. they.

[1512.] F. Tn. Th. B. by the (*for* by).

[1519.] F. (*only*) she spake moste; Add. *om.* most.

[1523.] C. euy; A. euill; *rest* any othir (*caught from* l. 1522).

[1524.] C. T. A. Add. so; *rest om.*

[1525.] C. T. A. Add. him; *rest* hyt (it). C. areysid; *rest* reysed.

[1526.] C. *om.* half.

[1527.] C. cape; *rest* cope.

[1536.] F. A. B. Add. He; *rest* Him (*badly*).

[1538.] A. almyhti; *rest om.*

[1540.] C. With nonys; *read* With th' nones.

[1545.] T. made; *rest omit; but sense and metre require it.*

[1547.] C. T. Add. assent; B. intente (*which will not rime*); *rest entent (but Chaucer uses entente).*

[1548.] F. Thise; B. As; *rest* And.

[1550.] F. B. *om.* he.

[1552.] F. B. god wolde; *rest* wolde god. C. T. Add. I; *rest* that I.

[1559.] C. T. somme; A. text; *rest* sothe (soth).

[1564.] F. Tn. Th. B. *om.* to.

[1569.] F. B. (*only*) *om.* they.

[1573.] C. Th. Muste; F. Tn. B. Most; T. A. Myght.

[1578.] F. And; *rest* Ne.

[1582.] F. nature; C. matier; Tn. Th. B. matire; T. A. matyr. C. apetitith; T. Add. appetyteth; *rest* appeteth (!).

[1583.] F. Tn. Th. B. to (*for* in-to).

[1585.] A. (*only*) this false; *rest om.* this. F. Th. B. *om.* fals. (*Accent* Right.)

[1590.] C. T. Iaconitos; A. Iacomitos; F. Tn. Th. B. Iasonicos; (Latin *Iaconites*).

[1593.] F. Vnto tho (!). C. Oetes; Add. Cetes; T. Cytees (!); *rest* Otes.

[1599.] F. Tn. B. Add. and so feyre.

[1605.] C. T. Th. B. Add. as a leoun (lyoun).

[1613.] C. han; T. A. Add. haue; *rest* and (!).

[1626.] T. A. Th. lowly; F. louly; B. loulye; C. louely; Tn. lowe.

[1631.] C. T. A. Add. And; *rest om.* F. Tn. *om.* in.

[1634.] C. T. A. Add. to the point right; *rest* ryght to the poynt.

[1642.] C. T. sauyth; *rest* saued. F. B. there; *rest* here.

[1643.] F. Tn. B. *omit*; C. *has* And here vp a nyght, &c.

[1649.] C. T. gat; A. gatt; Add. Th. gate; *rest* gete. F. B. (*only*) *om.* him. T. gret; Add. grete; A. *om.*; *rest* a. C. ryth as; T. A. ryght as; Add. lyke as; *rest* as.

[1652.] F. Tn. Th. B. tresoures; C. tresor; T. A. Add. tresour.

[1657.] T. A. his; C. hire; *rest om.*

[1659.] C. thef and (*for* cheef).

[1661.] C. A. the; *rest om.*

[1667.] F. (*only*) *om.* the.

[1668.] C. T. A. Add. ther; *rest* neuer.

[1671.] C. Fyrst of his falsenesse whan she hym vpbreyde.

[1681.] F. B. dedes; *rest* doinges.

[1682.] Addit. (12524) And; *rest om.*

[1685.] F. B. to (*for* and); *rest* and.

[1686.] C. trewe; *rest om.*

[1689.] F. Tn. Th. B. *om.* he.

[1693.] F. *omits this line*; *I give the spelling as in MS. T., changing thyng into thing.*

[1696, 1697.] C. F. Tn. Th. B. wroughten, thoughten; *but* thoughten *is bad grammar*; T. A. Add. wrought, thought.

[1701.] C. no; *rest om.*

[1705.] C. highte; Tn. hat; *rest* hyght (*perhaps read hatte*).

[1710.] So C. T. Add.; *rest* to Rome to nyght.

[1715.] B. estres; C. A. estris; F. Tn. esters; T. estes (!); Th. efters (!!).

[1716.] *All but* T. Add. *needlessly insert ful after* And.

[1718.] C. they gan abyde.

[1720.] C. Discheuele; F. Disshevely.

[1721.] T. Add. oure boke seyth; C. seyth (*om.* our book); Th. saith Liui; *rest* seyth our boke.

[1725.] C. seith; F. sayne.

[1727.] C. Th. so; *rest* to.

[1728.] C. sore; *rest* to (*badly*).

[1729, 1730.] C. *has*—That with a swerd me thynkyth that to myn herte It styngith me whan I thynke on that place.

[1730.] T. A. Add. the sege; F. Tn. B. these (*for* the sege); Th. this.

[1731.] F. my; *rest* his (*before* grace).

[1736.] F. the (*for* her). A. T. honestee; C. oneste; B. heuyte (!); F. hevytee (!); Tn. Th. heuynesse.

[1737.] C. Emblemyschid (!). Th. chastnesse. C. *puts* ll.

[1738-9] *after* l. 1743.

[1744.] C. kiste; *rest* kissed.

[1747.] C. T. A. Add. shap; *rest* bounte.

[1749.] C. nas; *rest* was.

[1751.] C. brende; B. brente; F. Tn. brent.

[1752.] C. is al; Th. A. was al; *rest* was.

[1754.] C. T. A. Add. that; *rest om.*

[1757.] F. Tn. Th. B. On; *rest* A.

[1760.] C. Thymage; *rest* The ymage.

[1763.] F. T. This; *rest* Thus.

[1764.] C. A. now; *rest* newe (new).

[1766.] C. Yit (*for* That).

[1770.] C. *om.* But.

[1773.] C. T. A. alday; *rest* alway.

[1776.] C. forth he rit; A. Addit. (12524) forth he ride; F. Tn. Th. he forth right (!).

[1784.] C. T. A. Add. Were hit; *rest* Whether.

[1787.] F. felt; C. felte.

[1793.] C. thour-out; T. thorout; A. throughout; *rest om.* out.

[1795.] C. T. A. Add. point; *rest* swerd. C. vp-on; T. opon; Tn. Th. on; *rest* unto.

[1798.] C. T. A. fynt; Add. fyndyth; *rest* fayneth *or* feyneth (!). C. lomb; Add. lombe; T. A. Th. lambe; *rest* loue (!).

[1801.] C. T. A. Add. that; *rest om.*

[1802.] F. Add. sterte; *rest* asterte (astert).

[1804.] C. T. A. Add. seyth; *rest* seyde.

[1805.] C. A. Add. he; T. tho; *rest om.*

[1807.] F. Tn. Th. B. *om.* As.

[1809.] C. auouterye; F. avowtrye.

[1811.] C. T. A. Add. non other; *rest* not.

[1815.] C. at onys bothe; *rest* bothe atones.

[1816.] C. wex; B. wexe; Tn. wax; T. wexed; A. wox; F. Th. woxe.

[1821.] F. Tn. Th. B. *om.* 2<sup>nd</sup> as. C. worthi (*for* verray).

[1823.] C. T. A. Add. this; *rest* thy.

[1824.] C. vileyn; A. T. vileyns; Add. vilons; F. B. Tn. vilenouse; Th. villaynous.

[1825.] F. Tn. Th. B. *insert* the *after* to.

[1829.] F. Tn. Th. B. *om.* al. C. herys; A. heeres; F. heer; Tn. T. Th. B. here (heare, heere). C. *has lost* ll. 1836-1907.

[1840.] Add. made; T. maden; A. maid; *rest* make.

[1846.] *So all but* F. Tn. B.; F. B. That nolde she suffre; Tn. That wolde she suffren nat.

[1847.] T. opon; A. vpon; *rest* vnto (*badly*).

[1857.] T. A. Add. she hede; *rest* hede she.

[1862.] *So* T. A. Add.; *rest* hath by hir chaste blood.

[1873.] T. A. Add. as; *rest om.*

[1876.] T. A. Add. for the; *rest* in her.

[1879.] *All* him-self *or* him-selfe.

[1882.] F. Add. *om.* and.

[1883.] F. women; *rest* men. C. *has lost* ll. 1836-1907.

[1886.] F. B. Tn. Grece; *rest* Crete; *see* l. 1894.

[1888.] F. B. oonly for thy sake; *rest* for thy sake only. F. Tn. Th. B. writen is; T. A. Add. wryte I.

[1890.] F. vntrewe; *rest* vntrouthe (vntrouth).

[1891.] T. A. Add. the; *rest om.* (*after* of).

[1895.] T. A. Th. had; B. wanne; F. whan (!); Tn. *om.*

[1897.] F. happeth; A. hapned; Add. appynynd; *rest* happed.

[1902.] Th. Alcatheo (*rightly*); A. Alcitoe; Tn. Alcie; T. All the cyte; F. B. And the citee.

[1910.] F. B. hyt happed; *rest* happed hit.

[1911.] C. caughte.

[1912.] C. T. A. Add. for; *rest om. C. om.* 1922, 1923.

[1923.] Th. As Alcatheo; A. As Alcitoe; F. B. And Alcites; T. With all the cyte; *see* l. 1902.

[1924.] C. But (*for* And).

[1925.] F. B. Tn. B. *om.* that.

[1927.] C. T. righ[t] as ye shal here; A. rycht thus as ye schall here.

[1930.] C. T. A. Add. in; *rest* in-to.

[1932.] C. *om.* yeer.

[1933.] C. T. A. Add. and; *rest om. C. fil (for com).*

[1934.] C. or; Th. Add. and; *rest* on.

[1936.] T. Add. Vn-to; *rest* To. C. Theseus (*for* Minos).

[1938.] C. T. A. Th. Add. right; *rest om.*

[1940.] F. B. To; *rest* And.

[1941.] C. T. A. that; *rest om.*

[1944.] C. T. Add. that; *rest om.*

[1945.] Tn. Mot; C. T. Th. Mote; *rest* Moste (Must).

[1948.] C. gon (*for* lad).

[1949.] C. T. A. Add. court; *rest* contree. C. T. A. Add. right; *rest* of might.

[1951.] A. thilke; C. the ilke; *rest* the.

[1954.] C. T. A. Add. were depe; F. B. depe were; Tn. depe; Th. arte depe.

[1955.] C. hym; T. theym; *rest* whom.

[1960.] C. A. as; T. Add. that: *rest om.*

[1962.] C. T. A. Add. in; *rest* to. C. Tn. T. A. Add to; F. B. Th. of.

[1964.] A. king; *rest om.* C. Of Thesius that, &c.

[1965.] C. T. A. Add. toward; *rest om.*

[1966.] T. In mochell myrthe; Add. In moche myrth; Th. Of the towne; *rest* Of Athenes (!); *see note.*

[1967.] C. Tn. Th. Not; F. A. B. Wot. T. But I not how. A. happinit; *rest* happed. Add. ther; T. there; *rest om.*

[1969.] F. Tn. B. Add. that Adriane (*badly*); Th. that Ariadne.

[1971.] C. T. A. Add. compleynyge; *rest* compleynt.

[1972.] C. T. lokedyn; *rest* loked.

[1973.] F. B. (*only*) *om.* 1st to. C. A. sone; *rest* so sone.

[1980.] F. Tn. B. *om.* he.

[1982.] C. now certeyn; T. A. now certes; *rest* certes now.

[1987.] F. A. B. *insert* that *before* I.

[1991.] F. B. the; *rest* this.

[1995.] So C.; F. B. that hys lyf he dar kepe or; Tn. Th. that he his lif dar kepe or; T. that he dar his lyfe kepe and.

[1997.] F. Tn. B. Th. ther as; C. T. A. *om.* as.

[1998.] F. Tn. B. *omit this line.* So C. Th. A. Wel wote ?e, &c. T. The best, ye wot well that he ys, &c.

[1999.] Addit. (12524) rome eke and space; C. bothe roun and space; *rest* roume (roum) and eke space.

[2003.] F. Tn. B. *om.* him.

[2007.] C. what (*error for* whan) that; Th. T. whan that; F. Tn. A. B. whan.

[2008.] T. A. C. achoked; Th. acheked (!); F. Tn. asleked; B. aslakyd.

[2009.] F. (*only*) the (*for* they). F. to helpe (!); *rest* to hepe.

[2012.] Tn. crenkled; Th. crenclid; B. crnklyd.

[2015.] T. (*only*) *om.* a.

[2016.] F. B. clywe.

[2019.] So C. A.; *so* Addit. (12625), *with* monstre *forbeste*; F. Tn. Th. B. And whan this best ys ouercome (!); T. And when that he thus hath ouercome (!).

[2020.] C. T. A. drede; *rest* stede; (*drede gives the better rime*).

[2025.] T. A. Th. sermoun; C. sarmoun; *rest om.*

[2027.] C. And; *rest om.*

[2028.] C. T. A. Adoun; *rest* Doun.

[2031.] C. T. A. whil; *rest* whiles. F. Tn. Th. B. *om.* lyf or.

[2032.] F. Tn. B. wolde; *rest* wil (wol).

[2035.] C. A. -mo; *rest* -more.

[2039.] C. A. so gret a; T. so gret; *rest* suche a.

[2046.] F. B. so me; T. so; *rest* me so.

[2048.] C. A. for; *rest om.*

[2051.] C. now; *rest om.*

[2052.] C. F. to; Tn. T. Th. B. so; A. *om.*

[2060.] F. Tn. Th. B. *insert that after if.*

[2063.] C. A. so (*for 2nd to*). C. A. a; *rest om.*

[2064.] C. T. A. Th. deth; F. B. dede; Tn. deed; *see l. 2072.*

[2065.] T. pouert; *rest pouerte; cf. Cant. Ta. C. 441.*

[2068.] A a traytour; *rest om. a.*

[2069.] A. go; C. T. goth; Th. mote go; F. Tn. B. mot go (*for mot-e go*); *see l. 2066. [Go = may go.]*

[2070.] F. B. ever y; T. C. A., I ever.

[2071.] C. T. A. if; *rest om.*

[2073.] F. B. no more; Tn. nat; *rest nat elles.*

[2074.] F. Tn. Th. B. this Theseus; C. T. A. *om.* this.

[2075.] C. a; *rest om.*

[2075.] C. a; *rest om.*

[2083.] A. leue; Th. lene; C. F. B. leue *or* lene; Tn. leen; (*leve is right*); *see l. 2086.*

[2084.] C. T. A. But; *rest And.*

[2085.] *So* C. A. B.; F. Tn. T. Th. to sleen (*badly*).

[2086.] F. leve (*sic*); A. lyve; C. B. leue (*or* lene); Th. lene; Tn. leen; T. graunt. C. T. A. that; *rest om.*

[2088.] C. T. A., I; *rest I ne.*

[2089.] C. T. A. that; *rest om.*

[2090.] C. T. A. that; *rest om.*

[2091.] T. reaume; Tn. reame; C. reume; *rest realme.*

[2092.] C. T. giltles ?ow; A. ?ow giltles; F. Tn. Th. B. your gentillesse (!).

[2095.] C. that; *rest* that that. C. men; T. a man; *rest* man. C. nyl don; A. nyl do; T. wyll do (!); F. Tn. Th. B. wol not do.

[2100.] F. B. to be; *rest om.* to.

[2102.] A. on; *rest* vpon.

[2107.] B. lete; F. C. Tn. T. laten; A. latten; Th. letten.

[2109.] C. T. A. the; *rest om.*

[2111.] C. tacheue; T. A. to acheue; F. Tn. Th. B. to taken (!). C. myn; A. T. Th. my; F. Tn. B. by (!).

[2113.] C. preue (*rightly*); F. T. prefe; Tn. A. prof; Th. profe; B. trouth.

[2115.] C. I-louyd; A. yloued; *rest* loved.

[2116.] F. Tn. Th. B. *om.* hit.

[2119.] C. ensure.

[2124.] C. Th. hertely; B. hertilye; *rest* hertly (hertely *is more correct*). F. Tn. Th. B. and at his chere.

[2126.] C. T. A. Al; *rest* And.

[2134.] C. her-of us; *rest* us her-of.

[2138.] *All* was performed; *the improvement is obvious*.

[2139.] F. B. the; *rest* this.

[2149.] F. hath thys beste; *rest* this beste hath.

[2150-2153.] F. Tn. B. *omit from* geten to gayler (*owing to repetition of gayler*).

[2150.] So C.; T. *has* getyn he hath; A. Th. gotten hath.

[\[2151.\]](#) So C. T. Th.; A. *has he for* hit.

[\[2152.\]](#) So C. T. A. Th.

[\[2155.\]](#) C. Ennepye; F. Tn. B. Eunopye *or* Ennopye; T. Ennopy; A. Ennokie; Th. Enupye.

[\[2160.\]](#) C. T. A. newe; *rest* noble.

[\[2161.\]](#) F. Tn. B. *om.* ful.

[\[2164.\]](#) C. dwellede; B. Th. dwelte; Tn. A. dwelt; F. T. dwelleth.

[\[2168.\]](#) F. Tn. B. *om.* that.

[\[2182.\]](#) C. atake; *rest* y-take.

[\[2184.\]](#) C. now; T. A. gret; *rest om.*

[\[2186.\]](#) C. T. graspeth; A. grapid; *rest* gropeth.

[\[2188.\]](#) C. & al hire her.

[\[2193.\]](#) F. B. *omit this line.*

[\[2194.\]](#) C. shynede; T. shynyd; A. schyneth; F. Tn. Th. B. shone.

[\[2199.\]](#) C. Hadde; T. A. Had; *rest* Hath. F. Tn. Th. *needlessly insert he after* that.

[\[2201.\]](#) F. thy (*for* his).

[\[2202, 2203.\]](#) T. *omits these lines.*

[\[2203.\]](#) C. Tn. Th. B. Ascaunce; A. Ascances; F. Aschaunce. C. A. that; *rest om.*

[\[2206.\]](#) C. I-gon; A. ygone; T. agone; *rest* goon (gone).

[\[2207.\]](#) C. T. A. upon; *rest* on.

[\[2208.\]](#) C. kyssith; *rest* kyssed (*but read* kiste).

[\[2210.\]](#) C. *om.* she.

[2213.] C. thyn; T. A. thy; *rest* the. C. I-gon; A. y-gone; *rest* goon (gone).

[2214.] C. wreche.

[2215.] So T.; A. that any bote her come; C. that boot here ne come (*wrongly*); Tn. F. B. that bote none here come (*wrongly*); *see note*.

[2217.] C. myn selue; F. my selfe (*read* my selven); *rest* my self.

[2221.] C. T. A. I telle; *rest* telle I.

[2226.] C. T. Th. this false loue; F. Tn. B. these false lovers.

[2226, 2227.] A. *omits these lines*.

[2227.] C. Tn. T. Th. His; F. Hyr; B. Her; *but all have him. Perhaps him quyte would give a smoother line.*

[2233.] C. T. A. fyn; *rest* fende.

[2239.] C. A. his; F. Tn. B. this. T. that sorrowfull story.

[2241.] F. B. laste (*error for last*); Tn. A. laft (!); C. lestyth; T. Th. lasteth.

[2242.] C. T. A. it; *rest om.* C. wele; T. wyll; Add. (12524) woll; *rest* wolde.

[2243.] B. Th. Tereus; A. Tireus; C. Therius; T. Thereus; F. Teseus; Tn. Theseus (!). [*Of which I tolde* = whom I mentioned (l. 2234).] *See next line.*

[2246.] C. T. A. a; *rest om.*

[2249.] C. T. A. lyst; Th. lyste; F. Tn. B. baste (!).

[2252, 2253.] C. Tn. A. brond, wond; *rest* bronde, wonde.

[2256.] A. Lestith; *rest* Laste (Last).

[2277.] *All but C. T. badly insert I after her.*

[2282.] T. C. loueth.

[2285.] F. B. Tn. for; *rest of*.

[2286.] So F. Tn. Th. B.; C. T. she loueth so; A. sche loued so.

[2287-92.] T. *omits*.

[2291.] B. bounte; F. bounde (*error for bounte*); *rest* beaute (*but see l. 2289*). A. twys; Th. to; *rest two* (two); *see 736*.

[2294.] C. wilis he so fayre hire preyede.

[2297.] C. T. A. here; *rest repeat* dere.

[2301.] C. Tn. T. er; *rest or*.

[2311.] F. T. in-to; *rest to*.

[2314.] Tn. a-groos; A. agros; Th. agrose; F. agrosse; T. agrysyd; C. aros (!).

[2316.] C. Tn. Th. B. wepte; F. wepe; T. wepyd.

[2319.] F. Tn. Or of; B. Or; *rest Or as*.

[2320.] F. Tn. B. *om.* his.

[2324.] C. he; *rest om.*

[2325.] F. Tn. B. *om.* of her.

[2328.] F. B. longe; *rest loude*.

[2329.] C. A. and; *rest om.*

[2332.] F. B. Tn. ferde; A. fered; *rest fere*.

[2334.] A. C. kerveth; T. kutteth; *rest kerf* (kerfe).

[2338.] So C. T. A.; Th. she ne might (*om.* him). F. Tn. B. *omit this line, and have a spurious line after 2339*.

[2339.] C. T. A. is; F. Tn. Th. B. is in.

[2345.] C. say (*for fond*).

[2346.] F. B. the (*for* this).

[2350.] C. T. A. lerned; *rest* y-lerned.

[2352.] F. Tn. Th. B. *om.* her. F. Tn. T. Th. B. radeuore (*or* radenore); C. radynore (*or* radynore); A. raduor.

[2353.] F. wore (*error for* yore); *rest* yore.

[2355.] C. T. A. and; *rest* of.

[2356.] C. A. coude; *rest* kouthe (couthe, couth). P. Tn. Th. B. *put* and *after* y-nogh.

[2357.] C. A. coude she; T. couthe she; *rest* she kouthe (couth, coulde).

[2359.] *All but* T. A. *om.* 2nd that. F. (*only*) *om.* al.

[2360.] A. C. ywouen; *rest* wouen (woued). C. T. A. stamyn; *rest* stames.

[2364.] C. waf; Tn. B. wafe; *rest* waue (wave).

[2369.] F. Tn. Th. B. signe; *rest* signes. C. swor hym; T. sware she; A. suore; Th. swore; F. B. sworne (!); Tn. sworn (!).

[2375.] C. Th. on; T. A. in; F. Tn. B. a.

[2378.] Tn. her; C. here (*for* her); A. all hir; F. T. Th. B. hir self.

[2379.] *So* A.; *so* T. (*omitting 3rd* the); C. Allas the compleynt the wo & the mone; F. Th. Allas the wo constreynt (!) and the mone.

[2380.] *So* all.

[2388.] C. his; *rest om.*

[2389.] C. so; *rest om.*

[2390.] B. morderer; F. morderere; Th. murtherer; C. T. A. morderour; Tn. mordreure.

[2393.] C. T. A. non othir; *rest* a-nother (!).

[2400.] F. Tn. Th. B. *om.* if.

[2402.] F. Tn. Th. B. *om.* may.

[2408.] C. his; *rest om.*

[2409.] C. sek (*read seek*); *rest seke.*

[2410.] A. Th. the sege; F. Tn. B. a sege; T. sege; C. thasege (*good*).

[2412.] C. T. A. ne myghte; *rest myght not.*

[2418.] C. A. ne; T. noon; *rest om.*

[2420.] A. So wood. C. A. now vp now doun; T. now vp and doun; *rest vp and doun.*

[2422.] Th. Chorus; T. Thora; *rest Thorus (see note).*  
F. Tn. B. *om.* Triton.

[2423.] F. Th. B. vp; *rest vp-on.*

[2425.] A. B. Ligurgus; C. Tn. T. Ligurges; Th. Lycurgus; F. Bygurgus (*error for Lygurgus*).

[2430.] C. That (*for And*). C. almost was (*better than was almost in the rest*).

[2435.] C. T. A. To; *rest And.*

[2437.] C. T. A. his; *rest om.*

[2438.] A. *om.* for.

[2440.] C. T. A. court; *rest contree.*

[2443.] F. Tn. Th. B. hath.

[2444.] C. T. A. of gret; *rest grete of.*

[2445.] C. of (*for in*). C. the; T. A. that; *rest his.*

[2449.] C. owene (*for olde*).

[2452.] A. phillis; C. Philes; Th. T. quene Phillis; *rest quene.*

[2453.] F. B. And; *rest Her (Hire, Hir).*

[2454.] A. Th. agroted; B. agrotyd; C. agrotyed; F. Tn. agroteyd; T. agroteyed.

[2455.] C. T. ben in love; A. ar of loue; *rest* in loue ben.

[2459.] C. T. A. deuyse; F. Tn. B. the nyse (*sic*); Th. the gyse.

[2470. 1.] T. I couthe ryght well, yef that hyt lykyd me Tell all hys doynge; but hyt ys vanyte.

[2472.] C. T. vnto; A. into; *rest* to. F. Th. B. him; *rest* he.

[2475.] F. B. *omit*.

[2476.] C. hath hire sworn; A. hath to hir suorn; Tn. to her sworne; F. T. Th. B. to hir swore.

[2477.] *So* C. A.; F. Tn. Th. B. ageyn he wolde.

[2480.] C. homly; F. T. B. homely; A. huimly; Tn. humble; Th. hombly. C. let; *rest om*.

[2482.] C. ne; *rest om*.

[2483.] A. C. Th. abought; F. Tn. B. ybought.

[2484.] F. Tn. B. *om*. as. A. T. stories; *rest* story (*but this would require recordeth; indeed, C. has recordith !*).

[2485.] C. T. A. ryght; *rest om*.

[2487.] F. Tn. Th. B. But firste wrote she to hym.

[2488.] C. T. A. hire delyuere; *rest* delyner hir. F. pyne (*error for peyne*).

[2489.] F. B. oo; Tn. one; *rest a; see l. 2495*.

[2491.] C. T. A. Ne spende; *rest* Dispenden.

[2493.] C. a fere; T. afyre; A. in fyre; F. Tn. Th. B. on a fire (*badly*).

[2496.] C. Ostesse thyn. T. A. o thow Demophon.

[2498.] F. Tn. B. *om.* moot.

[2504.] F. Tn. B. *om.* hid.

[2505.] Th. thylke; C. F. Tn. B. that thilke (!); A. that ilke; T. that.

[2506.] A. hath lycht this.

[2506. 7.] C. *omits.*

[2507.] T. yef; A. if; F. B. Th. yet (*error for yef*); Tn. yit (*error for yif*).

[2508.] C. storm (*error for stroom*); *rest* streme. Th. Scython; C. B. Sytoye; A. Cytoye; T. Sitoy; F. Tn. Sitoio (Ovid *has* Sithonis unda). T. y-brought; *rest* broght (brought).

[2509.] C. comyth it; T. A. cometh; F. Tn. B. come hit; Th. came it.

[2517.] C. A. wel hath; *rest* hath wel.

[2518.] C. T. A. thyne (thy); *rest* the. C. come; T. comen; F. Tn. Th. B. cometh.

[2519.] C. T. A. thyn (thy); *rest* the.

[2523.] C. T. A. Yif (*only*); F. Tn. Th. B. That (*only*); *but read* Yif that.

[2525.] C. T. A. pleyne; *rest* seyne (!).

[2527.] C. I-wronge; A. yronne (*error for ywronge*); F. Tn. Th. B. wronge.

[2529.] A. Quethir ther may (*but this is Scottish*).

[2532.] *All* mayde.

[2539.] C. T. A. for by; *rest* forth by.

[2546.] A. C. T. subtilitee.

[2549.] C. T. A. him; *rest om.* A. *has lost* ll. 2551-2616.

[2555.] F. Tn. B. *om.* sent.

[2561.] So C. T.; *so* Tn. Th. (*with now for as*); F. B. And as in love truste no man but me.

[2563.] C. clepid; *rest* called.

[2571.] F. B. in; *rest* of.

[2574.] F. B. hyt (*for her*).

[2577.] C. T. thewis goode I-born.

[2578.] Tn. B. goddesse (!); F. goddesses (!).

[2581.] C. mot; *rest* moste (muste, most).

[2582.] F. B. Pitouse (*fem.*); C. Pyetous; Tn. T. Piteous. Th. sadde (*fem.?*); *rest* sad. C. T. and; *rest om.*

[2590.] C. beraft.

[2592.] Th. And what; C. T. That what; F. Tn. B. And; *I propose* What.

[2597.] C. F. Tn. B. To; T. Ryght; Th. Two.

[2598.] C. for; *rest om.*

[2599.] C. T. As; *rest* And.

[2600.] Th. Of (*for To*); *without authority.*

[2601.] C. Al thow; *rest* And thogh (*less clearly*).

[2603.] T. C. Th. lyked; *rest* lyketh.

[2606.] F. Tn. B. witterly; *rest* vttyrly.

[2615.] F. Tn. B. *om.* of soun.

[2619.] F. Tn. B. *om.* right.

[2620.] F. Tn. Th. B. that (*for the*).

[2624.] F. Tn. Th. B. *om.* he.

[2625.] F. Tn. Th. B. voided was. F. B. *om.* hem.

[2627.] F. *om.* after.

[2629.] F. *om.* 1st that.

[2632.] C. myn; T. A. *ins.* my *before* doghter; *rest om.*

[2633.] F. Tn. Th. B. *om.* I. T. say; A. seye; *rest* seyth.

[2637.] C. A., I; *rest om.*

[2640.] C. A. as in this; T. now on thys; F. Tn. Th. B. as seyn these.

[2643.] C. nescapist; Tn. Th. B. ne scapest; F. ne schapest (!).

[2652.] F. Tn. Th. B. be to me.

[2655.] Tn. Th. y-sene; *rest sene.*

[2656.] Tn. y-goo; A. ygo; *rest goo (go).*

[2661.] F. make; *rest haue.*

[2666.] So C. T. A. (*but with costret for costrel*); *rest* And with-al a costrel taketh he tho (*badly*).

[2667.] F. Tn. Th. B. *om.* or three (*leaving the line too short*).

[2668.] A. to; *rest om.*

[2670.] F. B. Martotikes (*for narcotikes*). T. A. opies; C. opijs; Th. apies; F. Tn. B. Epies (*for opies*).

[2671.] F. Tn. Th. B. *ins.* to *before* longe.

[2674.] F. Tn. Th. B. *om.* is.

[2676.] F. B. beth. T. sone byn; *rest om.* sone. C. a (*for to*).

[2682.] F. hushst (*for husht*); Th. hushte; C. A. hust; Tn. houste.

[2684.] F. Tn. B. streyneth hir; Th. strayed her; C. T. hire streynyth; A. hir stryngith.

[2686.] F. Th. B. swich (suche) a were; Tn. suche awere; C. this awer; A. this awere; T. that were.

[2689.] F. Tn. Th. B. *om.* and.

[2696.] F. Tn. Th. B. *om.* me.

[2697.] F. B. (*only*) Or *for* And.

[2709.] C. T. A. at a (*for* at the).

[2712.] So T. A.; C. from his wif ran; *rest* from her ran.

[2714.] C. A. or that; *rest om.* that. C. forth (*for* fer).

[2717.] C. T. haddist; *rest* hast.

[2718.] C. T. To; *rest* And.

[2721.] Addit. (12524), sette hyr; C. set hire; T. A. sat hyr; *rest* sate (*om.* her).

[2722.] F. Tn. Th. And til (*for* Til); B. And then.

[Prologue. l. 26.] thise B; þese C; *miswritten* this A; see above, ll. 21, 22.

[32.] curious BC; *miswritten* curios A.

Many similar very slight alterations of spelling have been silently made in the text, and are not worth specifying here. A complete list of them is given in my edition of this treatise for the Early English Text Society. I give, however, the real variations of reading. Thus, in l. 58, A. has *som* for *sonne*; and in l. 64 omits the second *the*.

[Part I. § 1, l. 3.] wol B; wolde AC.

[§ 2, l. 2.] *Rowm* is here an adjective, meaning *large*, *ample*. It is the right reading; we find *Rowm* AB *rowme* C; *rvm* M.

[§ 3, l. 1.] AB *omit* the.

[§ 9, l. 3.] *nombre* AB; *noumbre* C; *but nombres in old editions*.

[§ 12, l. 5.]The MSS. all read—‘*vmbra recta* or elles *vmbra extensa*, & the nether partie is cleped the *vmbra versa*.’ This is certainly wrong.

[§ 13, l. 2.]a certain] *so in* AB; CM *omit* a. But Chaucer certainly uses the phrase ‘a certain’; cf. ‘of unces a certain,’ C. T., G 776; and see G 1024.

[§ 14, ll. 2, 5.]The word *halt* for *holdeth*, and the expression *to-hepe*, together, both occur in Troil. iii. 1764:— ‘And lost were al, that Love *halt* now *to-hepe*.’

[§ 17, l. 1.]principal C; tropikal AB; M *om*. The reading *tropikal* is absurd, because there are but *two* such; besides which, see l. 34 below.

[17.]the nyht (*over an erasure*) B; thee nyht (*over an erasure*) A; þe ni?tes C; þe ny?tes M.

[§ 20, l. 4.]figure; *here (and sometimes elsewhere)* *miswritten* *vigur* A. Throughout the whole treatise, the scribe has commonly written ‘*vigur*’; in many places, it has been corrected to ‘*figure*.’

[§ 21, l. 15.]the (*before sterres*) *supplied from* BC.

[27.]where as C; wher AB.

[56.]ouerkeruyd A; ouerkerued B; ouerkerueth (*the latter part of the word over an erasure*) C; *first time only*.

[Part II. § 2, l. 8.]euer M; euere C; euery (*wrongly*) AB.

[§ 3, ll. 31, 32.]A *has* 12 degrees, *corrected to* 18 degrees; B. *has* 12 degrees; C *has* 18. The numbers in the MSS. in these propositions are somewhat uncertain; it seems probable that some alteration was made by Chaucer himself.

The readings in MS. B give one set of calculations, which are no doubt the original ones; for in MS. A the same set is again found, but altered throughout, by the scribe who drew the diagrams. The sets of readings are these:—

Ll. 31, 32. 12 degrees B; *so in A, but altered to 18; C has 18.*

[37.]passed 9 of the clokke the space of 10 degrees B; *so in A, with 9 altered to 8, and 10 altered to 2; C has ij for 9, but agrees with A in the reading 2.*

[39.]fond ther 10 degrees of taurus B; *so in A originally, but 10 has been corrected to 23, and libra is written over an erasure. C agrees with neither, having 20 for 10, but agreeing with A as to libra.* The later MSS. sometimes vary from all these.

[42.]an *supplied from C; AB omit.*

[§ 4, l. 5.]largest C; largesse AB.

[6.]upon C; vn (!) AB.

[8.]forseide degree of his longitude] forseyde same degre of hys longitude C; forseid same gre of his longitude P; forseyde latitude his longitude (*sic!*) AB.

[9.]planete ys C; *miswritten* planetes AB, *but is is added in margin of A.*

[16.]For ‘25 degrees,’ all the MSS. have ‘15 degrees.’ The mistake is probably Chaucer’s own; the correction was made by Mr. Brae, who remarks that it is a mere translation from the Latin version of Ptolemy’s *Tetrabiblos*, which has—‘*Signum ascendentis, quod est a quinque gradibus qui super horizontem ante ipsum ascenderant usque ad viginti quinque qui ad ascendentem remanserint*’; Lib. iii. c. 10. In fact, it is clear that 25 must be added to 5 to make up the extent of a ‘house,’ which was 30 degrees.

[16.]ys like C; is lik P; *miswritten* illyk AB.

[17.]in *is supplied from GM; ABC omit it.*

[23.]second the *supplied from CP; AB omit.*

[32.]wel *supplied from CPM; AB omit.*

[36.]than] þan CM; þenne P; AB *omit.*

[40.] *The number 10 is supplied from C; AB omit.*

[42.] *some folk supplied from CPG; AB omit.*

[44.] *yit is] AB wrongly have yit it is; but CPGM omit it.*

[§ 5, 1. 3.] *by 2 and 2 ACG; by 3 and 3 P; left blank in B. Either reading makes sense, but it is clear that divisions representing three degrees each must have been very awkward.*

[10.] *of supplied from CPGM: AB omit.*

[§ 6, 1. 5.] *est C; west A (which is absurd); west (corrected to est) B.*

[9.] *signe CGP; signes ABM.*

[§ 10, 1. 3.] *than B; þan C; A has & by nyht, which is absurd.*

[4, 5.] *A omits day with the howr inequal of the, which is supplied from BCP; the number 30 is also supplied from BCM, as A has a blank space here; see l. 10.*

[§ 11, 1. 12.] *The number 4 is from CP; AB omit; old edd. fourthe.*

[13.] *ther supplied from PM; þere C; AB omit.*

[§ 12, 1. 1.] *the supplied from BC; A omits.*

[8.] *The figure 2 is from BCP; G has secunde; A omits.*

[§ 14, 1. 9, 10.] *The last clause supplied from B.*

[§ 15, 1. 6.] *pointe] point P; pointes A; pointz B; poyntes C; but grammar requires the singular.*

[9.] *the supplied from CP; AB omit.*

[§ 16, 1. 5.] *AB wrongly insert the before Cancer; CP omit it.*

[8.] *y-lyke] Ilyke G; ilik P; y-like C; ilke AB; see l. 7.*

[§ 17.] *Latin rubric; for latitudinem (as in M) read longitudinem.* l. 18. heued B; hed ACP; see sect. 16, l. 3. The word 'the' (rightly placed in BCMP) is, in A, wrongly placed before 'Aries' instead of before 'ende.'

[23.] *second the]* þe C; AB *omit.*

[§ 19.] *Latin Rubric; for orizon (as in M) read statio.*

[§ 20.] *Latin Rubric; the MS. (M) transposes the words in and a, having a zodiaco in circulo, which contradicts the sense.*

[§ 22.] *Latin Rubric; for centri (as in M) read regionis.*

[§ 23, l. 21.] The figure '8' is omitted in AB.

[23.] *than]* A *omits; thanne inserted afterwards in B.*

[§ 25, l. 3.] *first the]* *supplied from B; AC omit.*

[15.] CP *om.* and 10 minutes.

[16.] CP *om.* and minutes out. *For 51 degrees and 50 minutes, C has 52, þan is 52 degrees; and P has 52. þenne is .52. grees.*

[19.] CP *om.* as I mighte prove.

[20.] *the supplied from CP; AB om.*

[27.] *the firste degree]* 10 degrees C; 10 gree P.

[28.] 58 degrees and 10 minutes] almost 56 C (*meaning 56 degrees*); almost .56. grees P.

[29.] almost 20] almost 18 C.

[31.] *thee]* C *om.* and odde Minutes] CP *om.*

It thus appears that there is a second set of readings, involving a different calculation. The second set supposes the Sun to be in the 10th degree of Leo, his altitude to be 56°, and his declination 18°; the difference, viz. 38°, is the complement of the latitude. Either set of readings suits the sense, but the

one in the text agrees best with the former latitude, viz. 51°. 50'.

[37.]After there, C inserts 38 grees, þat is; and omits the words of the pole, 51 degrees and 50 Minutes. But this is a mere repetition of the 'height of the Equinoctial,' and is obviously wrong. After pole, in l. 38, A inserts an that, which is unmeaning, and omitted in B.

[§ 26, l. 8.]Nearly all the MSS. omit from Fertherover down to right orisonte. The missing clause appears in MS. Bodley 619; I have not found it elsewhere. It is obviously correct, and agrees sufficiently closely with the conjectural addition by Mr. Brae, in his edition of Chaucer's Astrolabe, p. 48.

[§ 27, l. 2.]second the] supplied from BCPM; A om.

[§ 28.]Latin Rubric. MS. has in recto circulo; read oblique.

[3.]set] sett C; sete P; AB omit.

[11.]these] pese C; thise B; the A.

[23.]ende] heed A; heued C. In fact, heed, heued, or hed seems to be the reading of all the MSS. and printed copies, and may have been a slip of the pen in the first instance. The reading ende is, however, amply justified by its previous occurrence, four times over, in lines 10, 13, 16, 18. We thus have

Six Northern signs. From head of Aries to end of Virgo.

Six Southern signs. From head of Libra to end of Pisces.

Six Tortuous signs. From head of Capricorn to end of Gemini.

Six Direct signs. From head of Cancer to end of Sagittarius.

Opposite 'sagittare' is written 'sagittarie' in the

margin of A, probably as a correction; but it is left uncorrected in l. 27.

[§ 29, l. 3.] Turne thanne] Turne þan C; turne the thanne AB.

[9.]thou] þou C; two AB.

[14.]rewle] rule CP; *miswritten* rewles AB; *see* l. 9.

[§ 30. l. 11.]wey A; place C. *After* zodiak C *inserts*—for on þe morowe wol þe sonne be in a noþer degre þan þan, et cetera; P *inserts*—For yn þe morowe wol þe sonne be yn an oþer gree, & norþer or souþer par aventure. Nothing can be plainer than that ‘the way of the sun’ in this passage means the small circle formed by the sun’s apparent path during a day; the text says expressly—‘the wey wher as the sonne wente thilke day.’ We need not argue about the impossibility of a planet being found in ‘the way of the Sun’ at midnight at the time of the Summer solstice, because Chaucer makes no assertion whatever here about the relative positions of the sun and planet; indeed, he carefully repeats ‘if’ three times. He is only concerned with defining the phrase—‘the latitude of a planet from the way of the sun’; and in every possible case, it is clear that a planet can be either (1) situate in the small circle called in the Latin rubric *cursus solis*, or (2) to the north of such a circle, or (3) to the south of such a circle. About this there need be no difficulty at all. It is all copied from Messahula.

[§ 31, l. 7.]azimut] azymutz ABC; cf. sect. 32, l. 8.

[§ 33, l. 2.]Azimut] Azymutz ABC; minutis P; *the same error as in* sect. 31, l. 7; *but see* sect. 32, l. 8.

[3.]second in] yn P; ABC *omit*.

[4.]the night] *so in* AB; CP *om.* the.

[§ 34.]*English Rubric*; latitude for] *so in* CP; latitude and for AB.

[6.]toucheth] touchiþ P; to which (*sic*) ABC; *see* sect. 27, l. 6.

[§ 35, l. 15.] *After west side, AB add & yf he be on the est syde, a mere superfluous repetition; see l. 11.*

[17.] *sothly] soply CP; miswritten he settes (!) AB.*

[18.] *hir Episicle] so in CP; by an odd mistake, AB put hire after manere, instead of before Episicle.*

[§ 37, l. 10.] *than] þan C; AB omit. is] AB omit; but it is obviously wanted; C varies here.*

[12.] *12 house next] 12 hous next C; howses nex (sic) AB.*

[13.] *thanne] þan C; A omits. howse] hous C; howses AB.*

[17.] *AB absurdly insert fro before the byginning.*

[18.] *first the] þe C; AB omit.*

[§ 38, l. 1.] *warpyng MP; werpyng C; weriping (sic) A.*

[2.] *first a CP; AB omit.*

[3, 4.] *an euene C; a euene AB (twice).*

[8.] *fro the centre; i. e. above the centre. The length of the pin, measured from the centre in which it is inserted, is to be not more than a quarter of the diameter, or half the radius. This would make the ratio of the gnomon to the shadow (or radius) to be one-half, corresponding to an altitude  $a$ , where  $\tan a = \frac{1}{2}$ : i. e. to an altitude of about  $26\frac{1}{2}^\circ$ . As Chaucer talks about the sun's altitude being  $25\frac{1}{2}^\circ$  at about 9 o'clock, at the time of the equinoxes (sect. 3), there is nothing that is particularly absurd in the text of this section. For Mr. Brae's conjectural emendations, see p. 56 of his edition.*

[16.] *tak thanne] so in P; tak me thanne AB; take me þan C. But there seems no sufficient reason for thus inserting *me* here.*

[§ 39.] *At this point MS. A, which has so far, in spite of occasional errors of the scribe, afforded a very fair text, begins to break down; probably because the corrector's hand has not touched the two concluding*

sections, although section 40 is much less corrupt. The result is worth recording, as it shews what we may expect to find, even in good MSS. of the Astrolabe. The section commences thus (the obvious misreadings being printed in italics):—

‘This lyne Meridional ys but a Maner *descripcion or the ymagined*, that passeth vpon the pooles of þis *the* world And by the cenyth of owre heued / And hit is *the same* lyne Meridional / for in what place þat any maner man [*omission*] any tyme of the yer / whan that the sonne *schyneth ony thing* of the firmament cometh to his verrey *Middel lyne of the place* / than is hit verrey Midday, þat we clepen owre noon,’ &c.

It seems clear that this apparent trash was produced by a careless scribe, who had a good copy before him; it is therefore not necessary to reject it all as unworthy of consideration, but it is very necessary to correct it by collation with other copies. And this is what I have done.

MS. B has almost exactly the same words; but the section is considerably better, in general sense, in MSS. C and P, for which reason I here quote from the former the whole section.

[*Rawl. MS. Misc. 1370, fol. 40 b.*]

Descripcioun of þe meridional lyne, of þe longitudes and latitudes of Citees and townes, as wel as of a (*sic*) clymatz.

39.*conclusio*. This lyne meridional is but a maner *discripcion* or lyne ymagyned, þat passeþ upon þe pooles of þis worlde, and by þe Cenith of oure heued. ¶ And yt is cleped þe lyne meridional, for in what place þat any man ys at any time of þe ?ere, whan þat þe sonne by meuyng of þe firmament come to his uerrey meridian place / þan is it þe uerrey mydday þat we clepe none, as to þilke man. And þefore is yt cleped þe lyne of mydday. And *nota*, þat euermo of any .2. citees or of 2 townes, of which þat oo towne a-procheþ neer þe est þan doþ þe oþer towne, trust wel þat þilke townes han diuerse meridians. *Nota* also, þat þe arche of þe equinoxial, þat is contened or bownded by-twixe þe two meridians, is cleped þe longitude of þe towne. ¶ &

?if so be / þat two townes haue I-like meridian or one merydian, ¶ Than ys þe distaunce of hem boþe I-like fer from þe est, & þe contrarye. And in þis maner þei chaunge not her meridyen, but soþly, þei chaungen her almykanteras, For þe enhaunsynge of þe pool / and þe distaunce of þe sonne. ¶ The longitude of a clymate ys a lyne ymagyned fro þe est to þe west, I-like distaunte fro þe equinoxial. ¶ The latitude of a clymat may be cleped þe space of þe erþe fro þe by-gynnyng of þe first clymat unto þe ende of þe same clymat / euene-directe a-?ens þe pool artyke. ¶ Thus seyn somme auctours / and somme clerkes seyn / þat ?if men clepen þe latitude of a contrey<sup>1</sup>, þe arche mer[i]dian þat is contened or intercept by-twixe þe Cenyth & þe equinoxial; þan sey þei þat þe distaunce fro þe equinoxial unto þe ende of a clymat, euene<sup>2</sup> a-gaynes þe pool artik, is þe latitude off þat climat<sup>2</sup> forsoþe.

The corrections made in this section are here fully described.

[1.]of lyne P; of a line I; or lyne C; or the AB.

[2.]this] þis the AB, *absurdly*; CP *omit* the, *rightly*.

[3.]ycleped the] y-clupid þe P; cleped þe C; the same (*sic*) AB.

[4.]is at; *supplied from* PCI; AB *omit*.

[5.]by moeving] by meuyng C; by mevyng PI; schyneth ony thing (*sic*) A; schyned eny thing B; *for the spelling* moeving, *see* sect. 35, l. 5.

[6.]meridian CP; meridianale I; Middel lyne of the (*sic*) AB.

[8.]<sup>2</sup> citees CI; too citees P; any lynes (*sic*) AB.

[9.]aprocheth] a-prochep C; aprochþ P; *miswritten* aprochid AB. more toward] neer C; ner P; neerer I; thoward AB.

[11.]conteyned I; conteynyd P; contened C; considereed (*sic*) A; contined B.

[13.]yf P; ?if C; if it I; AB *omit*. N.B. It is best to use the spelling *yif*, as the word is commonly so spelt in A.

[22.]same CPI; *seconde* AB. The reading *same* is right; for the ‘latitude of a climate’ means the breadth of a zone of the earth, and the latitude of the first climate (here chosen by way of example) is the breadth as measured along a great circle perpendicular to the equator, from the beginning of the said first climate to the end of *the same*. The words ‘*euene-directe agayns the poole Artik*’ mean in the direction of the North pole; i. e. the latitude of a climate is reckoned from its beginning, or *southernmost* boundary-line, towards the end of the same, viz. its *northern* boundary-line.

[22.]þe poole Artik P; þe pool artyke C; the pole artike I; from north to south AB. Observe that this singular error in A, ‘*euene directe agayns from north to south*,’ probably arose from a confusion of the text ‘*euene directe agayns þe poole Artik*’ with a gloss upon it, which was ‘*from north to south*.’ It is important as throwing light on the meaning of the phrase, and proving that the interpretation of it given above (note to l. 22) is correct.

[24.]intercept CP; intercepte I; except (*over an erasure*) AB.

The only reading about which there is any doubt is that in line 18, which may be either ‘*illike distant by-twene them alle*’ (A), or ‘*I-like distaunte fro þe equinoxial*’ (C). But it is immaterial which reading be adopted, since *Illike-distant* is here used merely in the sense of *parallel*, and the boundaries of the climates are parallel both to one another, and to the equinoctial. The climates themselves were of different breadths.

[§ 40, l. 4.]this samples AB; þese ensamples C.

[5.]for sothe] *miswritten* for sonne AB; in general C; yn special P; *the reading sonne points to sothe, and makes it very probable that for sothe is the true reading*.

[6.]the longitude] þe longitude C; latitude AB (*absurdly*); see l. 11.

[7.]planete; *miswritten* that A, *but corrected* to planete *in the margin*; C has planete, *correctly*. The figure 6 is omitted in C; so are all the other figures further on. him] hir C.

[8.]I tok] Than toke I C. 8, 16. 2 degrees A; 3 degrees B.

[10.]Than tok I] Than toke I C; *for* tok AB *wrongly* have stykke, *after wards altered* to stokke in A. *second the]* *supplied from* C, *which has* þe; AB *omit*.

[23.]the] þe C; AB *omit*.

[27.]prikke] prikes C; *perhaps* prikkes *would be a better reading*.

[29.]AB *omit the figure* 2; *but see* l. 8.

[31.]in alle] in al C; A has septentrionalle, *an obvious mistake for* septentrional in alle, *by confusion of the syllable 'al' in the former with 'al' in the latter word*; B has septentrional, *omitting* in alle.

[34.]signes C] tymes AB (*wrongly*); see l. 32.

[46.]*Perhaps* *euene before of* should be omitted, *as in* C. AB *have* in the ende euene ouer of thee, *where euene ouer is repeated from the former part of the line*.

[47.]F endlang] F endlonge C; A euene AB; *but see* ll. 23, 24.

A *omits* of *and* degrees, *yet both are required*; BC *omit* of 3 degrees *altogether*.

[49.]til] tyl þat C; tho AB (*absurdly*).

[50.]saw] sey C; may AB; *see* l. 28.

[56.]hir] his ABC. a] ABC *omit*.

[57.]*At the word* *houre four of the best MSS. break off*, viz. MSS. ABCE, *although* E *adds one more*

*section, viz. sect. 46; others come to a sudden end even sooner, viz. MSS. DFGHK. But MS. P carries us on to the end of sect. 43, and supplies the words—þu shalt do wel ynow, as in the old editions.*

[§ 41. 7.]betwixe] be M (*wrongly*); betwixe R; by-twix L.

M *inserts & before* to þe altitude; *a mere slip*. For; *miswritten* Fro M.

[8.]thridde; *miswritten* ridde M; þrydde R.

[13.]LM *wrongly place of after* the hey?t *instead of before it*.

[§ 42. 1. 2.]see] *so in* LR; *miswritten* sette M; see sect. 41, l. 4.

[3.]second I] *so* L; y R; M *omits*.

[8.]M *omits* as, above, *and is* þe; L *has* 12 passethe 6 the.

[11.]seest] *so in* LR; *miswritten* settest M.

[12.]60] *so in* LNR; sexe M.

[13.]M *omits from* 10 *is to* 10 feet, *which is supplied from* NLPR.

[14.]For] *so in* LNR; fro M.

[15.]For 2, M *has* 6; *so also* R. For 3, M *has* 4.

[16.]For 2, M *has* 6; for 6, M *has* 2; *and the words and 3 is 4 partyes of 12 are omitted, though* L *has—& 4 is the thrid partye of 12.*

[17.]betwen R] by-twene L; bitwixe P; *miswritten* be M; cf. sect. 41, 7.

[19.]thre R] 3 LP; *miswritten* þe M.

[§ 43.]Rubric *in* M, *Umbra Versa*; obviously a mistake for *Recta*. The error is repeated in l. 1. LPR rightly read *Recta*.

[3.]M *omits* 1, *which is supplied from* LPR; see l. 5.

[11.]After heythe (*as in M*), LNR *add to thyn eye. In place of lines 9-11, P has—& so of alle oper, &c.*

[§ 44.]From MS. Digby 72 (N). Also in LMOR.

[2.]fro] *so in LO; for M.*

[3.]into] *so in L; in M. for] so in O; fro M.*

[6.]?eris M; LNO *omit.*

[7.]tabelis NO; table M; tables L.

[8.]where L; qwere O; wheper N.

[9.]loke LM; N *omits.*

[11, 2.]NM *omit from* or *what to* or; *supplied from O, which has—*or *qwat nombre þat euere it be, tyl þe tyme þat þou come to 20, or 40, or 60. I have merely turned qwat into what, as in L, which also has this insertion.*

[13.]wreten N; *the alteration to wryte is my own; see l. 23.*

under] *so in L; vndirnepe M.*

[14.]to-geder] *too-geder M; miswritten to 2 degreis N; to the 2 degrees L.*

[15.]hast M; *miswritten laste N; last L.*

[16.]that (1); *supplied from M; LN omit. For 1 (as in M) LN have 10.*

[21.]to-gedere M; to the degreis N; 2 grees O; to degrees L.

[22.]that (2); *supplied from M; LNO omit.*

lasse] *passid LNO; M omits. Of course passid is wrong, and equally of course lasse is right; see ll. 5, 6 above, and l. 25 below.*

[25.]that] *so in L; þat MO; if hit N.*

[27.]entringe] *entre M; entre L. ther] so in M; miswritten the ?ere N; the ?eer L.*

[30.]merydie LM; merdie N.

[32.]for LM; fro N (*twice*).

[34.]tha?the N; have tau?t M; have taw?t O; haue tauht L.

[36.]the (1); *supplied from* M; LNO *omit*.

with the] *so in* M; wyche N; *see* l. 36.

[40.]in (2)] in-to N; yn M.

[§ 45.]From MS. Digby 72 (N); also in LOR; but not in M.

[4.]that N; the L; þe O (*after wryte in* l. 3).

[6.]wrytoun O; Iwyton N. *But* L *has* I wold wyttyn; *read*—I wolde witen precise my rote; cf. ll. 19, 30.

[8.]1397] *miswritten* 1391 LN; O *has* 1391, *corrected to* 1397; *see* l. 3.

[11.]so?th N; sowte O; sowthe L; *read* soghte.

[14.]vnder N; vndyr-nethe O; vndre-nethe L.

[20, 1.]oþer *in* any oþer tyme or monyth N; or any oder tymys or monthys O; or *in* eny other moneth L.

[27.]adde] *supplied from* L; NO *omit*. There is no doubt about it, for *see* l. 16.

[31.]wete the] *so in* O; wete thi L; *miswritten* with thy N; *see* l. 19.

[35.]and (3)] *supplied from* LO; N *omits*.

[§ 46, 5, 6.]þat same E; þe same S.

[10.]it S; E *omits*.

[13.]þat same (*om.* tyme) E; þe same tyme S.

[16.]þou þan esely E; than shallt thou easly S.

[17.]tyme of E; tyme of the S.

[20.]S meve (*for bringe furþe*).

[§ 41a.]This and the remaining sections are certainly spurious. They occur in LMNR, the first being also found in O. The text of 41a-42b is from M.

[3.]hast] *supplied from LR; M omits.*

[§ 42a, 1.]heyth by þy N; heyth by the L; heythe bi þi R; M *om.*

[4.]lyk] lykk M; L. *omits.* mete] mette M; mett L.

[9.]is L; *miswritten* hys M.

[§ 43a, 1.]nat] not R; nott L; M *omits*; see the footnote. In the rubric, M has *versam*; but L has the rubric—*Vmbra Recta*.

[§ 42b, 5.]as] *so in LR; miswritten & M.*

[6.]4 *is supplied from LR; M omits.*

[1.]For this method of commencing a poem with a dream, compare The Book of the Duchesse, Parl. of Foules, and The Romance of the Rose.

For discourses on dreams, compare the Nonne Preestes Tale, and the remarks of Pandarus in Troilus, v. 358-385. Chaucer here propounds several problems; first, what causes dreams (a question answered at some length in the Nonne Preestes Tale, B 4116); why some come true and some do not (discussed in the same, B 4161); and what are the various sorts of dreams (see note to l. 7 below).

There is another passage in Le Roman de la Rose, which bears some resemblance to the present passage. It begins at l. 18699:—

‘Ne ne revoil dire des songes,  
S’il sunt voirs, ou s’il sunt mençonges;  
Se l’en les doit du tout eslire,  
Ou s’il sunt du tout à despire:  
Porquoi li uns sunt plus orribles,  
Plus bel li autre et plus paisible,  
Selonc lor apparicions  
En diverses complexions,  
Et selonc lors divers corages

Des meurs divers et des aages;  
Ou se Diex par tex visions  
Envoie revelacions,  
Ou li malignes esperiz,  
Por metre les gens en periz;  
De tout ce ne m'entremetrai.'

[2.] This long sentence ends at line 52.

[7.] This opens up the question as to the divers sorts of dreams. Chaucer here evidently follows Macrobius, who, in his Commentary on the *Somnium Scipionis*, lib. i. c. 3, distinguishes *five kinds* of dreams, viz. *somnium*, *visio*, *oraculum*, *insomnium*, and *visum*. The fourth kind, *insomnium*, was also called *fantasma*; and this provided Chaucer with the word *fantome* in l. 11. In the same line, *oracles* answers to the Lat. *oracula*. Cf. Ten Brink, *Studien*, p. 101.

[18.] *The gendres*, the (various) kinds. This again refers to Macrobius, who subdivides the kind of dream which he calls *somnium* into five species, viz. *proprium*, *alienum*, *commune*, *publicum*, and *generale*, according to the things to which they relate. *Distauce of tymes*, i. e. whether the thing dreamt of will happen soon, or a long time afterwards.

[20.] 'Why this is a greater (more efficient) cause than that.'

[21.] This alludes to the four chief complexions of men; cf. Nonne Preestes Tale, B 4114. The four complexions were the sanguine, phlegmatic, melancholy, and choleric; and each complexion was likely to have certain sorts of dreams. Thus, in the Nonne Preestes Tale, B 4120, the *choleric* man is said to dream of arrows, fire, fierce carnivorous beasts, strife, and dogs; whilst the *melancholy* man will dream of bulls and bears and black devils.

[22.] *Reflexiouns*, the reflections or thoughts to which each man is most addicted; see Parl. of Foules, 99-105.

[24.] 'Because of too great feebleness of their brain (caused) by abstinence,' &c.

[43.] *Of propre kynde*, owing to its own nature.

[48.] The *y* in *By* is run on to the *a* into *avisíouns*.

[53.] ‘As respects this matter, may good befall the great clerks that treat of it.’ Of these great clerks, Macrobius was one, and Jean de Meun another. Vincent of Beauvais has plenty to say about dreams in his *Speculum Naturale*, lib. xxvi.; and he refers us to Aristotle, Gregory (*Moralia*, lib. viii.), Johannes de Rupella, Priscianus (*ad Cosdroe regem Persarum*), Augustinus (*in Libro de diuinatione dæmonum*), Hieronimus (*super Matheum*, lib. ii.), Thomas de Aquino, Albertus, &c.

[58.] Repeated (nearly) from l. 1.

[63.] I here give the text as restored by Willert, who shows how the corruptions in ll. 62 and 63 arose. First of all *dide* was shifted into l. 62, giving *as dide I*; as in Caxton’s print. Next, an additional *now* was put in place of *dide* in l. 63; as in P., B., F., and Th., and *dide* was dropped altogether. After this, F. turned the *now* of l. 64 into *yow*, and Cx. omitted it. See also note to l. 111.

[64.] ‘Which, as I can (best) now remember.’

[68.] Pronounced fully:—With spé-ci-ál de-vó-ci-óun.

[69.] Morpheus; see Book of Duch. 137. From Ovid, *Met.* xi. 592-612; esp. ll. 602, 3:—

‘Saxo tamen exit ab imo  
Riuus aquae Lethes.’

[73.] ‘Est prope Cimmerios,’ &c.; *Met.* xi. 592.

[75.] See Ovid, *Met.* xi. 613-5; 633.

[76.] *That . . hir* is equivalent to *whose*; cf. Kn. Tale, 1852.

[81.] Cf. ‘Colui, che tutto move,’ i. e. He who moves all; *Parad.* i. 1

[88.] Read *povért*; cf. Clerkes Tale, E 816.

[92.]MSS. *misdeme*; I read *misdemen*, to avoid an hiatus.

[93.]Read *málicíous*.

[98.]‘That, whether he dream when bare-footed or when shod’; whether in bed by night or in a chair by day; i. e. in every case. The *that* is idiomatically repeated in l. 99.

[105.]The dream of Cræsus, king of Lydia, and his death vpon a gallows, form the subject of the last story in the Monkes Tale. Chaucer got it from the Rom. de la Rose, which accounts for the form *Lyde*. The passage occurs at l. 6513:—

‘Cresus . . .  
Qui refu roi de toute *Lyde*, . . .  
Qu’el vous vuet faire au *gibet* pendre.’

[109, 10.]The rime is correct, because *abreyd* is a *strong* verb. Chaucer does not rime a pp. with a *weak* pt. tense, which should have a final *e*. According to Mr. Cromie’s Rime-Index, there is just *one* exception, viz. in the Kn. Tale, A 1383, where the pt. t. *seyde* is rimed with the ‘pp. *leyde*.’ But Mr. Cromie happens to have overlooked the fact that *leyde* is here *not* the pp., but the *past tense*! Nevertheless, *abreyd-e* also appears in a *weak* form, by confusion with *leyd-e*, *seyd-e*, &c.; see C. T., B 4198, E 1061. Cf. Book of the Duchess, 192. In l. 109, he refers to l. 65.

[111.]Here again, as in l. 63, is a mention of Dec. 10. Ten Brink (Studien, p. 151) suggests that it may have been a *Thursday*; cf. the mention of *Jupiter* in ll. 608, 642, 661. If so, the year was 1383.

[115.]‘Like one that was weary with having overwalked himself by going two miles on pilgrimage.’ The difficulty was not in the walking two miles, but in doing so under difficulties, such as going barefoot for penance.

[117.]*Corseynt*; O.F. *cors seint*, lit. holy body; hence a saint or sainted person, or the shrine where a saint was laid. See Robert of Brunne, Handlyng Synne, 8739:—

‘And hys ymage ful feyre depeynte,  
Ry?t as he were a *cors seynt*.’

See also P. Plowman, B. v. 539; Morte Arthure, 1164; and (the spurious) Chaucer’s Dream, 942.

[118.]‘To make that soft (or easy) which was formerly hard.’ The allusion is humorous enough; viz. to the bonds of matrimony. Here again Chaucer follows Jean de Meun, Rom. de la Rose, 8871:—

‘Mariages est maus liens,  
Ainsinc m’aïst saint Juliens  
Qui pelerins errans herberge,  
Et saint Lienart qui defferge  
Les prisonniers bien repentans,  
Quant les voit à soi démentans’;

i. e. ‘Marriage is an evil bond—so may St. Julian aid me, who harbours wandering pilgrims; and St. Leonard, who frees from their fetters (lit. un-irons) such prisoners as are very repentant, when he sees them giving themselves the lie (or recalling their word).’ The ‘prisoners’ are married people, who have repented, and would recall their plighted vow.

St. Leonard was the patron-saint of captives, and it was charitably hoped that he would extend his protection to the wretched people who had unadvisedly entered into wedlock, and soon prayed to get out of it again. They would thus exchange the *hard* bond for the *soft* condition of freedom. ‘St. Julian is the patron of pilgrims; St. Leonard and St. Barbara protect captives’; Brand, Pop. Antiquities, i. 359. And, at p. 363 of the same, Brand quotes from Barnabee Googe:—

‘But Leonard of the prisoners doth the  
bandes asunder pull,  
And breaks the prison-doores and chaines,  
wherewith his church is full.’

St. Leonard’s day is Nov. 6.

[119.]The MSS. have *slept-e*, which is dissyllabic. Read *sleep*, as in C. T. Prol. 397.

[120.] Hence the title of one of Lydgate's poems, *The Temple of Glass*, which is an imitation of the present poem.

[130.] Cf. the description of Venus' temple (*Cant. Tales*, A 1918), which is imitated from that in Boccaccio's *Teseide*.

[133.] Cf. 'naked fleting in the large see . . . And on hir heed, ful semely for to see, A rose garland, fresh and wel smellinge'; *Cant. Tales*, A 1956.

[137.] 'Hir dowves'; C. T., A 1962. 'Cupido'; id. 1963.

[138.] *Vulcano*, Vulcan; note the Italian forms of these names. Boccaccio's *Teseide* has *Cupido* (vii. 54), and *Vulcano* (vii. 43). His face was brown with working at the forge.

[141, 2.] Cf. Dante, *Inf.* iii. 10, 11.

[143.] A large portion of the rest of this First Book is taken up with a summary of the earlier part of Vergil's *Aeneid*. We have here a translation of the well-known opening lines:—

'Arma uirumque cano, Troiae qui primus ab  
oris  
Italiam, fato profugus, Lauinia uenit  
Littora.'

[147.] *In*, into, unto; see note to l. 366.

[152.] *Synoun*, Sinon; *Aen.* ii. 195.

[153.] I supply *That*, both for sense and metre.

[155.] *Made the hors broght*, caused the horse to be brought. On this idiom, see the note to *Man of Lawes Tale*, B 171.

[158.] *Ilioun*, Ilium. *Ilium* is only a poetical name for Troy; but the medieval writers often use it in the restricted sense of the citadel of Troy, where was the temple of Apollo and the palace of Priam. Thus, in the alliterative *Troy-book*, 11958, *ylion* certainly has this sense; and Caxton speaks of 'the palays of *ylion*'; see *Spec. of English*, ed. Skeat, p. 94. See

also the parallel passage in the Nonne Preestes Tale, B 4546. Still more clearly, in the Leg. Good Women (Dido, 13), Chaucer says, of 'the tour of Ilioun,' that it 'of the citee was the cheef dungeoun.' In l. 163 below, it is called *castel*.

[160.] *Polites*, *Polites*; Aen. ii. 526. Also spelt *Polite* in Troil. iv. 53.

[163.] *Brende*, was on fire; used intransitively, as in l. 537.

[164-73.] See Aen. ii. 589-733.

[174.] Read *this*, rather than *his*. Cf. Aen. ii. 736.

[177.] Iulus and Ascanius were one and the same person; see Aen. i. 267. Perhaps Ch. was misled by the wording of Aen. iv. 274. (On the other hand, Brutus was *not* the same person as Cassius; see Monkes Tale, B 3887). Hence, Koch proposes to read *That hight* instead of *And eek*; but we have no authority for this. However, Chaucer has it right in his Legend of Good Women, 941; and in l. 192 below, we find *sonne*, not *sones*; hence l. 178 may be merely parenthetical.

[182.] *Wente*, foot-path; Aen. ii. 737. Cf. Book Duch. 398.

[184.] 'So that she was dead, but I know not how.' Vergil does not say *how* she died.

[185.] *Gost*, ghost; see Aen. ii. 772.

[189.] Repeated from l. 180.

[198.] Here Chaucer returns to the first book of the Aeneid, which he follows down to l. 255.

[204.] 'To blow forth, (with winds) of all kinds'; cf. Aen. i. 85.

[219.] *Ioves*, Jove, Jupiter. This curious form occurs again, ll. 586, 597, 630; see note to l. 586. Boccaccio has *Giove*.

[226.] *Achatee* (trisyllabic), Achates, Aen. i. 312; where the abl. form *Achate* occurs.

[239.]The story of Dido is told at length in *Le Rom. de la Rose*, 13378; in *The Legend of Good Women*; and in Gower, *Conf. Amantis*, bk. iv., ed. Pauli, ii. 4. Chaucer now passes on to the fourth book of the *Æneid*, till he comes to l. 268 below.

[265.]‘Mès ja ne verrés d’aparence Conclurre bonne consequence’; *Rom. Rose*, 12343.

[272.]‘It is not all gold that glistens.’ A proverb which Chaucer took from Alanus de Insulis; see note to *Can. Yem. Tale*, G 962.

[273.]‘For, as sure as I hope to have good use of my head.’ *Brouke* is, practically, in the optative mood. Cf. ‘So mote I brouke wel myn eyen tweye’; *Cant. Ta.*, B 4490; so also E 2308. The phrase occurs several times in the *Tale of Gamelyn*; see note to l. 334 of that poem.

[280-3.]These four lines occur in Thynne’s edition only, but are probably quite genuine. It is easy to see why they dropped out; viz. owing to the repetition of the word *finde* at the end of ll. 279 and 283. This is a very common cause of such omissions. See note to l. 504.

[286.]*By*, with reference to.

[288.]*Gest*, guest; Lat. *aduena*, *Æn.* iv. 591.

[290.]‘He that fully knows the herb may safely lay it to his eye.’ So in Cotgrave’s *Dict.*, s. v. *Herbe*, we find; ‘*L’herbe qu’on cognoist, on la doit lier à son doigt*; Prov. Those, or that, which a man knowes best, he must use most.’

[305.]In the margin of MSS. F. and B. is here written:—‘*Caute uos, innocentes mulieres.*’

[315.]*Swete herte*; hence E. *sweetheart*; cf. l. 326.

[321.]Understand *ne* (i. e. neither) before *your love*. Cf. *Æn.* iv. 307, 8.

[329.]I have no hesitation in inserting *I* after *Agilte*, as it is absolutely required to complete the sense. Read—*Agilt’ I yów, &c.*

[343.] Pronounce *déterminen* (*i* as *ee* in *beet*).

[346.] Cf. *Æn.* iv. 321-3.

[350.] ‘Fama, malum quo non aliud *uelocius* ullum,’ *Æn.* iv. 174; quoted in the margin of MSS. F. and B.

[351.] ‘Nichil occultum quod non reueletur’; *Matt.* x. 26: quoted in the margin of MSS. F. and B.

[355.] *Seyd y-shamed be*, said to be put to shame.

[359.] *Eft-sones*, hereafter again. In the margin of MSS. F. and B. we here find:—‘Cras poterunt turpia fieri sicut heri.’ By reading *fieri turpia*, this becomes a pentameter; but it is not in Ovid, nor (I suppose) in classical Latin.

[361.] *Doon*, already done. *To done*, yet to be done. Cf. *Book Duch.* 708.

[366.] I read *in* for *into* (as in the MSS.). For similar instances, where the scribes write *into* for *in*, see Einenkel, *Streifzüge durch die Mittelengl. Syntax*, p. 145. Cf. l. 147.

[367.] In the margin of MSS. F. and B. is an incorrect quotation of *Æn.* iv. 548-9:—‘tu prima furem His, germana, malis oneras.’

[378.] *Eneidos*; because the books are headed *Æneidos liber primus, &c.*

[379.] See Ovid, *Heroides*, *Epist.* vii—Dido *Æneæ*.

[380.] *Or that*, ere that, before.

[381.] Only Th. has the right reading, viz. *And nere it to longe to endyte* (where *longe* is an error for *long*). The expressions *And nor hyt were* and *And nere it were* are both ungrammatical. *Nere=ne were*, were it not.

[388.] In the margin of F. and B. we find:—‘Nota: of many vntrewe louers. Hospita, Demaphoon, tua te R[h]odopeia Phyllis Vltra promissum tempus abesse queror.’ These are the first two lines of *Epistola ii.* in Ovid’s *Heroides*, addressed by Phyllis to Demophoon. All the examples here given are taken

from the same work. Epist. iii. is headed *Briseis Achilli*; Epist. v., *Oenone Paridi*; Epist. vi., *Hypsipyle Iasoni*; Epist. xii., *Medea Iasoni*; Epist. ix., *Deianira Herculi*; Epist. x., *Ariadne Theseo*. These names were evidently suggested by the reference above to the same work, l. 379. See the long note to Group B, l. 61, in vol. v.

Demophoon, son of Theseus; was the lover of Phyllis, daughter of king Sithon in Thrace; she was changed into an almond-tree.

[392.] *His terme pace*, pass beyond or stay behind his appointed time. He said he would return in a month, but did not do so. See the story in The Legend of Good Women. Gower (ed. Pauli, iii. 361) alludes to her story, in a passage much like the present one; and in *Le Rom. de la Rose*, 13417, we have the very phrase—‘*Por le terme qu’il trespassa.*’

[397.] In the margin of F. and B.:—‘*Ouidius. Quam legis a rapta Briseide litera venit*’; Heroid. Ep. iii. 1.

[401.] In the same:—‘*Ut [miswritten Vbi] tibi Colc[h]orum memini regina uacauit*’; Heroid. Ep. xii. 1. For the accentuation of *Medea*, cf. Leg. of Good Women, 1629, 1663.

[402.] In the margin of F. and B.:—‘*Gratulator Oechaliam*’; Heroid. Ep. ix. 1; but *Oechaliam* is miswritten *yotholia*.

[405.] Gower also tells this story; ed. Pauli, ii. 306.

[407.] In F. and B. is quoted the first line of Ovid, Heroid. x. 1. *Adriane*, Ariadne; just as in Leg. Good Wom. 2171, &c., and in C. T., Group B, l. 67. Gower has *Adriagne*.

[409.] ‘For, whether he had laughed, or whether he had frowned’; i. e. in any case. Cf. l. 98.

[411.] ‘If it had not been for Ariadne.’ We have altered the form of this idiom.

[416.] *Yle*, isle of Naxos; see notes to Leg. Good Wom. 2163, and C. T., Group B, l. 68 (in vol. v.).

[426.] *Telles* is a Northern and West-Midland form, as in Book Duch. 73. Cf. *falles*, id. 257. A similar admixture of forms occurs in Havelok, Will. of Palerne, and other M. E. poems.

[429.] *The book*, i. e. Vergil; *Æn.* iv. 252.

[434.] *Go*, gone, set out; correctly used. Chaucer passes on to *Æneid*, bk. v. The *tempest* is that mentioned in *Æn.* v. 10; the *steersman* is Palinurus, who fell overboard; *Æn.* v. 860.

[439.] See *Æn.* bk. vi. The *isle* intended is Crete, *Æn.* vi. 14, 23; which was not at all near (or 'besyde') Cumæ, but a long way from it. *Æneas* then descends to hell, where he sees Anchises (vi. 679); Palinurus (337); Dido (450); Deiphobus, son of Priam (495); and the tormented souls (580).

[447.] *Which* refers to the various sights in hell.

[449.] *Claudian*, Claudius Claudianus, who wrote *De raptu Proserpinae* about ad 400. *Daunte* is Dante, with reference to his *Inferno*, ii. 13-27, and *Paradiso*, xv. 25-27.

[451.] Chaucer goes on to *Æn.* vii-xii, of which he says but little.

[458.] *Lavyna* is Lavinia; the form *Lavina* occurs in Dante, *Purg.* xvii. 37.

[468.] I put *seyën* for *seyn*, to improve the metre; cf. P. Pl. C. iv. 104.

[474.] 'But I do not know who caused them to be made.'

[475.] Read *ne in* as *nin*; as in *Squi. Tale*, F 35.

[482.] This waste space corresponds to Dante's 'gran diserto,' *Inf.* i. 64; or, still better, to his 'landa' (*Inf.* xiv. 8), which was too sterile to support plants. So again, l. 486 corresponds to Dante's 'arena arida e spessa,' which has reference to the desert of Libya; *Inf.* xiv. 13.

[487.] 'As fine [said of the sand] as one may see still lying.' Jephson says *yet* must be a mistake, and

would read *yt*. But it makes perfect sense. Cx. Th. read *at eye* (put for *at yē*) instead of *yet lye*, which is perhaps better. *At yē* means ‘as presented to the sight’; see Kn. Ta., A 3016.

[498.] *Kenne*, discern. The offing at sea has been called the *kenning*; and see *Kenning* in Halliwell.

[500.] *More*, greater. Imitated from Dante, Purgat. ix. 19, which Cary translates thus:—

‘Then, in a vision, did I seem to view  
A golden-feather’d eagle in the sky,  
With open wings, and hovering for descent.’

Cf. also the descent of the angel in Purg. ii. 17-24.

[504-7.] The omission of these lines in F. and B. is simply due to the scribe slipping from *bright* in l. 503 to *brighte* in l. 507. Cf. note to l. 280.

[511.] *Listeth*, pleases, is pleased; the alteration (in MS. F.) to *listeneth* is clearly wrong, and due to confusion with *herkneth* above. (I do not think *listeth* is the imp. pl. here.)

[514.] *Isaye*, Isaiah; actually altered, in various editions, to *I saye*, as if it meant ‘I say.’ The reference is to ‘the vision of Isaiah’; Isa. i. 1; vi. 1. *Scipioun*, Scipio; see note to Parl. Foules, 31, and cf. Book of the Duch. 284.

[515.] *Nabugodonosor*, Nebuchadnezzar. The same spelling occurs in the Monkes Tale (Group B, 3335), and is a mere variant of the form *Nabuchodonosor* in the Vulgate version, Dan. i-iv. Gower has the same spelling; Conf. Amant. bk. i., near the end.

[516.] *Pharo*; spelt *Pharao* in the Vulgate, Gen. xli. 1-7. See Book of the Duchesse, 280-3.

*Turnus*; alluding to his vision of Iris, the messenger of Juno; *Æneid* ix. 6. *Elcanor*; this name somewhat resembles *Elkanah* (in the Vulgate, *Elcana*), 1 Sam. i. 1; but I do not know where to find any account of his vision, nor do I at all understand who is meant. The name *Alcanor* occurs in Vergil, but does not help us.

[518.] *Cipris*, Venus, goddess of Cyprus; called *Cipryde* in Parl. Foules, 277. Dante has *Ciprigna*; Par. viii. 2.

[519.] *Favour*, favourer, helper, aid; not used in the ordinary sense of Lat. *fauor*, but as if it were formed from O. F. *faver*, Lat. *fauere*, to be favourable to. Godefroy gives an example of the O. F. verb *faver* in this sense.

[521.] *Parnaso*; the spelling is imitated from the Ital. *Parnaso*, i. e. Parnassus, in Dante, Par. i. 16. So also *Elicon* is Dante's *Elicona*, i. e. Helicon, Purg. xxix. 40. But the passage in Dante which Chaucer here especially imitates is that in Inf. ii. 7-9:—

‘O Muse, o alto ingegno, or m’ aiutate;  
O mente, che scrivesti ciò ch’ io vidi,  
Qui si parrà la tua nobilitate.’

This Cary thus translates:—

‘O Muses! O high genius, now vouchsafe  
Your aid. O mind, that all I saw hast kept  
Safe in a written record, here thy worth  
And eminent endowments come to proof.’

Hence *ye* in l. 520 answers to Dante's *Muse*, the Muses; and *Thought* in l. 523 answers to Dante's *mente*. Cf. also Parad. xviii. 82-87. And see the parallel passage in *Anelida*, 15-19.

The reason why Chaucer took *Helicon* to be a well rather than a mountain is because Dante's allusion to it is dubiously worded; see Purg. xxix. 40.

[528.] *Engyn* is accented on the latter syllable, as in Troil. ii. 565, iii. 274.

[529.] *Egle*, the eagle in l. 499; cf. ll. 503-7.

[534.] Partly imitated from Dante, Purg. ix. 28-30:—

‘Poi mi pareo che, più rotata un poco,  
Terribil come fulgor discendesse,  
E me rapisse suso infino al foco.’

Cary's translation is:—

‘A little wheeling in his aëry tour,  
Terrible as the lightning, rushed he down,  
And snatch'd me upward even to the fire.’

But Chaucer follows still more closely, and verbally, a passage in Machault's *Jugement du Roi de Navarre*, ed. Tarbé, 1849, p. 72, which has the words—

‘Ia foudre  
Que mainte ville mist en poudre’;

i. e. literally, ‘the *foudre* (thunder-bolt) which reduces many a town to powder.’ Machault nearly repeats this; ed. Tarbé, p. 97.

Curiously enough, almost the same words occur in Boethius, bk. i. met. 4, where Chaucer's translation has:—‘ne þe wey of thonderleyt, that is wont to smyten heye toures.’ It hence appears that Chaucer copies Machault, and Machault translates Boethius. There are some curious M. E. verses on the effects of thunder in *Popular Treatises on Science*, ed. Wright, p. 136.

*Foudre* represents the Lat. *fulgur*. One of the queer etymologies of medieval times is, that *fulgur* is derived *a feriendo*; Vincent of Beauvais, *Spec. Nat.* iv. 59. It was held to be quite sufficient that both *fulgur* and *ferire* begin with *f*.

[537.] *Brende*, was set on fire; cf. l. 163. The idea is that of a falling thunderbolt, which seems to have been conceived of as being a material mass, set on fire by the rapidity of its passage through the air; thus confusing the flash of lightning with the fall of a meteoric stone. See Mr. Aldis Wright's note on *thunder-stone*, *Jul. Cæs.* i. 3. 49.

[543.] *Hente*, caught. We find a similar use of the word in an old translation of Map's *Apocalypsis Goliæ*, printed in Morley's *Shorter Eng. Poems*, p. 13:—

‘And by and by I fell into a sudden trance,  
And all along the air was marvellously  
*hent*.’

[544.] *Sours*, sudden ascent, a springing aloft. It is well illustrated by a passage in the Somp. Tale (D 1938):—

‘Therfor, right as an hauk up, at a *sours*,  
Up springeth into their, right so prayeres  
Of charitable and chaste bisy freres  
Maken hir *sours* to Goddes eres two.’

It is precisely the same word as M. E. *sours*, mod. E. *source*, i. e. rise, spring (of a river). Etymologically, it is the feminine of O. F. *sors*, pp. of *sordre*, to rise (Lat. *surgere*). At a later period, the *r* was dropped, and the word was strangely confused in sound with the verb *souse*, to pickle. Moreover, the original sense of ‘sudden ascent’ was confused with that of ‘sudden descent,’ for which the correct term was (I suppose) *swoop*. Hence the old verb to *souse*, in the sense ‘to swoop down,’ or ‘to pounce upon,’ or ‘to strike,’ as in Shak. K. John, v. 2. 150; Spenser, F. Q. i. 5. 8; iii. 4. 16; iv. 3. 19, 25; iv. 4. 30; iv. 5. 36; iv. 7. 9. The sense of ‘downward swoop’ is particularly clear in Spenser, F. Q. ii. 11. 36:—

‘Eft fierce retourning, as a faulcon fayre,  
That once hath failed of her *souse* full neare,  
Remounts againe into the open ayre,  
And unto better fortune doth her-selfe  
prepayre.’

Such is the simple solution of the etymology of Mod. E. *souse*, as used by Pope (Epilogue to Satires, Dial. ii. 15)—‘Spread thy broad wing, and *souse* on all the kind.’

[557.] Cf. Dante, Inf. ii. 122:—‘Perchè tanta viltà nel core allette?’ Also Purg. ix. 46:—‘Non aver tema.’

[562.] ‘One that I could name.’ This personal allusion can hardly refer to any one but Chaucer’s wife. The familiar tone recalls him to himself; yet the eagle’s voice sounded kindly, whereas the poet sadly tells us that his wife’s voice sounded far

otherwise: 'So was it never wont to be.' See Ward's Chaucer, pp. 84, 85; and cf. l. 2015 below. Perhaps Chaucer disliked to hear the word 'Awak!'

[573.] It would appear that, in Chaucer, *sēynt* is sometimes dissyllabic; but it may be better here to use the feminine form *seynt-e*, as in l. 1066. Observe the rime of *Márie* with *cárie*.

[576.] 'For so certainly may God help me, as thou shalt have no harm.'

[586.] *Ioves*, Jove, Jupiter; cf. l. 597. This remarkable form occurs again in Troil. ii. 1607, where we find the expression '*Ioves* lat him never thryve'; and again in Troil. iii. 3—'O *Ioves* doughter dere'; and in Troil. iii. 15, where *Ioves* is in the accusative case. The form is that of an O. F. nominative; cf. *Charles*, *Jacques*, *Jules*.

*Stellifye*, make into a constellation; 'whether will Jupiter turn me into a constellation.' This alludes, of course, to the numerous cases in which it was supposed that such heroes as Hercules and Perseus, or such heroines as Andromeda and Callisto were changed into constellations: see Kn. Tale, A 2058. Cf. 'No wonder is thogh Iove hir stellifye'; Leg. Good Women, prol. 525. Skelton uses the word (Garland of Laurell, 963); and it is given in Palsgrave.

[588.] Perhaps imitated from Dante, Inf. ii. 32, where Dante says that he is neither Æneas nor Paul. Chaucer here refers to various men who were borne up to heaven, viz. Enoch (Gen. v. 24), Elijah (2 Kings ii. 11), Romulus, and Ganymede. Romulus was carried up to heaven by Mars; Ovid, Metam. xiv. 824; Fasti, ii. 475-512. Ganymede was carried up to heaven by Jupiter in the form of an eagle; cf. Vergil, Æn. i. 28, and see Ovid, Metam. x. 160, where Ovid adds:

'qui nunc quoque pocula miscet,  
Invitaque Iovi nectar Iunone ministrat.'

In the passage in Dante (Purg. ix. 19-30), already alluded to above (note to l. 534), there is a reference to Ganymede (l. 23).

[592.] *Boteler*, butler. No burlesque is here intended. ‘The idea of Ganymede being *butler* to the gods appears ludicrous to us, who are accustomed to see the office performed by menial servants. But it was not so in the middle ages. Young gentlemen of high rank carved the dishes and poured out the wine at the tables of the nobility, and grace in the performance of these duties was highly prized. One of the oldest of our noble families derives its surname from the fact that its founder was *butler* to the king’; Bell. So also, the royal name of *Stuart* is merely *steward*.

[597.] *Therabout*, busy about, having it in intention.

[600-4.] Cf. Vergil’s words of reassurance to Dante; *Inf.* ii. 49.

[608.] The eagle says he is Jupiter’s eagle; ‘Iouis ales,’ *Æn.* i. 394.

[614-40.] A long sentence of 27 lines.

[618.] I supply *goddesse*, to complete the line. Cf. ‘In worship of Venús, *goddésse* of love’; *Kn. Tale*, A 1904; and again, ‘*goddésse*,’ *id.* A 1101, 2.

[621.] The necessity for correcting *lytel* to *lyte* is obvious from the rime, since *lyte is* rimes with *dytees*. Chaucer seems to make *lyte* dissyllabic; it rimes with *Arcite*, *Kn. Ta.*, A 1334, 2627; and with *hermyte* in l. 659 below. In the present case, the *e* is elided—*lyt’is*. For similar rimes, cf. *nones*, *noon is*, *C. T. Prol.* 523; *beryis*, *mery is*, *Non. Pr. Ta.*, B 4155; *swevenis*, *swevene is*, *id.* B 4111.

[623.] In a note to *Cant. Ta.* 17354 (I 43), Tyrwhitt says that perhaps *cadence* means ‘a species of poetical composition distinct from riming verses.’ But it is difficult to shew that Chaucer ever composed anything of the kind, unless it can be said that his translation of Boethius or his *Tale of Melibeus* is in a sort of rhythmical prose. It seems to me just possible that by *rime* may here be meant the ordinary riming of two lines together, as in the *Book of the Duchess* and the *House of Fame*, whilst by *cadence* may be meant lines disposed in stanzas, as in the *Parliament of Foules*. There is nothing to shew that Chaucer had, at this period, employed the

‘heroic verse’ of the Legend of Good Women. However, we find the following quotation from Jullien in Littré’s Dictionary, s. v. *Cadence*:—‘Dans la prose, dans les vers, la cadence n’est pas autre chose que le rythme ou le nombre: seulement on y joint ordinairement l’idée d’une certaine douceur dans le style, d’un certain art dans l’arrangement des phrases ou dans le choix des mots que le rythme proprement dit ne suppose pas du tout.’ This is somewhat oracular, as it is difficult to see why *rhythm* should not mean much the same thing.

[637.] ‘And describest everything that relates to them.’ (Here *hir*=their), with reference to lovers.

[639-40.] ‘Although thou mayst accompany those whom he is not pleased to assist.’ Nearly repeated in *Troilus*, i. 517, 518.

[652.] In a note upon the concluding passage of the *Cant. Tales*, Tyrwhitt says of the House of Fame:—‘Chaucer mentions this among his works in the *Leg. Good Women*, verse 417. He wrote it while he was Comptroller of the Custom of Wools, &c. (see *Bk. ii. l. 144-8* [the present passage]), and consequently after the year 1374.’ See Ward’s *Chaucer*, pp. 76, 77, with its happy reference to Charles Lamb and his ‘works’; and compare a similar passage in the *Prol. to Legend of Good Women*, 30-6.

[662.] Cf. Dante, *Inf. i. 113*, which Cary thus translates:—

—‘and I, thy guide,  
Will lead thee hence through an eternal  
space.’

[678.] *Long y-served*, faithfully served for a long time, i. e. after a long period of devotion; alluding to the word *servant* in the sense of lover.

[681.] Alluding to sudden fallings in love, especially ‘at first sight.’ Such take place at haphazard; as if a blind man should accidentally frighten a hare without in the least intending it. We find in Hazlitt’s collection of Proverbs—‘The hare starts when a man least expects it’; p. 373.

[682.] *Iolytee and fare*, happiness and good speed. The very same words are employed, but ironically, by Theseus in the Knight's Tale, A 1807, 1809. The *hare* also accompanies them; id. A 1810.

[683.] 'As long as they find love to be as true as steel.' Cf. Troilus, iv. 325:—'God leve that ye finde ay love of steel.'

[689.] 'And more beards made in two hours,' &c. 'Yet can a miller make a clerkes berd'; (Reves Tale), C. T., A 4096. 'Yet coude I make his berd'; C. T., D 361. Tyrwhitt's note on the former passage is: '*make a clerkes berd*,' i. e. cheat him. *Faire la barbe* is to *shave*, or *trim* the beard; but Chaucer translates the phrase literally, at least when he uses it in its metaphorical sense. Boccace has the same metaphor, Decamerone, viii. 10. Speaking of some exorbitant cheats, he says that they applied themselves 'non a radere, ma a scorticare huomini' [not to shave men, but to scarify them]; and a little lower—'si a soavemente *la barbiera* saputo menare il rasoio' [so agreeably did the she-barber know how to handle the razor]. *Barbiera* has a second and a bad sense; see Florio's Dictionary.

'Myght I thaym have spyde,  
I had *made thaym a berd*.'  
Towneley Mysteries, p. 144.

[692.]  *Holding in hond* means keeping in hand, attaching to oneself by feigned favours; just as *to bear in hand* used to mean to make one believe a thing; see my note to Man of Lawes Tale, B 620.

[695.] *Lovedayes*, appointed days of reconciliation; see note in vol. v. to Chaucer's Prol. 258, and my note to P. Plowman, B. iii. 157. 'What, quod she, maked I not a *louedaie* bitwene God and mankind, and chese a maide to be nonpere [umpire], to put the quarell at ende?' Test. of Love, bk. i. ed. 1561, fol. 287.

[696.] *Cordes*, chords. Apparently short for *acordes*, i. e. musical chords, as Willert suggests. It is rather a forced simile, like *cornes* in l. 698.

[698.] *Cornes*, grains of corn; see note to Monkes Tale (Group B, 3225).

[700.] *Wis*, certainly; cf. *y-wis*. The *i* is short.

[702.] *Impossible*, (accent on *i*); cf. Clerkes Tale, E 713.

[703.] *Pyes*, mag-pies, chattering birds; Squi. Ta., F 650.

[708.] *Worthy for to leve*, worthy to believe, worthy of belief.

[712.] *Thyn owne book*, i. e. the book you are so fond of, viz. Ovid's *Metamorphoses*, which Chaucer quotes so continually. Libraries in those days were very small (Cant. Ta. Prol. 294); but we may be almost certain that Chaucer had a copy of the *Metamorphoses* of his own. The reference here is to Ovid's description of the House of Fame, *Metam.* xii. 39-63. See Golding's translation of this passage in the Introduction.

[730.] This passage is founded on one in Boethius; cf. Chaucer's translation, bk. iii. pr. 11, ll. 98-110. Imitated also in *Le Rom. de la Rose*, 16963-9. Cf. Dante, *Par.* i. 109, which Cary thus translates:—

‘All natures lean,  
In this their order, diversely,’ &c.

[738.] *That* practically goes with *hit falleth down*, in l. 741. The sentence is ill-constructed, and not consistent with grammar, but we see what is meant.

[742.] *By*, with reference to (as usual in M. E). Cf. Dante, *Purg.* xviii. 28, which Cary thus translates:—

‘Then, as the fire points up, and mounting  
seeks  
His birth-place and his lasting seat,’ &c.

[745.] *At his large*, unrestrained, free to move. Cf. *at thy large*, Cant. Ta., A 1283, 1292.

[746.] *Charge*, a heavy weight, opposed to *light thing*. The verb *seke* is understood from l. 744. ‘A light thing (seeks to go) up, and a weight (tends)

downwards.’ In Tyrwhitt’s glossary, the word *charge*, in this passage, is described as being a verb, with the sense ‘to weigh, to incline on account of weight.’ How this can be made to suit the context, I cannot understand. *Charge* occurs as a sb. several times in Chaucer, but chiefly with the secondary sense of ‘importance’; see Kn. Tale, A 1284, 2287; Can. Yem. Ta., G 749. In the Clerkes Tale, E 163, it means ‘weight,’ nearly as here.

[750.] *Skilles*, reasons. The above ‘reasons’ prove nothing whatever as regards the fish in the sea, or the trees in the earth; but the eagle’s mode of reasoning must not be too closely enquired into. The fault is not Chaucer’s, but arises from the extremely imperfect state of science in the middle ages. Chaucer had to accept the usual account of the four elements, disposed, according to their weight, in four layers; earth being at the bottom, then water, then air, and lastly fire above the air. See the whole scheme in Gower, Conf. Amant. bk. vii.; ed. Pauli, ii. 104: or Popular Treatises on Science, ed. Wright, p. 134.

[752.] See Chaucer’s tr. of Boethius, bk. iii. pr. 11, l. 72. Hence Boethius is one of the ‘clerkes’ referred to in l. 760.

[759.] Dante mentions these two; Inf. iv. 131-4.

[765.] So also in Cant. Tales, D. 2233:—

‘every soun  
Nis but of eir reverberacioun,  
And ever it wasteth lyte and lyte away.’

The theory of sound is treated of in Vincent of Beauvais, *Speculum Naturale*, lib. iv. c. 14. The ancients seem to have understood that sound is due to the vibration of the air; see ll. 775, 779. Thus, in the treatise by Boethius, *De Musica* (to which Chaucer expressly refers in Non. Prest. Tale, B 4484), lib. i. c. 3, I find:—‘*Sonus vero præter quendam pulsum percussionemque non redditur . . . Idcirco definitur sonus, aeris percussio indissoluta usque ad auditum.*’

[788.] *Experience*, i. e. experiment. The illustration is a good one; I have no doubt that it is obtained, directly or at secondhand, from Boethius. Vincent of Beauvais, Spec. Nat. lib. xxv. c. 58, says:—‘Ad quod demonstrandum inducit idem Boethius tale exemplum: Lapis proiectus in medio stagni facit breuissimum circulum, et ille alium, et hoc fit donec vel ad ripas peruenerit vel impetus defecerit.’ This merely gives the substance of what he says; it will be of interest to quote the original passage, from the treatise De Musica, lib. i. c. 14, which chapter I quote in full:—

‘Nunc quis modus sit audiendi disseramus. Tale enim quiddam fieri consuevit in uocibus, quale cum paludibus uel quietis aquis iactum eminus mergitur saxum. Prius enim in paruissimum orbem undam colligit, deinde maioribus orbibus, undarum globos spargit, atque eo usque dum fatigatus motus ab eliciendis fluctibus conquiescat. Semperque posterior et maior undula pulsu debiliori diffunditur. Quod si quid sit, quod crescentes undulas possit offendere, statim motus ille reuertitur, et quasi ad centrum, unde profectus fuerat, eisdem undulis rotundatur. Ita igitur cum aer pulsus fecerit sonum, pellit alium proximum, et quodammodo rotundum fluctum aeris ciet. Itaque diffunditur et omnium circumstantium (*sic*) simul ferit auditum, atque illi est obscurior uox, qui longius steterit, quoniam ad eum debilior pulsi aeris unda peruenit.’

[792.] *Covercle*, a pot-lid. Cotgrave cites the proverb—‘*Tel pot tel couvercle*, Such pot, such potlid, like master, like man.’

[794.] *Wheel* must have been glossed by *cercle* (circle) in an early copy; hence MSS. F. and B. have the reading—‘That whele sercle wol cause another whele,’ where the gloss has crept into the text.

[798.] *Roundel*, a very small circle; *compas*, a very large circle. *Roundel* is still a general term for a small circular charge in heraldry; if *or* (golden), it is called a *bezant*; if *argent* (white), it is called a *plate*; and so on. In the Sec. Non. Tale, G 45, *compas* includes the whole world.

[801.] *Multiplying*, increasing in size.

[805.] ‘Where you do not observe the motion above, it is still going on underneath.’ This seems to allude to some false notion as to a transmission of motion below the surface.

[808.] This is an easy way of getting over a difficulty. It is no easy task to prove the contrary of every false theory!

[811.] *An air aboute*, i. e. a surrounding layer, or hollow sphere, of air.

[822.] I would rather ‘take it in game’; and so I accept it.

[826.] *Fele*, experience, understand by experiment.

[827.] I here take the considerable liberty of reading *the mansioun*, by comparison with l. 831. Those who prefer to read *sum place stide*, or *som styde*, or *some stede*, can do so! The sense intended is obviously—‘And that the dwelling-place, to which each thing is inclined to resort, has its own natural stead,’ i. e. position. Fishes, for example, naturally exist in *water*; the trees, upon the *earth*; and sounds, in the *air*; water, earth, air, and fire being the four ‘elements.’ Cf. the phrase—‘to be in his *element*.’

[836.] *Out of*, i. e. not in; answering to l. 838.

[846.] Referring to Ovid’s description, *Met.* xii. 39, 40.

‘Orbe locus medio est inter terrasque  
fretumque  
Coelestesque plagas, triplicis confinia  
mundi.’

I suspect that Ovid’s *triplicis confinia mundi* is the origin of Chaucer’s phrase *tryne compas*, in *Sec. Non. Tale*, G 45.

[857.] The ‘terms of philosophy’ are all fully and remorselessly given by Gower, *Conf. Amant.* bk. vii.

[861.] It is remarkable that Chaucer, some years later, repeated almost the same thing in the Prologue to his *Treatise on the Astrolabe*, in somewhat different

words, viz. ‘curious endyting and hard sentence is full hevvy atones for swich a child to lerne’; l. 32.

[866.] *Lewedly*, in unlearned fashion; in his *Astrolabe*, l. 43, Chaucer says he is ‘but a *lewd* compilatour of the labour of olde Astrologiens.’

[868.] The eagle characteristically says that his reasons are so ‘palpable,’ that they can be shaken by the *bills*, as men shake others by the hand. It is perhaps worth adding that the word *bill* was too vulgar and familiar to be applied to a hawk, which had only a *beak* (the French term, whereas *bill* is the A. S. *bile*). ‘Ye shall say, this hauke has a large *beke*, or a shortt beke; and call it not *bille*; Book of St. Alban’s, fol. a 6, back. The eagle purposely employs the more familiar term.

[873.] Chaucer meekly allows that the eagle’s explanation is a *likely* one. He was not in a comfortable position for contradiction in argument, and so took a wiser course. The eagle resents this mild admission, and says he will soon find out the truth, ‘top, and tail, and every bit.’ He then eases his mind by soaring ‘upper,’ resumes his good temper, and proposes to speak ‘all of game.’

[888.] Cf. Dante, Par. xxii. 128, which Cary thus translates:

‘Look downward, and contemplate, what a  
world  
Already stretch’d under our feet there lies.’

[900.] *Unethes*, with difficulty; because large animals could only just be discerned. The graphic touches here are excellent.

[901.] *Rivér-es*, with accent on the former *e* (pronounced as *a* in *bare*). Cf. Ital. *riviera*.

[907.] *Prikke*, a point. ‘Al the environing of the erthe aboute ne halt nat but the resoun of a *prikke* at regard of the greetnesse of hevvene’; tr. of Boethius, bk. ii. pr. 7. 17.

‘And doun fro thennes faste he gan avyse  
This litel spot of erthe, that with the see  
Enbraced is’;

Troilus, bk. v. ll. 1814-6.  
'Vidi questo globo  
Tal, ch' io sorriso del suo vil semblante.'  
Dante, Parad. xxii. 134.

See also Parl. Foules, 57, 58; and note that the above passage from Troilus is copied from the Teseide (xi. 2).

[915.] The note in Gilman's Chaucer as to Alexander's *dreams* is entirely beside the mark. The word *dreme* (l. 917) refers to Scipio only. The reference is to the wonderful mode in which Alexander contrived to soar in the air in a car upborne by four gigantic griffins.

'Now is he won þur?e þar wingis vp to the  
wale cloudis;  
So hi?e to heuen þai him hale in a hand-  
quile,  
Midil-erth bot as a mylnestane, na mare, to  
him semed.'  
Wars of Alexander, ed. Skeat (E. E. T. S.),  
5523.

*Macedo*, the Macedonian.

[916.] *King*, kingly hero; not king in the strict sense. *Dan Scipio*, lord Scipio. See notes to Parl. Foules, 29; Book of the Duch. 284; Ho. Fame, 514.

[917.] *At point devys*, with great exactness; see Rom. Rose, 830, 1215.

[919.] *Dedalus* (i. e. Dædalus) and *Ycarus* (Icarus) are mentioned in the Rom. de la Rose, 5242; and cf. Gower, Conf. Amant. bk. iv., ed. Pauli, ii. 36; and Dante, Inf. xvii. 109. All take the story from Ovid, Metam. viii. 183. Dædalus constructed wings for himself and his son Icarus, and flew away from Crete. The latter flew too high, and the sun melted the wax with which some of the feathers were fastened, so that he fell into the sea and was drowned. Hence Dædalus is here called *wrecche*, i. e. miserable, because he lost his son; and Icarus *nyce*, i. e. foolish, because he disobeyed his father's advice, not to fly too high.

[922.] *Malt*, melted. Gower has the same word in the same story; ed. Pauli, ii. 37.

[925.] Cf. Dante, Par. xxii. 19, which Cary thus translates: 'But elsewhere now I bid thee turn thy view.'

[930.] See note to l. 986 below, where the original passage is given.

[931.] This line seems to refer solely to the word *citizein* in l. 930. The note in Bell's Chaucer says: 'This appears to be an allusion to Plato's Republic.' But it was probably suggested by the word *respublica* in Alanus (see note to l. 986).

[932.] *Eyrish bestes*, aerial animals; alluding to the signs of the zodiac, such as the Ram, Bull, Lion, Goat, Crab, Scorpion, &c.; and to other constellations, such as the Great Bear, Eagle, Swan, Pegasus, &c. Chaucer himself explains that the 'zodiak is cleped the cercle of the signes, or the cercle of the *bestes*; for *zodia* in langage of Greek sowneth *bestes* in Latin tonge'; Astrolabe, Part I, § 21, l. 37. Cf. 'beasts' in Rev. iv. 6. The phrase recurs in l. 965 below; see also ll. 1003-7.

[934.] *Goon*, march along, walk on, like the Ram or Bull; *flee*, fly like the Eagle or Swan. He alludes to the apparent revolution of the heavens round the earth.

[936.] *Galaxye*, galaxy, or milky way, formed by streaks of closely crowded stars; already mentioned in the Parl. of Foules, 56; see note to the same, l. 50. Cary, in a note to Dante, Parad. xxv. 18, says that Dante, in the Convito, p. 74, speaks of *la galassia*—'the galaxy, that is, the white circle which the common people call the way of St. James'; on which Biscioni remarks:—'The common people formerly considered the milky way as a sign by night to pilgrims, who were going to St. James of Galicia; and this perhaps arose from the resemblance of the word *galaxy* to *Galicia*; [which may be doubted]. I have often,' he adds, 'heard women and peasants call it the Roman road, *la strada di Roma*.'

The fact is simply, that the Milky Way looks like a

sort of road or street; hence the Lat. name *uia lactea*, as in Ovid, *Metam.* i. 168. Hence also the Roman peasants called it *strada di Roma*; the pilgrims to Spain called it *the road to Santiago* (*Quarterly Review*, Oct. 1873, p. 464); and the English called it the *Walsingham way*, owing to this being a route much frequented by pilgrims, or else *Watling-street*, which was a famous old road, and probably ran (not as usually said, from Kent to Cardigan Bay, but) from Kent to the Frith of Forth; see *Annals of England*, p. 6. The name of *Vatlant Streit* (Watling Street) is given to the milky way in the *Complaint of Scotland*, ed. Murray, p. 58; and G. Douglas calls it *Watling Streit* in his translation of Vergil, *Æn.* iii. 516, though there is no mention of it in the original; see Small's edition of the Works of G. Douglas, vol. ii. p. 151. And again, it is called *Wadlyng Strete* in Henrysoun's *Traite of Orpheus*; see Jamieson's *Scottish Dictionary*. So also: 'Galaxia, that is Watling-Strete'; Batman on Bartholome, lib. viii. c. 33. See my note to *P. Plowman*, C. i. 52; *Florence of Worcester*, *sub anno* 1013; *Laws of Edward the Confessor*, cap. 12; *Towneley Myst.*, p. 308; *Cutts, Scenes, &c. of the Middle Ages*, p. 178; *Grimm's Mythology*, tr. by Stallybras, i. 357.

[942.] Gower also relates this story (*Conf. Amant.* ii. 34), calling the sun *Phebus*, and his son *Pheton*, and using *carte* in the sense of 'chariot,' as Chaucer does. Both copy from Ovid, *Metam.* ii. 32-328.

[944.] *Cart-hors*, chariot-horses (plural). There were four horses, named Pyroeis, Eous, Aethon, and Phlegon; *Met.* ii. 153. Hence *gonne* and *beren* are in the plural form; cf. l. 952.

[948.] *Scorpioun*, the well-known zodiacal constellation and sign; called *Scorpius* in Ovid, *Met.* ii. 196.

[972.] *Boece*, Boethius. He refers to the passage which he himself thus translates: 'I have, forsothe, swifte fetheres that surmounten the heighte of the hevene. Whan the swifte thought hath clothed it-self in tho fetheres, it dispyseth the hateful erthes, and surmounteth the roundnesse of the greet ayr; and it seeth the cloudes behinde his bak'; bk. iv. met. 1. Hence, in l. 973, Ten Brink (*Studien*, p. 186)

proposes to read—‘That wryteth, Thought may flee so hye.’

[981, 2.]Imitated from 2 Cor. xii. 2.

[985.]*Marcian*. Cf. C. T., E 1732 (March. Tale):—

‘Hold thou thy pees, thou poete Marcian,  
That wrytest us that ilke wedding murie  
Of hir, Philologie, and him, Mercurie.’

Martianus Minneus Felix Capella was a satirist of the fifth century, and wrote the Nuptials of Mercury and Philology, *De Nuptiis inter Mercurium et Philologiam*, above referred to. It consists of two books, followed by seven books on the Seven Sciences; see Warton’s *Hist. E. Poetry*, ed. 1871, iii. 77. ‘Book viii (l. 857) gives a hint of the true system of astronomy. It is quoted by Copernicus’; Gilman.

[986.]*Anteclaudian*. The *Anticlaudianus* is a Latin poem by Alanus de Insulis, who also wrote the *De Planctu Naturæ*, alluded to in the *Parl. of Foules*, 316 (see note). This poem is printed in *Anglo-Latin Satirical Poets*, ed. Wright, pp. 268-428; see, in particular, *Distinctio Quarta*, capp. 5-8, and *Distinctio Quinta*, cap. 1; pp. 338-347. It is from this poem that Chaucer probably borrowed the curious word *citizein* (l. 930) as applied to the *eyrish bestes* (l. 932). Thus, at pp. 338, 360 of Wright’s edition, we find—

‘*Vestigans, videt intuitu meliore vagantes  
Aerios cives.*’  
‘*Hic cives habitant supremi regis in urbe;  
Civibus his servanda datur respublica coeli.*’

So again, ll. 966-969 above may well have been suggested by these lines (on p. 340), and other similar lines:—

‘*Aeris excurso spatio, quo nubila coeli  
Nocte sua texunt tenebras, quo pendula  
nubes  
In se cogit aquas, quo grandinis ingruit  
imber,  
Quo certant venti, quo fulminis ira tumescit,  
Æthera transgreditur Phronesis.*’

[1003.] *Or him or here*, or him or her, hero or heroine; e. g. Hercules, Perseus, Cepheus, Orion; Andromeda, Callisto (the Great Bear), Cassiopeia. Cf. Man of Lawes Tale, B 460.

[1004.] *Raven*, the constellation *Corvus*; see Ovid, *Fasti*, ii. 243-266. *Either bere*; Ursa Maior and Ursa Minor.

[1005.] *Ariones harpe*, Arion's harp, the constellation Lyra; Ovid's *Fasti*, i. 316; ii. 76.

[1006.] *Castor, Pollux*; Castor and Pollux; the constellation Gemini. *Delphyn*, Lat. Delphin; the constellation Delphin (Ovid, *Fasti*, i. 457) or Delphinus, the Dolphin.

‘Astris Delphina recepit  
Iupiter, et stellas iussit habere nouem.’  
Ovid's *Fasti*, ii. 117.

[1007.] *Atlante* does not mean Atalanta, but represents *Atlante*, the ablative case of *Atlas*. Chaucer has mistaken the form, having taken the story of the Pleiades (the seven daughters of Atlas and Pleione) from Ovid's *Fasti*, v. 83:—

‘Hinc sata *Pleione* cum coelifero *Atlante*  
iungitur, ut fama est; *Pleiadasque* parit.’

[1021.] *Up the heed*, up with your head; look about you.

[1022.] ‘St. Julian (to our speed); lo! (here is) a good hostelry.’ The eagle invokes or praises St. Julian, because they have come to their journey's end, and the poet may hope for a good reception in the House of Fame. St. Julian was the patron saint of hospitality; see Chaucer's Prologue, 340. In *Le Roman de la Rose*, 8872, I find (cf. note to l. 118 above):—

‘Ainsinc m'aïst saint Juliens,  
Qui pelerins errans herberge.’

In Bell's Chaucer, i. 92, is the following: ‘“Ce fut celluy Julien qui est requis de ceux qui chement pour avoir *bon hostel*”; *Legende Dorée*. Having by mischance slain his father and mother, as a penance

he established a hospital near a dangerous ford,  
where he lodged and fed travellers gratuitously.’

See Tale xviii. in the *Gesta Romanorum*, in Swan’s Translation; Caxton’s *Golden Legende*; and the *Metrical Lives of Saints* in MS. Bodley 1596, fol. 4. ‘I pray God and St. Julian to send me a good lodging at night’; translation of Boccaccio, *Decam.* Second Day, nov. 2; quoted in Swan’s tr. of *Gesta Romanorum*, p. 372. See Warton, *Hist. Eng. Poet.*, ed. Hazlitt, i. 247; ii. 58.

[1024.] ‘Canst thou not hear that which I hear?’

[1034.] *Peter!* By St. Peter; a common exclamation, which Warton amazingly misunderstood, asserting that Chaucer is here addressed by the name of Peter (*Hist. E. P.*, ed. Hazlitt, ii. 331, note 6); whereas it is *Chaucer himself* who uses the exclamation. The Wyf of Bathe uses it also, C. T., D 446; so does the Sumpnour, C. T., D 1332; and the wife in the Shipman’s Tale, C. T., B 1404; and see l. 2000 below. See also my note to l. 665 of the Canon’s Yeoman’s Tale. But Warton well compares the present passage with Ovid, *Met.* xii. 49-52:—

‘Nec tamen est clamor, sed paruae murmura  
uocis;  
qualia de pelagi, si quis procul audiat, undis  
esse solent: qualemve sonum, quum Iupiter  
atras  
increpuit nubes, extrema tonitrua reddunt.’

[1044.] *Beten*, beat, occurs in MSS. F. and B. But the other reading *byten* (bite) seems better. Cf. Troil. iii. 737, and the common saying ‘It won’t bite you.’

[1048.] Cf. Dante, *Purg.* iii. 67-69. So also *Inf.* xxxi. 83.

[1063.] *Lyves body*, a person alive; *lyves* is properly an adverb.

[1066.] *Seynte*; see note to l. 573. *Seynte Clare*, Saint Clara, usually Saint Clare, whose day is Aug. 12. She was an abbess, a disciple of St. Francis, and died ad 1253.

[1091-1109.] Imitated from Dante, Parad. i. 13-27. Compare ll. 1106, 1107, with Cary's translation—

‘If thou to me of thine impart so much, . . .  
Thou shalt behold me of thy favour'd tree  
Come to the foot, and crown myself with  
leaves.’

And compare l. 1109 with—‘*Entra nel petto mio.*’

[1098.] This shews that Chaucer occasionally, and intentionally, gives a syllable too little to the verse. In fact, he does so just below, in l. 1106; where *Thou* forms the first foot of the verse, instead of *So thou*, or *And thou*. This failure of the first syllable is common throughout the poem.

[1099.] *And that*, i. e. And though that; see l. 1098.

[1109.] *Entreth* is the imperative plural; see note to A. B. C. 17.

[1114.] MSS. *cite*, *cyte* (F. *citee!*); but *site* in Astrol. pt. ii. 17. 25 (p. 201).

[1116.] ‘*Fama tenet, summaque domum sibi legit in arce*’; Ovid, Met. xii. 43. Cf. Dante, Purg. iii. 46-48; also Ovid, Met. ii. 1-5.

[1131.] ‘And swoor hir ooth by Seint Thomas of Kent’; C. T., A 3291. It alludes to the celebrated shrine of Becket at Canterbury.

[1136.] *Half*, side; *al the half*, all the side of the hill which he was ascending, which we find was the *south* side (l. 1152).

[1152.] This suggests that Chaucer, in his travels, had observed a snow-clad mountain; the snow lies much lower on the north side than on the south side; see ll. 1160 (which means that it, i. e. the writing, was preserved by the shade of a castle), 1163, 1164.

[1159.] *What hit made*, what caused it, what was the cause of it.

[1167-80.] This passage somewhat resembles one in Dante, Par. i. 4-12.

[1177.] *Craft*, art; *cast*, plan. *Craft*, in the MSS., has slipt into l. 1178.

[1183.] *Gyle*, Giles; St. Ægidius. His day is Sept. 1; see note to Can. Yem. Tale, G 1185, where the phrase *by seint Gyle* recurs.

[1189.] *Babewinnes* is certainly meant; it is the pl. of *babewin* (O. Fr. *babuin*, Low Lat. *babewynus*, F. *babouin*), now spelt *baboon*. It was particularly used of a grotesque figure employed in architectural decoration, as in Early Eng. Allit. Poems, ed. Morris, B. 1411, where the pl. form is spelt *baboynes*, and in Lydgate, Chron. Troy, II. xi; both passages are given in Murray's Dict., s. v. *Baboon*. 'Babewyn, or babewen, *detippus*, *ipos*, *figmentum*, *chimera*'; Prompt. Parv. 'Babwyne, beest, *baboyne*'; Palsgrave. In Shak. *Macb.* iv. 1. 37—'Coole it with a báboones blood'—the accent on the *a* is preserved. The other spellings are inferior or false.

[1192.] *Falle*, pres. pl., fall; (or perhaps fallen, the past participle).

[1194.] *Habitacles*, niches; such as those which hold images of saints on the buttresses and pinnacles of our cathedrals. They are described as being *al withoute*, all on the outside.

[1196.] *Ful the castel*, the castle (being) full, on all sides. This line is parenthetical.

[1197.] Understand *Somme*, some, as nom. to *stoden*. 'In which stood . . . (some) of every kind of minstrels.' So in l. 1239. As to minstrels, &c., see note to Sir Topas (B 2035).

[1203.] *Orpheus*, the celebrated minstrel, whose story is in Ovid, *Met.* x. 1-85; xi. 1-66. Chaucer again mentions him in C. T., E 1716; and in Troil. iv. 791.

[1205.] *Orion*; so in all the copies; put for *Arion*. His story is in Ovid, *Fasti*, ii. 79-118.

Spelt *Arione* in Gower, Conf. Amant. (end of prologue), ed. Pauli, i. 39. We might read *Arion* here; see l. 1005.

[1206.] *Chiron*; called *Chiro* in Gower, C. A. ii. 67 (bk. iv). Chiron, the centaur, was the tutor of Achilles; and Achilles, being the grandson of Æacus, was called Æacides; Ovid, Met. xii. 82; Fasti, v. 390. Hence *Eacides* is here in the genitive case; and *Eacides Chiron* means ‘Achilles’ Chiron,’ i. e. Chiron, tutor of Achilles. In fact, the phrase is copied from Ovid’s *Æacidæ Chiron*, Art of Love, i. 17. Another name for Chiron is *Phillyrides*; Ovid, Art of Love, i. 11; or *Philyrides*; Verg. Georg. iii. 550; cf. Ovid, Fasti, v. 391. In a similar way, Chaucer calls the paladin *Oliver*, friend of *Charles* the Great, by the name of *Charles Olyuer*; Monkes Tale, B 3577.

[1208.] *Bret*, Briton, one of the British. This form is quite correct, being the A. S. *Bret*, a Briton (see A. S. Chronicle, an. 491), commonly used in the pl. *Brettas*. This correct spelling occurs in MS. B. only; MS. P. turns it into *Bretur*, Th. and Cx. read *Briton*, whilst MS. F. turns *Bret* into *gret*, by altering the first letter. The forms *gret* and *Bretur* are clearly corruptions, whilst *Briton* spoils the scansion.

*Glascurion*; the same as Glasgerion, concerning whom see the Ballad in the Percy Folio MS., ed. Hales and Furnivall, i. 246. Of this ‘a traditional version, under the name of *Glenkindie*, a various form of Glasgerion, is given in Jamieson’s Popular Songs and Ballads, and in Alex. Laing’s Thistle of Scotland (1823).’ G. Douglas associates ‘Glaskeriane’ with Orpheus in his Palice of Honour, bk. i. (ed. Small, i. 21); this poem is a palpable imitation of Chaucer’s House of Fame. The name is Celtic, as the epithet *Bret* implies. Cf. Irish and Welsh *glas*, pale.

[1213.] ‘Or as art imitates nature.’ Imitated from Le Rom. de la Rose, where Art asks Nature to teach her; l. 16233 is— ‘E la *contrefait comme singes*.’

[1218.] There is a similar list of musical instruments in Le Rom. de la Rose, 21285-21308:—

‘Puis *chalemiaus*, et chamelele  
Et tabor, et *fléute*, et timbre . . .  
Puis prent sa muse, et se travaille  
As estives de Cornoaille.’

And in *Le Remède de Fortune*, by G. de Machault, 1849, p. 87, is a similar long list:—

‘*Cornemuses*, flaios, chevrettes,  
Dousainnes, cimbales, clochettes,  
Timbre, la *flahute* brehaigne,  
Et le grant cornet d’Alemaigne,  
Flaiot de saus, fistule, *pipe*’; &c.

And a few lines below there is mention of the *muse de blez* (see note to l. 1224). Warton, *Hist. E. Poet.*, ed. Hazlitt, iii. 177, quotes a similar passage from Lydgate’s poem entitled *Reason and Sensualite*, ending with—

‘There were trumpes, and trumpettes,  
Lowde shallys [shalmys?] and *doucettes*.’

Cf. also Spenser, *F. Q.* vi. 9, 5; *Shep. Kal. Feb.* 35-40. In the latter passage, the imitation of ll. 1224-6 is obvious. *Cornemuse* is a bagpipe; *shalmye* is a shawm, which was a wind-instrument, being derived from Lat. *calamus*, a reed; Chaucer classes both instruments under *pipe*. Willert (on the *House of Fame*, p. 36) suggests (and, I think, correctly) that *doucet* and *rede* are both adjectival. Thus *doucet* would refer to *pipe*; cf. ‘*Doucet*, dulcet, pretty and sweet, or, a little sweet’; Cotgrave. *Rede* would also refer to *pipe*, and would mean ‘made with a reed.’ A reed-instrument is one ‘in which the sound was produced by the vibration of a reed, as in the clarionet or hautboys’; note in Bell’s *Chaucer*. There is no instrument properly called a *doucet* in Old French, but only *dousainne* (see above) and *doucine* (Godefroy).

[1222.] *Brede*, roast meat; A. S. *bræde*, glossed by ‘*assura*, vel *assatura*’ in Ælfric’s Glossary, ed. Wülcker, col. 127, l. 17. Cf. G. *Braten*. Not elsewhere in Chaucer, but found in other authors.

‘To meit was greithed beef and motoun,  
*Bredes*, briddes, and venysoun.’  
Kyng Alisaunder, ed. Weber, 5248.

In the allit. *Morte Arthure*, it occurs no less than five times. Also in *Havelok*, l. 98, where the interpretation ‘bread’ is wrong. Also in *Altenglische Dichtungen*, ed. Böddeker, p. 146, l. 47—‘Cud as Cradoc in court that carf the *brede*,’ i. e. carved the roast meat; but the glossary does not explain it. The scribe of MS. F. turns *brede* into *bride*, regardless of the rime. I cannot agree with the wholly groundless conjecture of Willert, who reads *rude* in l. 1221, in order to force *brude* into the text. For minstrelsy at feasts, see C. T., A 2197.

[1223.] Cf. G. Douglas, tr. of Vergil, *Æn.* vii. 513, 4:—‘And in ane bowand *horne*, at hir awyne will, A feindlych hellis voce scho *lyltis* schyll.’

[1224.] Alluding to the simple pipes fashioned by rustics. The glossary to Machault’s Works (1849) has: ‘*Muse de blez*, chalumeau fait avec des brins de paille.’ The O. F. *estive*, in the quotation in the note to l. 1218, has a like sense. Godefroy has: ‘*estive*, espèce de flûte, de flageolet ou pipeau rustique, qui venait, ce semble, de Cornouaille.’ Cf. the term *corne-pipe*, in the *Complaint of Scotland*, ed. Murray, p. 65, l. 22; also my note to R. Rose, 4250 (vol. i. p. 436).

[1227-8.] Nothing is known as to *Atiteris* (or *Cytherus*); nor as to *Pseustis* (or *Proserus*). The forms are doubtless corrupt; famous musicians or poets seem to have been intended. I shall venture, however, to record my guess, that *Atiteris* represents *Tyrtaeus*, and that *Pseustis* is meant for *Thespis*. Both are mentioned by Horace (*Ars Poet.* 276, 402); and *Thespis* was a native of Attica, whose plays were acted at Athens. Another guess is that *Atiteris* means Vergil’s *Tityrus*; *Athenæum*, Apr. 13, 1889. Willert suggests that there is here an allusion to the so-called *Ecloga Theoduli*, a Latin poem of the seventh or eighth century, wherein the shepherd *Pseustis* and the shepherdess *Alithia* [who represent *Falsehood* and *Truth*] contend about heathendom and Christianity; and *Pseustis* adduces various myths and tales, from Ovid, Vergil, and Statius. He refers us to H. Dunger, *Die Sage v. troj. Kriege in den Bearbeitungen des Mittelalters*: Dresden, 1869, p. 76; cf. Leyser, *Hist. Poet. Medii Aevi*, p. 295. This

only accounts for Pseustis; Atiteris can hardly be Alithia.

[1229.] This is a curious example of how names are corrupted. *Marcia* is Dante's *Marsia*, mentioned in the very passage which Chaucer partly imitates in ll. 1091-1109 above. Dante addresses Apollo in the words—

‘Entra nel petto mio, e spira tue  
Si come quando Marsia traesti  
Della vagina delle membra sue.’

As Chaucer had here nothing to guide him to the gender of *Marsia*, he guessed the name to be feminine, from its termination; and Dante actually has *Marzia* (Inf. iv. 128), with reference to *Marcia*, wife of Cato. But Dante's *Marsia* represents the accus. case of Marsyas, or else the Lat. nom. *Marsya*, which also occurs. Ovid, Met. vi. 400, has ‘*Marsya* nomen habet,’ and tells the story. Apollo defeated the satyr Marsyas in a trial of musical skill, and afterwards flayed him alive; so that he ‘lost his skin.’

[1231.] *Envyën* (accent on *y*), vie with, challenge (at a sport). So strong is the accent on the *y*, that the word has been reduced in E. to the clipped form ‘*vie*’; see *Vie* in my Etym. Dict. It represents Lat. *inuitare*, to challenge; and has nothing to do with E. *envy*. Florio's Ital. Dict. has: ‘*Inuito*, a vie at play, a vie at any game; also an inuiting.’

[1234.] ‘Pipers of every Dutch (German) tongue.’

[1236.] *Reyes*, round dances, dances in a ring. The term is Dutch. Hexham's Du. Dict. (1658), has: *een Rey*, or *een Reye*, a Daunce, or a round Daunce’; and ‘*reyen*, to Daunce, or to lead a Daunce.’ Cf. G. *Reihen*, a dance, *Reihentanz*, a circular dance; M. H. G. *reie*, *reige*; which does not seem to be connected, as might be thought, with G. *Reihe*, a row; see Kluge and Weigand. Perhaps the Du. word was borrowed from O. F. *rei*, *roi*, order, whence also the syllable *-ray* in E. *ar-ray*; and the G. word may have been borrowed from the Dutch; but this is a guess. ‘I can daunce the raye’; Barclay's First Egloge, sig. A ii. ed. 1570; quoted in Dyce's Skelton, ii. 194.

[1239.] Understand *Somme*, some; see note to l. 1197. The expression *blody soun* recurs in Kn. Tale, A 2512, in connection with *trumpe* and *clarioun*. Our author explains his meaning here; ll. 1241-2.

[1243.] *Missenus*, Misenus, son of Æolus, trumpeter to Hector, and subsequently to Æneas; Verg. Æn. iii. 239; vi. 162-170.

[1245.] *Joab* and *Theodomas* are again mentioned together in a like passage in the Merch. Tale (C. T., E 1719). 'Joab blew a trumpet'; 2 Sam. ii. 28; xviii. 16; xx. 22. Theodomas is said by Chaucer (Merch. Tale) to have blown a trumpet 'At Thebes, when the citee was in doute.' He was therefore a trumpeter mentioned in some legendary history of Thebes. With this hint, it is easy to identify him with Thiodamas, mentioned in books viii. and x. of the Thebaid of Statius. He succeeded Amphiarus as augur, and furiously excited the besiegers to attack Thebes. His invocation was succeeded by a great sound of trumpets (Theb. viii. 343), to which Chaucer here refers. But Statius does not expressly say that Thiodamas blew a trumpet himself.

[1248.] *Cataloigne and Aragon*, Catalonia and Arragon, in Spain, immediately to the S. of the Pyrenees. Warton remarks: 'The martial musicians of English tournaments, so celebrated in story, were a more natural and obvious allusion for an English poet'; Hist. E. P. ii. 331. The remark is, I think, entirely out of place. Chaucer is purposely taking a wide range; and, after mentioning even the pipers of the Dutch tongue, as well as Joab of Judæa and Thiodamas of Thebes, is quite consistent in mentioning the musicians of Spain.

[1257.] Repeated, at greater length, in C. T., Group B, ll. 19-28; see note to that passage.

[1259.] *Jogelours*, jugglers. See Squi. Tale, F 219.

[1260.] *Tregetours*; see C. T., F 1141, on which Tyrwhitt has a long note. A *jogelour* was one who amused people, either by playing, singing, dancing, or tricks requiring sleight of hand; a *tregetour* was one who brought about elaborate illusions, by the help of machinery or mechanical contrivance. Thus

Chaucer tells us (in the Frank. Tale, as above) that *tregetoures* even caused to appear, in a dining-hall, a barge floating in water, or what seemed like a lion, or a vine with grapes upon it, or a castle built of lime and stone; which vanished at their pleasure. Sir John Maundeville, in his Travels, ch. 22, declares that the ‘enchanters’ of the Grand Khan could turn day into night, or cause visions of damsels dancing or carrying cups of gold, or of knights justing; ‘and many other thinges thei don, be craft of hire Enchauntementes; that it is marveyle for to see.’ See note to l. 1277 below. Gawain Douglas imitates this passage in his Palice of Honour; see his Works, ed. Small, i. 65.

[1261.] *Phitonesses*, pythoneses. The witch of Endor is called a *phitonesse* in the Freres Tale, C. T., D 1510; and in Gower, Conf. Amant. bk. iv, ed. Pauli, ii. 66; in Barbour’s Bruce, ed. Skeat, iv. 753; and in Skelton’s Phyllyp Sparowe, 1345. The Vulgate version has *mulier pythonem habens*, 1 Sam. xxviii. 7 (cf. Acts xvi. 16); but also the very word *pythonissam* in 1 Chron. x. 13, where the witch of Endor is again referred to. Ducange notices *phitonissa* as another spelling of *pythonissa*.

[1266.] Cf. Chaucer’s Prologue, 417-420. There is a parallel passage in Dante, Inf. xx. 116-123, where the word *imago* occurs in the sense of ‘waxen image.’ This of course refers to the practice of sticking needles into a waxen image, with the supposed effect of injuring the person represented. See Ovid, Heroid. vi. 91, and Ben Jonson’s Masque of Queens (3rd Charm). But this is only a particular case of a much more general principle. Images of men or animals (or even of the things representing the zodiacal signs) could be made of various substances, according to the effect intended; and by proper treatment were supposed to cause good or evil to the patient, as required. Much could be done, it was supposed, by choosing the right time for making them, or for subjecting them to celestial influences. To know the right time, it was necessary to observe the *ascendent* (see note to l. 1268). See much jargon on this subject in Cornelius Agrippa, De Occulta Philosophia, lib. ii. capp. 35-47.

[1268.]The *ascendent* is that point of the zodiacal circle which is seen to be just ascending above the horizon at a given moment. Chaucer defines it in his Treatise on the Astrolabe, and adds that astrologers, in calculating horoscopes, were in the habit of giving it a wider meaning; they further reckoned in 5 degrees of the zodiac above the horizon, and 25 degrees below the ascending point, so as to make the whole *ascendent* occupy 30 degrees, which was the length of a ‘sign.’ In calculating nativities, great importance was attached to this ascendent, the astrological concomitants of which determined the horoscope. The phrase to be ‘in the ascendant’ is still in use. Thus *in certeyn ascendent*es is equivalent to ‘in certain positions of the heavens, at a given time,’ such as the time of one’s birth, or the time for making an *image* (see last note). See p. 191 (above).

[1271.]*Medea*, the famous wife of Jason, who restored her father Æson to youth by her magical art; Ovid, *Met.* vii. 162. Gower tells the whole story, *C. A.* bk. v. ed. Pauli, ii. 259.

[1272.]*Circes*, Circe, the enchantress; Homer’s *Odyssey*, bk. x; Ovid, *Met.* xiv. Ovid frequently has the form *Circes*, in the gen. case; *Met.* xiv. 10, 69, 71, 247, 294. Cf. Chaucer’s *Boethius*, b. iv. met. 3. 24.

*Calipsa*, Calypso, the nymph who detained Ulysses in an island; *Odyssey*, bk. i; Ovid, *ex Ponto*, iv. 10. 13.

[1273.]*Hermes* is mentioned in the *Can. Yeom. Tale*, C. T., Group G, 1434, where the reference is to *Hermes Trismegistus*, fabled to have been the founder of alchemy, though none of the works ascribed to him are really his. The name *Balenus* occurs, in company with the names of *Medea* and *Circe*, in the following passage of the *Rom. de la Rose*, l. 14599:—

‘Que ja riens d’enchantement croie,  
Ne sorcerie, ne charroie,  
Ne *Balenus*, ne sa science,  
Ne magique, ne nigromance, . . .  
Onques ne pot tenir *Medée*  
Jason por nul enchantement;

N'onc *Circe* ne tint ensement  
Ulixes qu'il ne s'engoïst,' &c.

(*Charroie* is the dance of witches on their sabbath.)  
*Hermes Ballenus* is really a compound name, the true significance of which was pointed out to me by Prof. Cowell, and explained in my letter to The Academy, Apr. 27, 1889, p. 287. *Ballenus* is 'the sage Belinous,' who discovered, beneath a statue of *Hermes*, a book containing all the secrets of the universe. Hence *Hermes' Ballenus* (where *Hermes* is an epithet) means 'Belinous, who adopted the philosophy of Hermes.' For an explanation of the whole matter, see the fourth volume of the *Notices et Mémoires des Manuscrits de la Bibliothèque du Roi*, p. 107. In this there is an article by De Sacy, describing MS. Arabe de la Bibl. du Roi, no. 959, the title of which is 'Le Livre du Secret de la Creature, par le sage Belinous.' Belinous possessed the art of talismans, which he professed to have learnt from Hermes. There is some reason for identifying him with Apollonius of Tyana.

[1274.] *Lymote*, according to Warton, is Limotheus; but he omits to tell us where he found such a name; and the suggestion seems no better than his mistake of supposing *Calipsa* (l. 1272) to mean the muse Calliope! Considering that he is mentioned in company with Simon Magus, or Simon the magician (Acts viii. 9), the suggestion of Prof. Hales seems probable, viz. that *Lymote* or *Lymete* (as in F.) means Elymas the sorcerer (Acts xiii. 8).

[1275.] 'I saw, and knew by name, those that,' &c.

[1277.] *Colle tregetour*, Colle the juggler; see l. 1260. *Colle* is here a proper name, and distinct from the prefix *col-* in *col-fox*, Non. Pr. Tale, B 4405. *Colle* is the name of a dog; Non. Pr. Tale, B 4573. *Colyn* and *Colle* are names of grooms; Polit. Songs, p. 237. Tyrwhitt quotes a passage from The Testament of Love, bk. ii:—'Buserus [Busiris] slew his gestes, and he was slayne of Hercules his gest. Hugest betraished many menne, and of *Collo* was he betraied'; ed. 1561, fol. 301, col. 2. With regard to *tregetour*, see the account of the performances of Eastern jugglers in Yule's edition of Marco Polo; vol. i. p. 342, and note 9 to Bk. i. c. 61. Col. Yule

cites the O. F. forms *tregiteor* and *entregetour*; also Ital. *tragetatore*, a juggler, and Prov. *trasjitar*, *trajitar*, to juggle. Bartsch, in his *Chrestomathie Française*, has examples of *trasgeter*, to mould, form, *tresgeteïs*, a work of mechanical art; and, in his *Chrestomathie Provençale*, col. 82, has the lines—

‘Non saps balar ni *tras-gitar*  
a guiza de juglar guascon’;

i. e. thou know’st not how to dance, nor how to juggle, after the manner of a Gascon juggler. A comparison of the forms leaves no doubt as to the etymology. The Prov. *trasgitar* answers to a Low Lat. form *trans-iectare*=*tra-iectare*, frequentative of Lat. *trans-icere*, *tra-icere*, to throw across, transfer, cause to pass. Thus, the orig. sense of *tregetour* was one who causes rapid changes, by help of some mechanical contrivance. The F. *trajecter*, to ferry, transport, in Cotgrave, is the same word as the Prov. *trasgitar*, in a different (but allied) sense.

[1292.]‘As is the usual way with reports.’

[1295.]Accent *Which* and *so*.

[1297.]‘And yet it was wrought by haphazard quite as often as by heed.’

[1300.]*To longe*, too long; not ‘to dwell long.’ The barbarous practice of inserting an adverb between *to* and an infinitive, as in ‘to ungrammatically talk,’ is of later date, though less modern than we might perhaps imagine. Cf. l. 1354.

[1302.]Elide the former *Ne*; read *N’of*.

[1303.]Read—*Ne hów they hátt’* in *másoneries*; i. e. nor how they are named in masonry, as, for example, corbets full of imageries. *They hatte*, i. e. they are called, was turned into *haking*, and the sense lost.

[1304.]*Corbets*, corbels. Florio’s Ital. Dict. has, ‘*Corbella*, *Corbetta*, a little basket’; shewing the equivalence of such forms. The E. *corbel* is the same word as O. F. *corbel* (F. *corbeau*), apparently from the Lat. *coruus*. The spelling with *z* (=ts) in MSS. F. and B. shews that the form is really *corbetts* or

*corbets*, not *corbelles*. Spenser has the simple form *corb*; F. Q. iv. 10. 6:—

‘It was a bridge ybuilt in goodly wise  
With curious *corbes* and pendants graven  
faire.’

‘A *Corbel*, *Corbet*, or *Corbill* in masonrie, is a iutting out like a *bragget* [bracket] as carpenters call it, or shouldering-peece in timber-work’; Minshew’s Dict. ed. 1627. Tyrwhitt explains *corbets* by ‘niches for statues’; but ‘imageries’ are not necessarily statues or *images*, but rather specimens of carved work.

[1309.] ‘A bounty! a bounty! hold up (your hands) well (to catch it).’ Sir W. Scott explains *largesse* as ‘the cry with which heralds and pursuivants were wont to acknowledge the bounty received from the knights’; note to Marmion, canto i. st. 11. The word is still in use amongst gleaners in East Anglia; see my note to P. Plowman, C. viii. 109.

[1311.] In Anglia, xiv. 236, Dr. Köppell points out some resemblances between the present poem and Boccaccio’s *Amorosa Visione*. He compares this line with the A. V. vi. 75:—‘Io son la Gloria del popol mondano.’

[1316, 7.] *Kinges*, i. e. kings-at-arms; *losenges*, lozenges (with *g* as *j*).

[1326.] *Cote-armure*, surcoat; see Way’s note in Prompt. Parv.

[1329-35.] Imitated from Rom. Rose, 6762-4.

[1330.] *Been aboute*, used like the old phrase *go about*.

[1342-6.] Cf. Boccaccio, *Amorosa Visione*, iv. 9:—‘Ed in una gran sala ci trovammo; Chiara era e bella e risplendente d’oro.’

[1346.] *Wikke*, poor, much alloyed.

[1352.] *Lapidaire*, ‘a treatise on precious stones, so entitled; probably a French translation of the Latin poem of Marbodius *De Gemmis*, which is frequently

cited by the name of *Lapidarius*; Fabricius, *Bibl. Med. Æt.*, in v. *Marbodus*’; Tyrwhitt’s Glossary. The *Lapidarium* of Abbot Marbodus (Marbœuf), composed about 1070-80, is chiefly taken from Pliny and Solinus. A translation in English verse is given in King’s *Antique Gems*. See note to l. 1363 below. There is some account of several precious stones in Philip de Thaun’s *Bestiary*, printed in Wright’s *Popular Treatises on Science*; at p. 127 he refers to the *Lapidaire*. Vincent of Beauvais refers to it repeatedly, in book viii. of his *Speculum Naturale*. There is a note about this in Warton, *Hist. E. P.* ed. 1871, ii. 324. And see note to l. 1363.

[1360.] *Dees*, daïs; see the note to Prol. 370, in vol. v. Lines 1360-7 may be compared with various passages in Boccaccio’s *Amorosa Visione*, which describe a lady in a rich vesture, seated on a royal throne:—

‘Tutti li *soprastava* veramente  
Di *ricche pietre* coronata e d’oro’ . . .  
‘Il suo vestire a guisa *imperiale*  
Era, e teneva nella man sinistra  
Un pomo d’oro; e’n *trono* alla reale  
Vidi sedeva’ . . .  
‘Odi: che mai *natura* con sua arte  
*Forma* non diede a si bella figura’ . . .  
‘Donna pareva li *leggiadra* e pura’ . . .

See *Am. Vis.* vi. 49, 58, 43, 48. See note to l. 1311 above.

[1361.] The reading *Sit* would mean ‘sitteth’ or ‘sits’; the reading *Sat* would mean ‘sat.’ Both are wrong; the construction is *sitte I saugh = I saugh sitte*, I saw sit; so that *sitte* is the infin. mood.

[1363.] *Carbuncle*. Vincent of Beauvais, *Spec. Nat.* bk. viii. c. 51, has: ‘*Carbunculus*, qui et Græcè *anthrax* dicitur, vulgariter *rubith*.’ An account of the *Carbunculus* is given in King’s *Natural History of Precious Stones and Gems*. He remarks that the ruby ‘must also be included among the numerous species of the *carbunculus* described by Pliny, although he gives the first rank to the *Carbunculi amethystizontes*, our *Almandines* or *Garnets* of Siam.’ See also his *Antique Gems*, where he

translates sect. 23 of the Lapidarium of Marbodius thus:—

‘The *Carbuncle* eclipses by its blaze  
All shining gems, and casts its fiery rays  
Like to the burning coal; whence comes its  
name,  
Among the Greeks as *Anthrax* known to  
fame.  
Not e’en by darkness quenched, its vigour  
tires;  
Still at the gazer’s eye it darts its fires;  
A numerous race; within the Lybian ground  
Twelve kinds by mining Troglydytes are  
found.’

[1368-76.] Cf. Boethius, in Chaucer’s translation; bk. i. pr. 1, ll. 8-13 (vol. ii. p. 2).

[1376.] *Sterres sevene*, the seven planets.

[1380.] *Tolde*, counted; observe this sense.

[1383.] *Bestes foure*, four beasts; Rev. iv. 6. Cf. Dante, Purg. xxix. 92.

[1386.] Thynne remarks that *oundy*, i. e. wavy, is a term in heraldry; cf. E. *ab-ound*, *red-ound*, *surr-ound* (for *sur-ound*); all from Lat. *unda*. Cf. Chaucer’s use of *ounded* in Troilus, iv. 736, and Le Roman de la Rose, 21399, 21400:—

‘Et voit ses biaux crins blondoians  
Comme undes ensemble ondoians.’

[1390.] ‘And tongues, as (there are) hairs on animals.’ ‘Her feet are furnished with partridge-wings to denote swiftness, as the partridge is remarkable for running with great swiftness with outstretched wings. This description is taken almost literally from the description of Fame in the Æneid [iv. 176-183], except the allusion to the Apocalypse and the partridge-wings’; note in Bell’s Chaucer. But it is to be feared that Chaucer simply blundered, and mistook Vergil’s *pernicibus* as having the sense of *perdicibus*; cf. ‘*pedibus celerem et pernicibus alis*’; Aen. iv. 180.

[1400.] *Calliope*, Calliope the muse; her eight sisters are the other Muses. With ll. 1395-1405 cf. Dante, Par. xxiii. 97-111.

[1411.] Read—*Bóth-e th'ármes*. *Armes*, i. e. coats of arms. *Name*, name engraved on a plate or written on a scroll.

[1413.] *Alexander*; see Monkes Tale, in C. T., B 3821. *Hercules*; see the same; the story of the shirt is given in B 3309-3324. In *Le Roman de la Rose*, l. 9238, it is called 'la venimeuse chemise.' Cf. Dante, Inf. xii. 68.

[1431.] *Lede*, lead, the metal of Saturn; *yren*, iron, the metal of Mars. See note to Can. Yeom. Tale, G 820, and ll. 827, 828 of the same; also ll. 1446, 1448 below.

[1433.] Read—*Th'Ebráyk Jósephús*. In a note on Gower's Conf. Amantis, Warton remarks—'Josephus, on account of his subject, had long been placed almost on a level with the Bible. He is seated on the first pillar in Chaucer's House of Fame. His Jewish History, translated into Latin by Rufinus in the fourth century, had given rise to many old poems and romances; and his Maccabaics, or History of the seven Maccabees, martyred with their father Eleazar under the persecution of Antiochus Epiphanes, a separate work translated also by Rufinus, produced the Judas Maccabee of Belleperche in the year 1240, and at length enrolled the Maccabees among the most illustrious heroes of romance.'—ed. Hazlitt, iii. 26.

[1436.] *Jewerye*, kingdom of the Jews; cf. Prior. Tale, B 1679.

[1437.] Who the other seven are, we can but guess; the reference seems to be to Jewish historians. Perhaps we may include Moses, Joshua, Samuel, Isaiah, Daniel, Nehemiah; and, in any case, Ezra. The number *seven* was probably taken at random. With l. 1447 cf. Troil. ii. 630.

[1450.] *Wheel*, orbit. The orbit of Saturn is the largest of the (old) seven planets; see Kn. Tale, 1596 (A 2454). The reason why Josephus is placed upon

Saturn's metal, is because history records so many unhappy casualties, such as Saturn's influence was supposed to cause. All this is fully explained in the Kn. Tale, 1597-1611 (A 2455-69).

[1457.] *Yren*, the metal of Mars; see note to l. 1431.

[1459.] This allusion to 'tiger's blood' is curious; but is fully accounted for by the account of the two tigers in bk. vii. of the *Thebaid*. A peace had nearly been made up between the Thebans and the other Greeks, when two tigers, sacred to Bacchus, broke loose, and killed three men. They were soon wounded by Aconteus, whereupon 'They fly, and flying, draw upon the plain A bloody line'; according to Lewis's translation. They fall and die, but are avenged; and so the whole war was renewed. Lydgate reduces the two tigers to one; see his chapter 'Of a tame Tigre dwelling in Thebes'; in part 3 of his *Sege of Thebes*.

[1460.] *Stace* (as in *Troil.* bk. v, near the end, and Kn. Tale, A 2294) is Publius Papinius Statius, who died ad 96, author of the *Thebais* and *Achilleis* (see l. 1463), the latter being left incomplete. *Tholosan* means Toulousan, or inhabitant of Toulouse; and he is here so called because by some (including Dante, whom Chaucer follows) he was incorrectly supposed to have been a native of Toulouse. He was born at Naples, ad 61. Dante calls him *Tolosano* in *Purg.* xxi. 89, on which Cary remarks:—'Dante, as many others have done, confounds Statius the poet, who was a Neapolitan, with a rhetorican of the same name, who was of Tolosa or Thoulouse. Thus Chaucer; and Boccaccio, as cited by Lombardi: "E Stazio di Tolosa ancora caro"; *Amorosa Vis. cant.* 5.'

Dr. Köppell quotes the last passage, from Boccaccio, *Am. Vis.* v. 34, in *Anglia*, xiv. 237, and shews that other passages in the same resemble other lines in the *Hous of Fame*. See notes to ll. 1311, 1342, 1360, 1483, 1487, and 1499.

[1463.] 'Cantai di Tebe, e poi del grande Achille'; Dante, *Purg.* xxi. 92.

[1466.] *Omeer*, Homer; see ll. 1477-1480 below.

[1467.] In Chaucer's *Troil.* i. 146, is the line—'In Omer, or in Dares, or in Dyte.' *Dares* means Dares Phrygius; and *Tytus* is doubtless intended for the same person as *Dyte*, i. e. Dictys Cretensis. See the account in Warton, *Hist. E. Poet.*, ed. Hazlitt, ii. 127, beginning:—'But the Trojan story was still kept alive in two Latin pieces, which passed under the names of Dares Phrygius and Dictys Cretensis,' &c.; and further in vol. iii. p. 81. The chief source of the romantic histories of Troy in the middle ages is the *Roman de Troie* by Benoit de Sainte-Maure, which appeared between 1175 and 1185, and has lately been edited by M. Joly. This was copied by Guido delle Colonne (see note to l. 1469 below), who pretended, nevertheless, to follow Dares and Dictys. Chaucer cites Dares and Dictys at second-hand, from Guido.

[1468.] *Lollius*; evidently supposed by Chaucer to be a writer on the Trojan war. See Tyrwhitt's note on the words *the boke of Troilus*, as occurring at the end of the *Persones Tale*. Chaucer twice quotes *Lollius* in *Troilus*, viz. in bk. i. 394 and bk. v. 1653. At the beginning of sect. xiv of his *Hist. of Eng. Poetry*, Warton shews that there was a *Lollius Urbicus* among the *Historici Latini profani* of the third century; 'but this could not be Chaucer's *Lollius*; . . . none of his works remain.' The difficulty has never been wholly cleared up; we know, however, that the *Troilus* is chiefly taken from Boccaccio's *Filostrato*, just as his *Knight's Tale* is chiefly taken from Boccaccio's *Teseide*. My idea of the matter is that, in the usual mode of appealing to old authorities, Chaucer refers us (not to Boccaccio, whom he does not mention, but) to the authorities whom he supposed Boccaccio must have followed. Accordingly, in his *Troilus*, he mentions Homer, Dares, Dictys, and *Lollius*, though he probably knew next to nothing of *any one* of these authors. On this account, the suggestion made by Dr. Latham (*Athenæum*, Oct. 3, 1868, p. 433) seems quite reasonable, viz. that he got the idea that *Lollius* wrote on the Trojan war by misunderstanding the lines of Horace, *Epist.* i. 2:—

'Troiani belli scriptorem, maxime Lolli,  
Dum tu declamas Romæ, Præneste relegi.'

See Ten Brink, *Studien*, p. 87. This supposition becomes almost a certainty when we observe how often medieval writers obtained their information from MSS. containing short extracts. Chaucer clearly never read Horace at all; he merely stumbled on a very few extracts from him in notebooks. In this way, he may easily have met with the *first line* above, apart from its context. Cf. vol. ii. pp. lii, liii.

[1469.] Guido delle Colonne, or Guido de Columnis (*not* da Colonna), finished his translation or version of Benoit de Sainte-Maure's *Roman de Troie* in the year 1287. His work is called *Historia Troiana*. The 'Geste Hystoriale' of the Destruction of Troy, edited by Panton and Donaldson for the Early English Text Society, is a translation of Guido's *Historia* into Middle English alliterative verse. See Warton, *Hist. E. P.*, ed. Hazlitt, iii. 81; and *Introd.* to vol. ii. pp. liv-lxv.

[1470.] *Gaufride*, Geoffrey, viz. Geoffrey of Monmouth, who died ad 1154, and wrote a *History of the Britons* in Latin, full of extravagant but lively fictions, which was completed in 1147; see Morley's *Hist. E. Writers*, i. 496. He is rightly mentioned among the writers who 'bore up Troy,' because he makes the Britons the descendants of Æneas. See note below.

[1477.] *Oon seyde*, one (of them) said. Guido was one of those who said this; this appears from the *Gest Hystoriale* above mentioned, which was translated from Guido; see ll. 41-47, and 10312-10329 of Panton and Donaldson's edition. Guido asserts, for example, that Achilles slew Hector by treachery, and not, as Homer says, in fair fight; and Chaucer asserts the same, *Troil.* v. 1560. The fact is, that the Latin races declined to accept an account which did not sufficiently praise the Trojans, whom they regarded as their ancestors. Geoffrey of Monmouth ingeniously followed up this notion, by making the Trojans also the ancestors of the ancient Britons. Hence English writers followed on the same side; Lydgate, as well as Chaucer, exclaims against Homer. See Warton, ed. Hazlitt, iii. 82. But Dante exalts Homer above Horace, Ovid, and Lucan: *Inf.* iv. 88.

[1482.] ‘Homer’s iron is admirably represented as having been by Virgil covered over with tin’; note in Bell’s Chaucer.

[1483.] There is a similar mention of Vergil in Boccaccio, *Amorosa Visione*, v. 7. See note to l. 1460.

[1487.] *Ovide*, Ovid; from whom perhaps Chaucer borrows more than from any other Latin writer. He stands on a pillar of copper, the metal sacred to Venus. See note to l. 820 of *Can. Yeom. Tale*. And cf. Boccaccio, *Amorosa Visione*, v. 25: ‘Eravi Ovidio, lo quale poetando Iscrisse tanti versi per amore.’

[1494.] *High the* (as in F.) is an error for *highthe*, height; Cx. Th. have *heyght*. Read *highte*, as in l. 744.

[1499.] *Lucan*; alluding to Lucan’s *Pharsalia*, which narrates the war between Cæsar and Pompey. See *Man of Lawes Tale*, B 401; *Monkes Tale*, *De Caesare*, B 3909 (and note), and a fourth mention of him in *Troilus*, v. 1792. There is an English translation by Rowe. Cf. Boccaccio, *Amorosa Visione*, v. 19: ‘A’ quai Lucan seguitava, ne’ cui Atti pareva ch’ancora la battaglia Di Cesare narrasse, e di colui Magno Pompeo chiamato.’

[1509.] Claudius Claudianus, in the fourth century, wrote a poem *De Raptu Proserpinæ*, alluded to here and in the *Merchant’s Tale* (C. T., E 2232), and several other pieces. See note to *Parl. Foules*, 99.

[1512.] Imitated from Dante; *Inf. ix. 44*: ‘Della regina dell’ eterno pianto.’

[1519.] *Write*, wrote; pt. t. pl. *Highte*, were named.

[1521.] Perhaps from Dante, *Inf. xvi. 1*, which Cary translates:—

‘Now came I where the water’s din was  
heard, . . .  
Resounding like the hum of swarming bees,  
When forth together issued from a troop,’  
&c.

[1527.] Cf. Ovid, *Met.* xii. 53: ‘*Atria turba tenent; ueniunt leue uulgus, euntque.*’

[1530.] *Alles-kinnes* is in the gen. sing., and *Of* governs *condiciouns*; thus the line is equivalent to—‘Of conditions of every kind’; whereas modern English uses—‘Of every kind of condition.’ This peculiar idiom was formerly common; and precisely similar to it is the phrase *noskinnes*, for which see note to l. 1794. Observe that the phrase is oddly written *alle skynnes* in MS. F., by a misdivision of the words. So in *Piers Plowman*, A. ii. 175, we have the phrase *for eny kunnes yiftus*, for gifts of any kind, where one MS. has *any skynes*. In my note to *P. Plowman*, C. xi. 128, I give numerous examples, with references, of phrases such as *none kynnes riche*, *many kynnes maneres*, *summes kunnes wise*, *what kyns schape*, &c.

[1550.] ‘Those that did pray her for her favour.’

[1564.] ‘Because it does not please me.’

[1570.] I here alter *Vpon peyne* to *Vp peyne*, as the former will not scan, and the latter is the usual idiom. See *up peyne* in *Kn. Tale*, A 1707, 2543; *Man of Lawes Tale*, B 795, 884. Cf. *vp the toft*, upon the toft, *P. Plowman*, B. i. 12; *vp erthe*, upon earth, id. B. ix. 99.

[1571.] Cf. *Rom. Rose*, 18206—‘*Car Eolus, li diex des vens.*’ From Vergil, *Æn.* i. 52; cf. Ovid, *Met.* xiv. 223, where *Æolus* is said to reign over the Tuscan sea. The connection of *Æolus* with *Thrace* is not obvious; cf. l. 1585. Ovid, however, has ‘*Threicio Borea*’; *Art. Am.* ii. 431. And see Lounsbury, *Studies in Chaucer*, ii. 382.

[1596.] *Took to*, delivered to. *Triton*, Triton; imitated from Ovid, *Met.* i. 333, where Neptune calls Triton, and bids him sound his ‘shell,’ the sound of which resounded everywhere.

[1598.] We rarely find *to* used after *leet*; the usual formula is *leet go*. But cf. *leet to glyde* in *Cant. Ta.*, F 1415. Or read *to-go*, *to-glyde*.

[1618.] *Wite* is badly spelt *wete* or *wote* in the MS. copies; but the very phrase *wite ye what* occurs in C. T., E 2431. However, Ch. certainly uses the phrase *ye woot* instead of *ye wite*, more than once.

[1640.] *Overthrowe*, be overthrown; as in the Tale of Gamelin, 512. Cf. Melibeus, B 2755.

[1643.] A *pelet* was a stone ball, such as used to be fired from the earliest kind of cannon, of which this is a very early mention. See my glossary to P. Plowman (Clar. Press).

[1670.] *Lat goon*, let go, lay aside.

[1702.] The word *turned*, which is dissyllabic, has evidently been substituted here in the printed editions and in MS. P. for the older and rare word *clew*, which does not occur elsewhere in Chaucer. The line means—‘With that (therupon) I rubbed my head all round’; which is a rustic way of expressing perplexity. The verb *clawen*, to scratch, stroke, is not uncommon, but the usual pt. t. is *clawed*. We find, however, at least one other example of the strong form of the past tense in the Seven Sages, ed. Weber, l. 925—‘He *clew* the bor on the rigge,’ he stroked the boar on the back, and made him go to sleep; cf. ‘thi maister the *clawes*,’ i. e. your master strokes you, to flatter you, in l. 937 of the same. Chaucer has, ‘to *clawen* [rub] him on his hele’ [heel], Troil. iv. 728; ‘he *clawed* him on the bak,’ he stroked him on the back, to encourage him, Cook’s Prol., A 4326 (where *clew* would suit the line better). See *claw* in Jamieson’s Scot. Dict.

[1708.] ‘They would not give a leek.’ Cf. ‘dere ynough a leek’; Can. Yeom. Tale, Group G, 795.

[1740.] ‘Although no brooch or ring was ever sent us.’

[1742-4.] ‘Nor was it once intended in their heart to make us even friendly cheer, but they might (i. e. were ready to) bring us to our bier’; i. e. so far from caring to please us, they would be satisfied to see us dead.

The M. E. *temen*, to produce, to bring, is the same

word as mod. E. *teem*, to produce. *To temen on bere* is parallel to the old phrase *to bringen on bere*; cf. Gaw. Douglas, tr. of *Æneid*, bk. x. ch. 10, l. 138 (ed. Small, iii. 326), where *brocht on beyr* means ‘brought to their grave.’ See *Bier* in the New Eng. Dictionary.

[1747.] *For wood*, as (if) mad, ‘like mad.’ The same phrase recurs in Leg. Good Women, *Phyllis*, l. 27; cf. *as it were wood*, Kn. Tale, A 2950; and *for pure wood*, Rom. Rose, 276.

[1759-62.] Cf. Rom. de la Rose, 9887-90:—

‘Si se sunt maint vanté de maintes,  
Par paroles fauces et faintes,  
Dont les cors avoir ne pooient,  
Lor non à grant tort diffamoient.’

[1761.] *The name*, the name of it, the credit of it.

[1777.] *Masty* (miswritten *maisty* in F., but *masty* in the rest) means fat, fattened up, and hence unwieldy, sluggish. Bell alters it to *maisly*, and Moxon’s edition to *nastie*; both being wrong. Palsgrave has: ‘*Masty*, fatte, as swyne be, *gras*.’ The Promp. Parv. has: ‘Mast-hog or swyne, [or] mastid swyne, *Maialis*’; and ‘Mastyn beestys, *sagino*, *impinguo*.’ Way rightly explains *masty* as ‘glutted with acorns or berries’; cf. ‘Acorne, *mast* for swyne, *gland*,’ in Palsgrave. See The Former Age, l. 37.

[1779.] *Wher*, whether, ‘is it the case that?’

[1782.] As the word *oughte* is never followed by *to* with a following gerund, it is certain that *to-hangen* is all one word, the prefix *to-* being intensive. MSS. F. and B. omit *to*, but the rest have it, and the syllable is wanted. I know of no other example of *to-hangen*, to hang thoroughly, but this is of little moment. The prefix *to-* was freely added to all sorts of verbs expressing strong action; Stratmann gives *more than a hundred* examples. Cf. note to l. 1598.

[1783.] We must read *sweynte*, the form preserved in MS. B, where the final *e* is added to the pp. *sweynt*, as if it were an adjective used in the definite form. The reading *swynt* is false, being an error for

*sweynte*. The reading *slepy* is a mere gloss upon this rare word, but fairly expresses the meaning. Bell's Chaucer has *swynt*, which the editor supposes to be put for *swinkt*=*swinked*, pp. of *swinken*, to toil, as in Milton's 'swinkd hedger'; Comus, 293. He is, however, entirely wrong, for Milton's *swink'd* is quite a late form; in Chaucer's time the verb *swinken* was strong, and the pp. was *swunken*! Chaucer has *queynt* as the pp. of *quenchen*, Kn. Tale, A 2321; and *dreynt* as the pp. of *drenchen*, Non. Prest. Tale, B 4272. Similarly *sweynt* is the pp. of *swenchen*, to cause to toil, to fatigue, tire out, the causal verb formed from the aforesaid strong intransitive verb *swinken*, to toil. For examples, see *swenchen* in Stratmann; I may instance, 'Euwer feond eou ne scal . . . *swenchen*,' your enemies shall not harass you, Old Eng. Homilies, ed. Morris, i. 13; and 'hi *swencten* swiðe heom-seolfe,' they sore afflicted themselves, id. 101. Hence, 'the sweynte cat' means the over-toiled or tired-out cat; or, secondarily, a cat that will take no trouble, a slothful or *sleepy* cat, as the gloss says. Compare Gower, Conf. Amant. ed. Pauli, ii. 39, where the same cat is brought forward as an example of the deadly sin of *Sloth*:—

'For he [a knight] ne wol no travail take  
To ride for his ladies sake,  
But liveth al upon his wissches,  
And—as a cat wolde ete fisshes  
Withoute weting of his clees—  
So wolde he do, but netheles  
He faileth ofte of that he wolde.'

The 'adage' is referred to in Macbeth, i. 7. 45. It occurs in MS. Harl. 2321, fol. 146, printed in Reliq. Antiquæ, i. 207, in the form: 'The cat doth love the fishe, but she will not wett her foote.' In Heywood's Proverbs, 1562 (p. 28, ed. Spenser Soc.): 'The cat would eate fyshe, and would not wet her feete.' So also in Camden's Remains, 1614, p. 312. Hazlitt gives a rimed version:—

'Fain would the cat fish eat,  
But she's loth to wet her feet.'

In Piers the Plowman's Crede, 405, is the allusion:—

‘Thou woldest not weten thy fote, and woldest fich cacchen.’ In a medieval Latin verse, it appears as: ‘Catus amat piscem, sed non vult tingere plantam’; see *Proverbialia Dicteria . . . per A. Gartnerum*, 1574, 8vo. Ray quotes the French: ‘Le chat aime le poisson, mais il n’aime pas à mouiller la patte.’ The German form is—‘Die Katze hätt’ der Fische gern; aber sie will die Füße nit nass machen’; N. and Q. 4 S. ix. 266.

[1794.] *Noskinnes*; miswritten *no skynnes* in MSS. F. and B.; Th. and Cx. *no kyns*. *Nos-kinnes* is short for *noneskinnes*, of no kind; *noskinnes labour* is ‘work of no kind’; in mod. E. ‘no kind of work.’ It also occurs without the former *s*; as in *no kyne catel*, property of no kind, P. Plowm. C. xi. 250; *none kynnes riche*, rich men of no kind, id. B. xi. 185. Cf. also *of foure kunne thinges*, of things of four kinds, of four kinds of things, where one MS. has *of foure skynnes thinges*; P. Plowm. A. x. 2. And see note to l. 1530 above.

[1796.] *Bele Isaude*, Isaude (or Isoude, or Isolde) the fair; here a type of a high form of female beauty. See Parl. Foules, 290; and the note.

[1798.] ‘She that grinds at a hand-mill’; a poor slave.

[1810.] *Hir* (their) refers to the ‘seventh company.’ ‘Such amusement they found in their hoods’; a phrase meaning ‘so much did they laugh at them’; see Troil. ii. 1110. Cf. the phrase ‘to put an ape in a man’s hood,’ i. e. to make him look like an ape, or look foolish; see note to C. T., Group B, 1630.

[1823.] ‘Then a company came running in.’

[1824.] *Choppen*, strike downwards. They began hitting people on the head, regardless of consequences. The same expression occurs in Richard the Redeless, iii. 230—‘And ich man i-charchid to schoppe at his croune’; where *i-charchid*=*i-charged*, i. e. was charged, was commanded, and *schoppe*=*choppe*.

[1840.] *Pale*, a perpendicular stripe; chiefly used as an heraldic term. The object of the conspicuous

stripe upon the hose was to draw men's attention to him; for the same reason, he wore a bell on his tippet, and, in fact, his dress resembled that of the professional fool. *Paled* or striped hose were sometimes worn for display.

‘Buskins he wore of costliest cordwayne,  
Pinckt upon gold, and *paled* part per part,  
As then the guize was for each gentle  
swayne.’

Spenser, *F. Q.* vi. 2. 6.

I. e. his buskins were adorned with golden dots or eyelets, and regularly intersected with stripes arranged perpendicularly.

[1844.] *Isidis*, Isis; *Isidis* being a form of the genitive case. Chaucer doubtless refers to Herostratus, the wretch who set fire to the temple of Diana at Ephesus, in order to immortalise his name. Why Diana here appears as Isis, and Ephesus as Athens, I cannot explain. Perhaps it was due to a defect of memory; we are apt to forget how *very* largely medieval authors had to trust to their memories for names and facts. It is almost impossible for us moderns, with our facilities for reference, to imagine what were the difficulties of learned men in the olden time. Perhaps Chaucer was thinking of Ovid's line (ex Ponto, i. 1. 51)—‘Uidi ego linigeræ numen uiolasse fatentem *Isidis*.’ The story is in Solinus, Polyhistor, cap. xl. § 3.

‘See, Erostratus the second  
Fires again Diana's fane.’  
Rejected Addresses; *Drury's Dirge*, st. 5.

[1853.] Thynne prints—‘(Though it be naught) for shreudness’; but this is very forced. MS. B. and Caxton both omit *noght*, rightly.

[1857.] ‘And, in order to get (some) of the meed of fame.’

[1880.] An allusion to the old proverb—‘As I brew, so must I needs drink’; in Camden's Remains. Gower has it, Conf. Amant. bk. iii, ed. Pauli, ii. 334:—

‘And who so wicked ale breweth,  
Ful ofte he mot the werse drinke.’

[1908.] The form *bringes*, for *bringest*, though (strictly speaking) a Northern form, is not uncommon in East Midland. It occurs frequently, for example, in *Havelok the Dane*. But, as there is no other clear example in Chaucer, Koch thinks the passage is corrupt, and proposes to read:—

‘Which than be, lo! these tydinges,  
That bringe thee hider, and these thinges  
That thou wilt here’; &c.

[1920.] Here *that* means ‘that very.’ The description of ‘the house of Dædalus’ is in Ovid, *Met.* viii. 159; and the word *labyrinthus*, used with reference to it, is in Vergil, *Æn.* v. 588. Chaucer again refers to it in the *Leg. of Good Women* (*Ariadne*), 2010; and it is mentioned in his translation of Boethius, bk. iii. pr. 12. 118 (vol. ii. p. 89). And see Gower, *Conf. Amant.* ed. Pauli, ii. 304.

[1926.] This somewhat resembles Dante, *Inf.* iii. 53, which Cary translates:—

‘Which whirling ran about so rapidly  
That it no pause obtain’d.’

[1928.] *Oise*, a river which flows into the Seine, from the north, not far below Paris. Chaucer says the sound might have been heard from there to Rome. From this vague statement, Warton would wish us to infer that the whole poem was founded on some foreign production now (and probably always) unknown. There is no need to draw any such conclusion. The English were fairly familiar with the north of France in days when a good deal of French soil belonged more or less to the king of England. The *Oise*, being a northern affluent of the Seine, must have been a well-known river. I think the allusion proves just nothing at all.

[1933.] This is an excellent and picturesque allusion, but in these days can no longer be appreciated. Compare Barbour’s *Bruce*, xvii. 681:—

‘The engynour than deliuerly

Gert bend the gyne in full gret hy,  
And the stane smertly swappit out.  
It flaw out, quhedirand, with a *rout*.’

[1940.] Though the authorities read *hattes* (Th. *hutches*), I alter this word to *hottes* without hesitation. We do not make *hats* with twigs or osiers. Chaucer says that some of the twigs were white, such as men use to make cages with, or panniers (i. e. baskets), or *hottes*, or *dossers*. Now Cotgrave explains F. *Pannier* by ‘a Pannier, or Dosser; also, a Pedlers Pack; also, a fashion of trunke made of wicker’; and he explains F. *Hotte* by ‘a Scuttle, Dosser, Basket to carry on the back; the right *hotte* is wide at the top, and narrow at the bottom.’ Dr. Murray kindly refers me to Cursor Mundi, l. 5524:—

‘Apon þer neckes sal þai bere  
*Hott* wit stan and wit mortar.’

He also tells me that in Caxton’s Golden Legend (1483), fol. cix. col. 2, is the sentence—‘And bare on hys sholdres vij. *hottis* or baskettis fulle of erthe.’ In a Glossary of North of England Words, printed as Gloss. B. 1, by the Eng. Dial. Society, I find: ‘*Hots*, s. pl. a sort of panniers to carry turf or slate in’; and Halliwell gives it as a Cumberland word. Dickenson’s Cumberland Glossary has: ‘*Muck-hots*, panniers for conveying manure on horseback.’ Brockett’s Gloss. of Northern Words has: ‘*Hot*, a sort of square basket, formerly used for taking manure into fields of steep ascent; the bottom opened by two wooden pins to let out the contents.’ Thus the existence of the word in English is fully proved; and the fitness of it is evident.

[1943.] ‘Al ful of chirking was that sory place’; Kn. Tale, A 2004.

[1946.] Again from Ovid, Met. xii. 44-47.

[1970.] Read—‘Of *estáts* and *éek* of *regiouns*.’ The *e* in *estat* was very light; hence mod. E. *state*.

[1975.] *Mis* is here an adjective, meaning ‘bad’ or ‘wrong’; cf. ‘But to correcten that is *mis* I mente’; Can. Yeom. Tale, G 999.

[1980.] ‘Although the timber,’ &c.

[1982.] ‘As long as it pleases Chance, who is the mother of news, just as the sea (is mother) of wells and springs.’

[1997.] *Paráventure*; also spelt *paraunter*, shewing how rapidly the third syllable could be slurred over.

[2000.] *Peter!* by St Peter; see note to l. 1034.

[2004.] *Cunne ginne*, know how to begin. (*Gin*, a contrivance, is monosyllabic).

[2009.] I substitute the dissyllabic *swich-e* for the monosyllabic *these*, to preserve the melody.

[2011.] ‘To drive away thy heaviness with.’

[2017.] MS. F. has *frot*, which has no meaning, but may but a misspelling of *froit*, which is another form of *fruit*. As Koch says, we must read *The fruit*, remembering that Chaucer uses *fruit* in the peculiar sense of ‘upshot’ or ‘result.’

‘And for it is no *fruit* but los of tyme’; Squi. Ta., F 74.

‘The *fruyt* of this matere is that I telle’; Man of Lawes Ta., B 411.

In the present case, it would be used in a *double* sense; (1) of result, (2) of a fruit that withers and is ready to burst open. As to the spelling *froit*, we find *froyte* in the Petworth MS. in the latter of the above quotations, where other MSS. have *fruyt* or *fruite*. *The swote* (Cx. Th.) means ‘the sweetness.’

[2019.] *That*, in this line, goes back to *Sith that* in l. 2007.

[2021.] I suppress *in* after *yaf*, because it is not wanted for the sense, and spoils the metre.

[2034-40.] Suggested by Dante, Inf. iii. 55-57, just as ll. 1924-6 above are by the two preceding lines in Dante; see note to l. 1926. Cary has:—

‘and following came

Such a long train of spirits, I should ne'er  
Have thought that death so many had  
despoil'd.'

In l. 2038, *left* means 'left alive.'

[2044.] I substitute *ech* for *euerych* (in Caxton). The two MSS. (F. and B.) have merely *Rounded in others ere*, which is of course defective.

[2048.] I here follow B. (except that it wrongly omits *lo*).

[2059.] *Wondermost*; superl. of *wonder*, which is very common as an *adjective*.

[2076.] As the reading of the MSS. is obviously wrong (the word *mouth* being repeated three times), whilst the reading of the printed editions (*Wente every tydyng*) cannot be right on account of the scansion, I put *word* for the first of the three *mouths*. This gives the right sense, and probably Chaucer actually wrote it.

[2089.] Again from Ovid, Met. xii. 54, 55. *A sad soth-sawe*, a sober truth.

[2099.] *With the nones*, on the condition; see Leg. of Good Women, 1540; and the note. So also in the Tale of Gamelyn, 206.

[2101.] See Kn. Tale, 273, 274 (A 1131).

[2105.] *Beside*, without; without asking his leave.

[2119.] Cf. Cant. Tales, D 1695—'Twenty thousand freres on a route, where Tyrwhitt prints *A twenty*. But the MSS. (at least the sever best ones) all omit the *A*. Just as the present line wants its first syllable, and is to be scanned—'Twénty thóusand ín a róute'; so the line in the Cant. Tales wants its first syllable, and is to be scanned—Twénty thóusand fréres ón a róute. For having called attention to this fact, my name (misspelt) obtained a mention in Lowell's My Study Windows, in his (otherwise excellent) article on Chaucer. 'His (Chaucer's) ear would never have tolerated the verses of nine 1 syllables with a strong accent on the first, attributed to him by Mr. Skeate and Mr. Morris. Such verses seem to me simply

impossible in the pentameter iambic as Chaucer wrote it.' Surely this is assumption, not proof. I have only to say that the examples are rather numerous, and nine-syllable lines are not impossible to a poet with a good ear; for there are twelve consecutive lines of this character in Tennyson's *Vision of Sin*. It may suffice to quote one of them:—

'Pánted hánd in hánd with fâces pále.' I will merely add here, that similar lines *abound* in Lydgate's 'Sege of Thebes,' and that there are 25 clear examples of such lines in the *Legend of Good Women*, as I shew in my Introduction to that Poem.

[2123.] Cf. *P. Plowman*; B. prol. 46-52. *Bretful*, brim-ful, occurs in *P. Pl. C. i.* 42; also in Chaucer, *Prol.* 687; *Kn. Tale*, 1306 (A 2164).

[2130.] *Lyes*; F. *lies*, E. *lees*. 'Lie, f. the lees, dregs, grounds'; Cotgrave.

[2140.] Sooner or later, every sheaf in the barn has to come out to be thrashed.

[2152.] 'And cast up their noses on high.' I adopt this reading out of deference to Dr. Koch, who insists upon its correctness. Otherwise, I should prefer the graphic reading in MS. B.—'And up the nose and yën caste.' Each man is trying to peer beyond the rest.

[2154.] 'And stamp, as a man would stamp on a live eel, to try to secure it.' Already in Plautus, *Pseudolus*, 2. 4. 56, we have the proverb *anguilla est, elabitur*, he is an eel, he slips away from you; said of a sly or slippery fellow. In the *Rom. de la Rose*, 9941, we are told that it is as hard to be sure of a woman's constancy as it is to hold a live eel by the tail. 'To have an eel by the tail' was an old English proverb; see *Eel* in Nares' Glossary, ed. Halliwell and Wright.

[2158.] The poem ends here, in the middle of a sentence. It seems as if Chaucer did not quite know how to conclude, and put off finishing the poem till that more 'convenient season' which never comes. Practically, nothing is lost.

The copy printed by Caxton broke off still earlier, viz. at l. 2094. In order to make a sort of ending to it, Caxton added twelve lines of his own, with his name—Caxton—at the side of the first of them; and subjoined a note in prose, as follows:—

And wyth the noyse of them [t]wo<sup>1</sup>  
I Sodeynly awoke anon tho<sup>2</sup>  
And remembryd what I had seen  
And how hye and ferre I had been  
In my ghooost / and had grete wonder  
Of that [that?] the god of thonder  
Had lete me knowen / and began to wryte<sup>3</sup>  
Lyke as ye haue herd me endyte  
Wherfor to studye and rede alway<sup>4</sup>  
I purpose to doo day by day  
Thus in dremyng and in game  
Endeth thys lytyl book of Fame.

I fynde nomore of this werke to-fore sayd. For as fer as I can vnderstonde / This noble man Gefferey Chaucer fynysshed at the sayd conclusion of the metyng of lesyng and sothsawe / where as yet they ben chekked and may nat departe / whyche werke as me semeth is craftyly made'; &c. (The rest is in praise of Chaucer). But, although Caxton's copy ended at l. 2094, lines 2095-2158 appear in the two MSS., and are obviously genuine. Thynne also printed them, and must have found them in the MS. which he followed. After l. 2158, Thynne subjoins Caxton's ending, with an alteration in the first three lines, as unsuitable to follow l. 2158. Hence Thynne prints them as follows:—

And therwithal I abrayde  
Out of my slepe halfe a frayde  
Remembri[n]g wel what I had sene.

We thus see that it was never pretended that the lines following l. 2158 were Chaucer's. They are admittedly Caxton's and Thynne's. Even if we had not been told this, we could easily have detected it by the sudden inferiority in the style. Caxton's second line will not scan at all comfortably; neither will the third, nor the fourth. (The seventh can be improved by altering *began* to *gan*). And Thynne's lines are but little better.

[2.] Compare Chaucer's *Troilus*, book ii. ll. 894-6.

[5.] *Nis noon=ne is noon*, is not none, i. e. is no one. This use of the double negative, as in modern provincial English, is extremely common, and need not be again remarked upon. Cf. ll. 7, 15, &c.

[9.] 'For there may no man prove it by actual trial.'

[10.] *Leve*, believe. Notice the numerous senses of *leve*, viz. (1) believe; (2) leave, v.; (3) grant; (4) dear; (5) leave, *sb.*; (6) leaf (dat. case).

[11.] *Wel more thing*, many more things. The word *thing* was originally neuter, and long remained unchanged in the plural. In l. 23, we have *thinges*. The M. E. *more* usually means 'greater'; it is seldom used (as here) in the modern sense.

[12.] *Men shal nat*, people ought not to. The use of *men* in the general sense of 'people' is extremely common in Chaucer, and the student should notice that it usually takes a *singular* verb, when thus used. With ll. 12, 13 cf. *Hamlet*, i. 5. 166.

[13.] *But-if*, unless, except. Great attention should be paid to the exact sense of these apparently less important words. Frequently the whole sense of a sentence is missed, even by editors, owing to inattention to their use.

[14.] 'For, God knoweth, a thing is none the less true, although no one can see it.'

[16.] In the margins of MSS. C. and F. is written the Latin proverb here referred to, viz. 'Bernardus monachus non uidit omnia'; i. e. Bernard the monk (even) did not see everything. The reference is to the great learning and experience of St. Bernard of Clairvaux (born ad 1091, died Aug. 20, 1153). This we know from an entry in J. J. Hofmann's *Lexicon Universale* (Basileæ, 1677), s. v. *Bernardus*, where we find: 'Nullos habuit præceptores præter quercus et fagos. Hinc proverb: *Neque enim Bernardus vidit omnia.*' See an account of St. Bernard in Alban Butler's *Lives of the Saints*, or in Chambers' *Book of Days*, under the date of Aug. 20.

[18.] *Minde*, remembrance; see l. 26. Cf. ‘to bear in *mind*.’

[25.] Cf. Le Rom. de la Rose, ed. Méon, 9669-72:—

‘Car par l’escrypt que nous avons,  
Les fais des anciens savons;  
Si les en devons mercier,  
Et loer et regracier.’

[26.] *Rémembraunce*; accented on the first and last syllables. The melody of innumerable lines in Chaucer is only apparent to those who perceive the difference between the present and the old accentuation, especially in the case of French words. Besides, such accent is frequently variable; Chaucer has *hónour*, *rénoun*, &c. at one time, and *honóur*, *renóun*, &c. at another. Thus in l. 27 we have *honóuren*; and in l. 31 *credénce*.

[27.] *Wel oghte us*, it is very necessary for us, it well behoves us. *Us* is here the dative case, and *oghte* is the impersonal verb; in accordance with Chaucer’s usual method. But, in this case, there is a grammatical difficulty; for the past tense *oghte* is here used with the sense of the present; the right form would be expressed, in modern English, by *oweth*, and in M. E. by *ah* (also *awe*, *o?e*). Such use of the right form of the present tense is exceedingly rare; and (possibly owing to a sense of uncertainty about its true form) the form of the past tense was used both for past and present, whether personal or impersonal, precisely as we now use *must* in place both of M. E. *mot* (present) and *moste* (past). Mätzner only gives three examples of the present tense of this verb, when used impersonally; viz. ‘*Hym awe* to rise,’ it behoves him to rise, *Metrical Homilies*, p. 77; ‘*Vus o?e*,’ it behoves us, *Allit. Poems*, ed. Morris, i. 552; ‘*Him owith* to mynystre,’ *Reliquiæ Antiquæ*, ii. 48.

The only right way of thoroughly understanding Chaucer’s grammar is by comparing one passage with another, observing how particular expressions occur. This is best done by the proper process of reading the text; but even the usual glossarial indexes will often furnish ready examples. Thus the

glossary to the Prioresses Tale gives the following examples:—

‘And ther she was honoured as *hir oughte*’;  
E 1120.

—‘wel more *us oughte*  
Receyven al in gree that god us sent’; E  
1150.

The glossary to the Man of Law’s Tale gives:—

‘Alla goth to his in, and, as *him oughte*,’  
&c.; B 1097.

‘But that they weren as hem *oughte be*’; G  
1340.

‘Wel *oughten we* to doon al our entente’; G  
6.

‘Wel *oughte us* werche, and ydelnes  
withstonde’; G 14.

As to the spelling of the word, it may be remarked that *oghte* is the more correct form, because *ō* answers to A.S. *ā*, and *gh* to A.S. *h* in the A.S. form *āhte*. But a confusion between the symbols *ogh*, *ugh*, and *ough* soon arose, and all three were merged in the form *ough*; hence neither *ogh* nor *ugh* occurs in modern English. See Skeat, Eng. Etymology, § 333, p. 361.

The full explanation of this and similar phrases would extend these notes to an inordinate length. Only brief hints can here be given.

[28.] *Ther*, where. The sense ‘where’ is commoner than the sense ‘there.’

[29.] *Can but lyte*, know but little. Cf. Prior. Tale, B 1726, 1898.

[30.] *For to rede*, to read. The use of *for to* with the gerundial infinitive is found in Layamon and the Ormulum, and may have been suggested by the like use of the French *pour*, O. Fr. *por* (and even *por a*). See Mätzner, Engl. Grammatik, ii. 2. 54. Compare Parl. Foules, 16, 695; Ho. Fame, 657.

[36.] This connection of ‘the month of May’ with song and poetry is common in Mid. Eng. poetry, from the natural association of spring with a time of joy and hope. We even find something of the kind in A.S. poetry. See *The Phoenix*, l. 250; *monologium*, l. 75.

The earliest song in Middle English relates to the cuckoo; and, before Chaucer, we already find, in the *Romance of Alexander*, l. 2049, such lines as—

‘In tyme of May hot is in boure;  
Divers, in medewe, spryngith floure;  
The ladies, knyghtis honourith;  
Treowe love in heorte durith’; &c.

See also the poem on *Alisoun*, in *Morris and Skeat*, *Spec. of Eng.*, part ii. p. 43. Again, we have a like mention of the May-season and of the singing of birds in the introduction to the *Roman de la Rose*; see vol. i. p. 96.

Nevertheless, the whole of the present passage is highly characteristic of the author, and extremely interesting. Cf. ll. 108, 176.

[40.] *Condicioun*, temperament, character, disposition. Prof. Corson here refers us to *Shakespeare*, *Merch. Ven.* i. 2. 143; *Cor.* v. 4. 10; *Oth.* iv. 1. 204; *Jul. Cæs.* ii. 1. 254, &c.

[41.] On the scansion, see note to l. 67.

[43.] *Daysyes*, daisies; here dissyllabic. But in l. 182 we have the full form *day-es-y-e*, of four syllables, answering to the A.S. *dæges éage* (or *ége*), lit. day’s eye, or eye of day, as Chaucer himself says in l. 184. And it is worth adding that his etymology is perfectly correct; for, in the few instances in which etymologies are suggested in Middle English, they are usually ludicrously wrong. In l. 184, the word is only trisyllabic (*day-es-y*’), the last syllable suffering elision. The A.S. *dægesége* occurs in a list of plants in A.S. *Leechdoms*, ed. Cockayne, iii. 292, l. 8; and we also find in *Wright’s A.S. Vocabularies*, ed. Wülker, col. 135, l. 22, and col. 322, l. 11, the following entries:—‘*Consolda*, *dægesege*,’ and ‘*Consolda*, *dægeseage*.’

The primary meaning of *dæg* *éage* is doubtless the sun; the daisy is named from its supposed likeness to the sun, the white petals being the rays, and the yellow centre the sun's sphere.

Compare Lydgate's Troy-book, ed. 1555, fol. K 6, back:—

‘And next, Appollo, so clere, shene, and  
bright,  
The *dayes eye*, and voyder of the nyght.’

[46.] ‘That, when in my bed, no day dawns upon me on which I am not (at once) up, and (am soon) walking in the meadow.’ *Nam=ne am*, am not.

[49.] *By the morwe*, with the (dawn of the) morning.

[50.] *Sight-e* is dissyllabic, as the scansion shews. In l. 15, *wight* is monosyllabic. It is often difficult to ascertain Chaucer's usage of such forms, and we have to observe, where we can, any instances that are helpful. The Rime-Indexes to the Canterbury Tales and to the Minor Poems are often of great service. We learn from them that *wight* rimes with the monosyllables *bright*, *knight*, *might*, *night*, *right*, &c., whereas *sighte* rimes with the infin. moods *light-e*, *fight-e*, &c., as well as with monosyllables, and is therefore used somewhat capriciously. Another helpful list is that given in Ellis's Early Eng. Pronunciation, ch. iv. § 5, founded upon Prof. Child's articles on Chaucer and Gower. This at once refers us to C. T. 2118 (It were a lusty *sight-e* for to see); 2335 (But sodeinly she saugh a *sight-e* queynte); &c.

We should also consider the etymology. Now *wight* = A.S. *wiht*, is monosyllabic, and gives no difficulty. On the other hand, the A.S. for 'sight' is *gesiht* or *gesihþ*; but it is a fem. sb., and makes *all* its oblique cases with a final *-e*, viz. *gesiht-e* or *gesihþ-e*. In such instances, the nominative case often lost its distinctive form, and took the form of the other cases, so that already in the Ormulum (l. 12670) we find the nom. case *sihþ-e*, dissyllabic. Such usages have received careful attention in the present edition, and in almost every case the addition of a final *e* in

an unexpected place can be amply justified by instances of Chaucer's usage in other passages. If the student will endeavour to *verify* some of the examples here given, he will soon come to a clearer knowledge of the matter.

[52.] *Hit*, it, i. e. the daisy. But in l. 53 it is referred to as *she*. We shall see why this is hereafter. As a mere flower, it is neuter; but as being the type of Alcestis, it is feminine. Cf. ll. 62, 63.

[53.] We have come to the first instance in which Chaucer transposed the order of his material in the course of revision. Line 53 of the B-text corresponds to A. 55, whilst B. 61 corresponds to A. 51. All such instances are clearly shewn by printing the transposed passages twice over, once in their right place, and again in their changed place *in a smaller type*. By this arrangement all such transpositions can be understood at a glance.

The blank space which here appears in the A-text corresponds to ll. 50-52 in B, which are marked with an asterisk as being peculiar to the latter text. In order to save space, a small blank space (of one or two lines only) often corresponds to an insertion in the other text of some length.

[56.] 'And I love it, and ever (do so) equally anew,' i. e. unalterably.

[57.] The word *herte* is so common that it is worth while to remember that it is usually dissyllabic; the A.S. form being *heorte*.

[58.] *Al*, although (very common). *Of this*, in this matter.

[61.] *Weste*, is here a verb; 'to turn to the west.' See l. 197.

[65.] Probably to be scanned thus: Óf | the sónn' | for thér | hit wól | unclós-e. See note to l. 67, and cf. l. 111.

[66.] *Ne had*, pronounced as *nad*; and often so written.

[67.]The first syllable of a line is often wanting in Chaucer; so that the first foot consists of a single emphatic syllable. Such lines are now considered faulty, though examples may be found in Tennyson's 'Vision of Sin,' which cannot be called unmelodious; but they were once common, especially in Lydgate. Some examples from the present poem are the following:—

That | of alle the floures in the mede; 41.  
Suf | fisant this flour to preyse aright; 67.  
Of | this flour, whan that hit shulde unclose;  
111.  
Made | hir lyk a daysie for to sene; 224.

So also ll. 245, 303, 722, 783, 797, 859, 863, 901, 911, 1024, 1030, 1076, 1187, 1275, 1324, 1342, 1498, 1551, 1828, 1996, 2471, 2575.

[68.]*Conning*, knowledge. Many words now used with a changed signification are well explained in Trench's Select Glossary, which should be consulted for them. Thus, in the article upon *cunning*, Trench quotes the following from the examination of Wm. Thorpe, as preserved in Foxe's Book of Martyrs:—'I believe that all these three Persons [in the Godhead] are even in power and in *cunning and in might*.'

[69.]*Make*, compose poetry; *of sentement*, concerning your feelings. So in l. 74, *making* is 'poetry.' See Trench, s.v. *make*; where it is shewn that the use of the word arose quite independently of the Gk. use of ποιει?ν and ποιητής. 'One of the earliest instances of the use of *makyere* in the sense of "author" occurs in the Kentish Aeynbite of Inwyte, ed. Morris, p. 269; written ad 1340. The A. S. *scóp* and O.H.G. *scóf* mean "a shaper." The G. *Dichter* means an "arranger"; the Fr. *trouvère*, Provençal *troubadour*, and Ital. *trovatore* means a "finder." '—Skeat, note to P. Plowman, B. xii. 16 (where *makynges* means 'poems').

[72.]Cf. l. 193. There appears to be here some reference to a poem of the kind called in F. *tençon* (O. F. *tençon*) or in O. Provençal *tenso*, i. e. 'dispute,' in which the relative merits of two subjects are discussed. An early example in English is the poem called The Owl and the Nightingale, in

which these birds contend for the superiority. In the present case, the suggestion is to discuss the value of the Leaf, representing no doubt constancy or any enduring virtue, as compared with that of the Flower, the representative of perishable beauty and the freshness of first love. Chaucer probably refers to some such poem in French, but I cannot point out the exact source.

On the other hand, the present passage doubtless suggested the poem called 'The Flower and the Leaf,' a pretty but somewhat tedious poem of the fifteenth century, in which Chaucer's style is imitated with no remarkable exactness or success. This poem was formerly rashly attributed to Chaucer himself without any evidence, though it was printed for the first time as late as 1598. See it discussed in vol. i. p. 44. Gower also refers to the present passage; C. A. iii. 358.

In scanning this line, remember to pronounce *Whether* as *Whe'r*, a monosyllable. This is common also in Shakespeare, as in his 59th Sonnet: '*Whe'r* we are mended, or *whe'r* better they.'

[74.] *Making*, poetry; *ropen*, reaped. 'For I well know, that ye (poets) have long ere this reaped the field of poetry, and carried away the corn from it; and I come after you as a gleaner.' See note to l. 69. Compare Parl. Foules, 22-25.

The A.S. *ripan*, to reap, was a strong verb; pt. t. *ráp*, pp. *ripen*. The M.E. forms are various and corrupt, and not very common. In P. Plowman, B. xiii. 374, the pt. t. is *rope*, pl. *ropen*. The proper form of the pp. is *r?pen*; the form *ropen* is due to that confusion between the past tense and past participle which is so extremely common in English. See Morris, Hist. Outlines of Eng. Accidence, p. 160.

[80.] *Evel apayd*, ill pleased, displeased; a common phrase. See Cler. Tale, E 1052; Can. Yem. Tale, G 921, 1049. *Apayd*, pleased, occurs in the Kn. Tale, 1010 (A 1868).

[85.] *Wynt*, windeth, turns (me) about, directs (me). These contracted forms of the third person singular of the present indicative are almost universal in

Anglo-Saxon, and very common in M.E. Chaucer has *fynt* = findeth, *rit* = rideth, *hit* = hideth, *et* = eateth, l. 1389, &c. A much earlier example of *wint* for *windeth* is in the *Ancren Riwle*, p. 296.

[86.] *In-with*, within. This curious form is not very common in Chaucer. Still it occurs in l. 228 below; in the *Prior. Tale*, B 1794; *Cler. Tale*, E 870; *March. Tale*, E 1944; *Troilus*, ii. 508, iii. 1499, &c. See Mätzner.

[88.] *Nothing I*, I am not at all (the master of it).

[90.] This is a fine simile. His lady sovereign can evoke from him any tone at will. *And maketh* = and (the hand) makes. Bell puts *That* for *And*, without authority.

[93.] *Yow list*, it pleases you. *List* = *listeth*; cf. note to l. 85.

[97.] ‘But why said I that we should give credence?’ See ll. 10, 20.

In the A-text (l. 81) *But wherfor* is used differently, and means—‘But the reason why,’ &c.

[100.] *Seen at eye*, see evidently. So in the *Can. Yem. Tale*, G 1059. Cf. *fair at yē*, fair to the sight, id. G 964; *Cler. Tale*, E 1168. The promise made in l. 101 was not fulfilled.

[103.] *Besy gost*, active spirit. *Thrusteth*, thirsteth.

[105.] *Gledy*, glowing; an adj. formed from *gleed*, a glowing coal. I know of no other example of this word. The compound adj. *gled-read*, glède-red, i. e. red as a glowing coal, occurs in *O. Eng. Homilies*, ed. Morris, i. 249.

[108.] The first of May was a favourite time for joyful observances. See note to *Kn. Tale*, A 1500.

[109.] *Dredful*, timid, timorous; as in *Kn. Tale*, A 1479.

[112.] *Agayn*, against, towards, turned towards; as in l. 48.

[113.] *The beste*, i. e. the Bull, the sign Taurus. *Agenores doghter* is Europa, daughter of Agenor of Phœnicia, who, according to the fable, was carried off by Jupiter in the form of a bull. Hence Ovid uses the expression ‘Agenoreus bos,’ Fast. vi. 712; and calls Europa ‘Agenore nata,’ Met. ii. 858. For the story, see the latter reference.

Chaucer here tells us that the Sun, on the 1st of May, was ‘in the breast’ of Taurus, i. e. in the middle of it. It was, in fact, far advanced in the sign, near the 20th degree. See Fig. 1 in this volume, which shews the back of the Astrolabe.

[118.] Cf. Book of the Duchesse, 399.

[125.] Cf. Book of the Duchesse, ll. 410-2, which is a parallel passage. Both passages are borrowed from the Roman de la Rose, 55-58; see vol. i. p. 95.

[126.] *Mat*, dead; a term borrowed from the game of chess. See Anelida, 176; Book Duch., 660; and Kn. Tale, A 955.

[128.] *Atempre*, temperate, mild. See Book of the Duch., 341, and the note. This again is from the Rom. de la Rose, 125. *Releved*, raised up again, revived. Cotgrave gives: ‘*Relevé*, raised, lift, or set up again; relieved, revived, fully restored.’

[130.] ‘In the classical and middle ages small birds were a common article of food, as they are on the continent at the present time; and the season for catching them with a *panter*, or bag-net, was winter, when the scarcity of food made them tame. The poet here represents their songs in the spring, as the expression of their exultation at having baffled the stratagems, quaintly called *sophistries*, by which the fowler had endeavoured to lure them to their destruction.’—Bell.

The word *panter* is curiously preserved in the mod. E. *painter*, a rope for mooring a boat. I quote the following from my Etym. Dict.: ‘“*Painter*, a rope employed to fasten a boat”; Hawkesworth’s Voyages, 1773, vol. i. p. xxix. Corrupted (by assimilation to the ordinary sb. *painter*) from M. E. *panter*, a noose, esp. for catching birds. See

Chaucer, Leg. of Good Women, 131; Prompt. Parv., p. 381; spelt *paunter*, Polit. Songs, ed. Wright, p. 344.—O. F. *pantiere*, a kind of snare for birds, Roquefort; *panthiere*, “a great swoop-net”; Cotgrave. Cf. Ital. *pantiera*, “a kind of tramell or fowling net”; Florio; *panthera*, “a net or haie to catch conies with, also a kind of fowling-net”; id.—Lat. *panther*, a hunting-net for catching wild beasts. Cf. *panthera*, an entire capture.—Gk. πανθηρός, catching all; cf. πανθήρα, the whole booty (a very late word).—Gk. παν, neut. of πας, every; and θήρ, a wild beast.

‘The Irish *painteir*, Gael. *painttear*, a gin, snare, are forms of the same word [but were borrowed from English or French]. It is remarkable that, in America, a *panther* is also called a *painter*. See Cooper, The Pioneers, cap. xxviii.’

[132.] Upon, against, in scorn of; cf. *in his despyt*, l. 134. *A-whaped*, scared.

— A. 127. The A-text is hereabouts very imperfect, and some lines are too short. I supply words within square brackets, in order to fill out the lines, and to make sense.

[145.] See Parl. of Foules, 309, 683, and the note to the former passage in vol. i. p. 516. Birds were supposed to choose their mates on St. Valentine’s day (Feb. 14).

[146.] *Chees*, chose: the past tense; A.S. *céas*.

[154.] *Tydif*, the name of some small bird, guessed by Skinner to be the *titmouse*; more probably the *tydy* mentioned by Drayton, which is supposed to mean a wren. See *Tydy* in Nares. Cf. Squi. Tale, F 648; id. 610, 611.

[158.] ‘Provided that their mates would pity them.’

[160.] *Daunger* usually means ‘power to harm.’ These allegorical personages were suggested by the Roman de la Rose. In the English version (l. 3018) *Daunger* is the name of the ‘foul churl,’ who is set beside the Rose, to prevent strangers from plucking it. In Chaucer’s Complaint unto Pite, he introduces

such personages as Crueltee (corresponding to Daunger), Pite, Bountee, Gentillesse, and Curtesye. So here, we are told that although Daunger (i. e. power to harm or to repel) seemed for a time to have the upper hand, yet at the last Pity induced relenting, and caused Mercy to surpass (or prevail over) Right (or Justice). Just as Pity is opposed to Danger or Cruelty, so we find, in the old theological allegories, that Mercy is opposed to Justice. The pleading of Mercy against Justice will be found at length in Grosteste's Chastel d'Amour, in the Cursor Mundi, p. 550, and in the Gesta Romanorum, Tale 55. See my note to P. Plowman, C. xxi. 120.

[163.] 'By means of innocence and well-mannered courtesy.'

[164.] 'But I do not call folly, or false pity, by the name of innocence'; i. e. the poet does not approve of immodesty or weakness, because in all things the chief virtue is moderation, or the 'golden mean.' Beauty should be neither too yielding nor too pitiless.

[166.] *Etik*, Lat. *Ethica*; alluding to the Ethics of Aristotle, in which happiness and virtue are discussed, and the nature of virtue is said to shew itself in its appearing as the medium or mean between two extremes. Similarly, Gower in his *Conf. Amantis* (ed. Pauli, iii. 153) refers us to Aristotle's advice to Alexander, to keep the mean between avarice and prodigality. See also Gower's remarks on *ethique*; id. iii. 140. Cf. Lounsbury, *Studies in Chaucer*, ii. 387.

[170.] So in the *Parl. of Foules*, 680, the birds are described as joining in the roundel—'Now *welcom somer*, with thy sonne softe.'

[171.] Here again is a reminiscence of the Roman de la Rose, ll. 8449-51:—

'Zephirus et Flora, sa fame,  
Qui des flors est deesse et dame,  
Cil dui font les floretes nestre,' &c.

i. e. Zephirus and his wife Flora, who is the goddess and lady of flowers, these two make the little flowers

grow. See Book of the Duchesse, 402; and the note upon it.

[184.]‘The daisy, or, otherwise, the eye of day’; see note to l. 43.

[186.]‘I pray that she may fall fairly,’ that she may light upon good fortune. All the MSS. have *she*; otherwise we might read *her*, as such is the more usual idiom, in which case it would mean—‘that it may befall her fairly.’ We have a similar case in the Manciple’s Prologue, H 40, where six MSS. have the usual idiom ‘foule mot *thee* falle,’ whilst the Ellesmere MS. alone has ‘foule mot *thou* falle.’ For a similar variation, cf. l. 277 below with A. 180, i. e. with the corresponding line in the earlier text.

[191.]‘For, as regards me, neither of them is dearer or more hateful than the other; I am not yet retained on the side of either of them.’ The sense of *withholden* is detained, kept back, hence reserved to one side, committed to a particular view.

[195.]*Thing* = *werk* (A. 79), i. e. poem. *Of another tonne*, out of quite a different cask. Cf. ‘Nay, thou shalt drinken of another tonne Er that I go’; C. T., D 170. Cf. Rom. Rose (French Text), 6838.

[196.]*Swich thing*, such a thing as the strife between the Leaf and the Flower. The A-text (l. 80) helps us here, as it reads ‘swich stryf.’

[203.]*Herber*, an arbour. This difficult word is fully explained in the New E. Dict., s. v. *arbour*. It is there shewn that the original sense of the M. E. *herber* or *erber* was ‘a plot of ground covered with grass or turf; a garden-lawn or green.’ In the Medulla Grammatices, ab. 1460, we find:—‘*Viretum*, *locus pascualis virens*, a gres-yerd, or an herber.’ Subsequently it meant a herb-garden or flower-garden; a fruit-garden or orchard; trees or shrubs trained on frame-work; and then a bower, or ‘shady retreat, of which the sides and roof are formed by trees and shrubs closely planted or intertwined, or of lattice-work covered with climbing shrubs and plants, as ivy, vine, &c.’ Dr. Murray remarks that ‘the original characteristic of the arbour seems to have been the floor and benches

of herbage [as here]; in the modern idea the leafy covering is the prominent feature.’

The present passage was imitated and amplified by the authoress of *The Flower and the Leaf*, beginning at l. 49:—

‘a pleasaunt herber well ywrought,  
That benched was, and with turfes new,  
Freshly turved, wherof the grene gras,  
So small, so thicke, so short, so fresh of  
hew,  
That most like unto green woll wot I it was;  
The hegge also, that yede in compas  
And closed in all the grene herbere,  
With sicamour was set and eglatere’; &c.

So too, in the *Assembly of Ladies*, st. 7:—

‘Which broght me to an herber fair and  
grene  
Made with benches ful crafty and clene.’

[208.] *Hed*, hidden. This rare form occurs again in *Will. of Palerne*, 688. The usual M. E. forms are *hud* and *hid*. Similarly Chaucer uses *ken* for ‘kin’ in *Book Duch.* 438, the usual M. E. forms being *kun* and *kin*; and we find *ken* also in *Will. of Palerne*, 722. These forms are Southern, and mostly Kentish.

[213.] *The god of love*, Cupid; cf. *Parl. Foules*, 212. Cf. the description in the E. version of the *Rom. of the Rose*, ll. 890, 1003.

*In his hande*, i. e. leading by the hand; see l. 241.

*A quene*, a queen, viz. *Alcestis*, as we afterwards learn. She is so clothed as to represent a daisy; hence her green dress, golden hair-ornament or caul, and white crown; see l. 218, and note to l. 227.

[215.] *Fret* here means a caul of gold wire. They were sometimes set with stones. Cf. *Rom. Rose*, 1108, and *The Flower and the Leaf*, 152:—‘A riche *fret* of gold,’ &c. See *Fairholt, Costume in England*.

[217.] The pause after *smale* saves the final *e* from elision. See examples in the *Cant. Tales*, B 2153,

3281, 3989; &c. We may translate the phrase *and I shal nat lye* by ‘if I am not to lie’; see l. 357, and the note.

[221.] *Oriental*, eastern; here, of superior quality. ‘The precious stones called by lapidaries *oriental ruby, oriental topas, oriental amethyst, and oriental emerald* are red, yellow, violet, and green sapphires, distinguished from the other gems of the same name which have not the prefix *oriental*, by their greatly superior hardness, and greater specific gravity’; Engl. Cyclopædia, s. v. Adamantine Spar. Cf. P. Plowman, B. 2. 14.

[223.] *For which*, by means of which, whereby.

[227.] In the Rom. of the Rose the ‘god of love’ is said to be clothed ‘not in silk, but all in flowers’; his garment was all covered with flowers, intermingled with rose-leaves; and he had a chaplet of red roses upon his head. See the E. version, l. 890. In l. 228, *fret* means merely ‘ornament’ or ‘border’ of embroidery, whereas in l. 215 it is used in the sense of a caul or net worn on the head. The A-text (160) has *garlond*, and adds that lilies were stuck about among the rose-leaves. Moreover, a ‘rose-leaf’ here means a petal, or it would not be described as red. *Greves* is properly ‘groves or bushes,’ but must here mean sprays or small boughs.

[231.] *For hevinesse*, to save him from the heaviness and weight of gold. The peculiar use of *for* in the sense of ‘against,’ or ‘to prevent,’ should be noticed. See the note to Sir Thopas, B 2052.

[242.] *Corouned* is pronounced as *Coroun’d*.

— A. 179. Notice this mention of Alcestis in the A-text. This is altered in the later version, so that the poet does not know who the queen is till l. 511, though she actually announces herself in l. 432. See note to l. 255 (B.) below.

[249.] *Absolon*, Absalom; remarkable for the beauty of his hair; see 2 Sam. xiv. 26. Cf. ‘Absalom o ses treces soves’; Rom. de la Rose, 14074. I have little doubt that the general idea of this Ballade is taken from one quoted from MS. du Roi, à Paris (fonds de

Saint-Victor, no. 275, fol. 45, recto, col. 2), by M. Michel, in his edition of *Tristan*, i. lxxxviii. It begins as follows:—

*‘Hester, Judith, Penelope, Helaine,  
Sarre, Tisbe, Rebeque, et Sairy,  
Lucesse, Yseult, Genèvre, chastelaine  
La très loial nommée de Vergy,  
Rachel, et la dame de Fayel  
Onc ne furent si precieulx jouel  
D’onneur, bonté, senz, beauté et valour  
Con est ma très douce dame d’onnour.  
Se d’Absalon la grant beauté humaine,’ &c.*

The refrain being, as before, ‘Con est ma très douce dame d’onnour.’

[250.] *Ester*, Esther; cited as an example of ‘debonairte’ in the Book of the Duch. 986; see also C. T., E 1371, 1744 (Merch. Tale); and the Tale of Melibeus, B 2291.

[251.] *Ionathas*, Jonathan; remarkable for his ‘friendliness’ towards David; 1 Sam. xix. 2.

[252.] *Penalopee*, Penelope, wife of Ulysses; see the note to Book of the Duch. 1081; and Ovid, Her. i. *Marcia Catoun*, formerly said to be Marcia, wife of M. Cato Uticensis [not Cato the Censor, as Bell says]. Bell notes that ‘her complaisance, apparently, in consenting to be lent to Cato’s friend, Hortensius, is the ground of her praise in this place.’ Gilman refers us to Clough’s tr. of Plutarch, iv. 394, where the story is given. This, however, is not the right solution. Prof. Lounsbury (Studies in Chaucer, ii. 294) points out that the reference is clearly to Marcia, *daughter* of the same Cato, because Chaucer got the story from Hieronymus contra Iovinianum (i. 46), where we find:—‘Marcia Catonis filia minor, quum quæreretur ab ea, cur post amissum maritum, denuo non nubere, respondit, non se inuenire uirum, qui se magis vellet quam sua.’ A much better example would have been her sister Porcia, the devoted wife of Marcus Brutus (Jul. Cæsar, ii. 1).

[254.] *Isoude*, the heroine of the romance of Sir Tristram; see Parl. of Foules, 288 (and the note on

the line); also Ho. Fame, 1796. *Eleyne*, Helen, heroine of the Trojan war.

[255.] Note how the original refrain of this Balade, beginning ‘Alceste is here,’ is altered to ‘My lady cometh’; in order to prevent the premature mention of Alcestis’ name. See note to A. 179 above, following the note to l. 242. *Disteyne*, bedim; viz. by outshining them.

[257.] *Lavyne*, Lavinia, the heroine of the latter part of the *Æneid*; cf. Book of the Duch. 331; Ho. Fame, 458. *Lucesse*, Lucretia of Rome, whose ‘Legend’ is related at length below; l. 1680. Cf. Cant. Tales, F 1405.

[258.] *Polixene*, Polyxena, daughter of Priam, who, like Lucretia, bought love too dearly; for she was sacrificed on the tomb of Achilles, according to Ovid, *Met.* xiii. 448. But according to Guido delle Colonne, whom Chaucer probably regarded as a better authority, she was slain by Pyrrhus. Cf. Book of the Duch. 1071. Note also:—‘Alas, your love, I bye hit al to dere’; *Anelida*, 255.

[259.] *Cleopatre*, Cleopatra; whose Legend is the first of the series below: l. 580.

[261.] *Tisbe*, Thisbe; whose Legend follows that of Cleopatra; l. 706.

[263.] *Herro*, Hero of Sestos, beloved by Leander; see Ovid, *Her.* xviii, xix. Spelt *Erro*, Pref. to Man of Law, B 69; whence we learn that the Legend of Hero was intended to be one of the set. *Dido*; whose Legend occurs below; l. 924. *Laudomia*, Laodamia, wife of Protesilaus; see Ovid, *Her.* xiii. Spelt *Ladomea*, and accented (as here) on the *o*; Pref. to Man of Law, B 71. And see Cant. Tales, F 1445.

[264.] *Phyllis*; whose Legend occurs at l. 2394.

[265.] *Canace*, daughter of *Æolus*, beloved by *Macareus*; see Ovid, *Her.* xi. See Pref. to Man of Law, B 78; whence we learn that Chaucer had *no* intention of including her Legend in the set, but expressly rejected it. *Chere*, sad countenance.

[266.] *Ysiphile*, Hypsipyle; whose Legend occurs at l. 1368.

[268.] *Ypermistre*, Hypermnestra; whose Legend occurs at l. 2562.

*Adriane*, Ariadne; whose Legend occurs at l. 1886.

For further remarks, see my long note to the Man of Law's Tale, B 61.

[270.] Bell remarks that the above beautiful Balade has been often imitated; and cites a poem by Surrey with the title 'A Praise of his Love, wherein he reproveth them that compare their ladies with his,' and beginning—'Geue place, ye louers, here before That spent your bostes and bragges in vaine.' See Tottell's Miscellany, ed. Arber, p. 20. Another such poem occurs in the same collection, at p. 163; beginning—'Geue place, you Ladies, and begon'; this, it appears, was written by John Heywood; Warton, *Hist. E. Poet.* (1840), iii. 56 (note). With respect to Surrey's verses, Warton (*Hist. E. P.* 1840, iii. 33) remarks that 'the leading compliment, which has been used by later writers, is in the spirit of Italian fiction.' But it is probable that we here see Surrey's original before us. Among the beautiful songs on this theme, we should not neglect 'You meaner beauties of the night,' by Sir Henry Wotton. Cf. ll. 274, 275 below.

[271.] *By*, with respect to. *My lady* is the queen Alcestis, whose name Chaucer is supposed not to know as yet. See l. 432.

[277.] See note to l. 186 above.

[278.] *Nadde=ne hadde*. 'For, had not the comfort of her presence existed.' We should now say, 'Had it not been for the comfort.' Cf. *Spec. Eng. Literature*, pt. iii. note to § xv (b). l. 96.

[295.] *For the nones*, for the once, for this special occasion. See the note to Chaucer's Prologue, l. 379. The phrase was first explained, carefully and fully, by Price, in a note to Warton's *Hist. Eng. Poet.* ed. 1840, ii. 74, 75.

[298.]‘That bears away the prize from us all in external beauty or figure.’ *Our alder*, of us all; where *our*=A. S. *úre*, gen. pl. of the first personal pronoun, and *alder* is a more emphatic form of *aller* (A. S. *ealra*), gen. pl. of *all*. See Chaucer’s Prol. 586, 710, 799, 823. Hence *alderliest*, dearest of all, in 2 Hen. VI. i. 1. 28; probably borrowed from *alderlevest* in Chaucer’s *Troilus*, v. 576 (in vol. ii.). Prof. Corson cites *altherbeste*, best of all, from Gower, C. A. ed. Pauli, i. 106; *althermost*, most of all, from the same, i. 147; *althertrewest*, id. i. 176; *altherwerst*, id. i. 53. In Chaucer’s *Minor Poems* the reader will find *our alder*, of us all, ABC, 84; also *alderbeste*, Book Duch. 246; *alderfaireste*, id. 1050; and *aldernext*, Parl. Foules, 244.

[300.]*A-compas envirooun*, in a circle, all round about.

[304.]*By and by*, one after another, in order; see the *New E. Dict.*

[307.]*Furlong-wey*, lit. two minutes and a-half; or the time of walking a furlong, at 3 miles an hour. See *Anelida*, 328; *Ho. Fame*, 2064.

[314.]*Hit am I*, it is I; the usual M. E. idiom. See *Kn. Tale*, A 1736; *Man of Law’s Tale*, B 1109, and note. *Him neer*, nearer to him: *neer* is the comparative of *neh* or *nigh*; cf. l. 316.

[318.]Dante has ‘che noi siam vermi’; *Purg.* x. 124.

[323.]*Servaunt* in Chaucer frequently means ‘lover’; such is necessarily the case here.

[329.]Chaucer here certainly seems to imply that he translated the whole of the *Romance of the Rose*, or at any rate that part of it which is especially directed against women. The existing English version consists of three fragments, apparently by different authors, and I see little reason for connecting more than fragment A (ll. 1-1705) with Chaucer. None of the fragments contain such passages as the God of Love would most have objected to; but we find some of them practically reproduced in the Prologue to the *Wyf of Bathes Tale*. We also find numerous imitations of passages from that poem scattered up

and down throughout Chaucer's works; and it is remarkable that such passages usually lie outside the contents of the English fragments. Where they do not, Chaucer frequently varies from the English version of the Romance. Thus where Chaucer (Book Duch. 419) has:—

‘And every tree stood by himselve  
Fro other wel ten foot or twelve.  
So grete trees, so huge of strengthe’—

the Eng. version of the Rom. of the Rose (1391) has:—

‘These trees were set, that I devyse,  
Oon from another, in assyse,  
Five fadome or sixe, I trowe so,  
But they were hye and grete also.’

We may here note the variation between *ten foot or twelve* and *five fadom or six*; the original has *cing toises, ou de sis*. Other passages in the Book of the Duchesse which resemble the existing E. version of the Rom. of the Rose are these. (1) Book Duch. 424; cf. R. R. 1396. (2) Book Duch. 291; cf. R. R. 49. (3) Book Duch. 410; cf. R. R. 59. (4) Book Duch. 283; R. R. 7. (5) Book Duch. 340; R. R. 130. (6) Book Duch. 1152; R. R. 2084.

For a fuller discussion of this question, see the Pref. to Ch. Minor Poems, in vol. i. p. 1.

— A. 260. *Paramours* seems to be an adverb here, meaning ‘with a lover's affection.’ So in the Kn. Tale, A 1155:—

‘For *par amour* I loved hir first er thow.’ And again, in A 2112:—

‘Ye knowen wel, that every lusty knight  
That loveth *paramours*, and hath his might.’

So also in Troilus, v. 158, 332, and in Barbour's Bruce, xiii. 485—‘he lufit his [Ross's] sistir *paramouris*.’ Tyrwhitt quotes from Froissart, bk. i. c. 196—‘Il aima adonc *par amours*, et depuis

espousa, Madame Ysabelle de Juliers.’

The following phrase ‘too hard and hot’ merely intensifies the sense of *paramours*.

[332.] *Criseyde*. The allusion is to Chaucer’s long poem entitled *Troilus and Criseyde* (or *Creseyde*). The A-text is more outspoken here, as it alludes to the inconstancy of the heroine in direct terms.

— A. 280. *Valerie*, Valerius; see note to A. 281 below.

*Titus*; Titus Livius; see l. 1683, and the note. *Claudian*; Claudius Claudianus, who wrote, amongst other things, a poem *De Raptu Proserpinae*, to which Chaucer refers; see *Ho. Fame*, 449, 1509. He flourished about ad 400.

— A. 281. *Jerome*; Hieronymus, usually known as St. Jerome, a celebrated father of the Latin Church; died Sept. 30, 420. In the *Wyf of Bathes Prologue* (C. T. 6251, Group D, l. 669) we find:—

‘He hadde a book, that gladly, night and day,  
For his desport he wolde rede alway;  
He cleped it Valerie and Theofraste,  
At whiche book he lough alwey ful faste.  
And eek ther was somtyme a clerk at Rome,  
A cardinal, that highte Seint Ierome,  
That made a book agayn Iovinian’; &c.

In Tyrwhitt’s Introductory discourse, he says of this Prologue—‘The greatest part must have been of Chaucer’s own invention, though one may plainly see he had been reading the popular invectives against marriage and women in general; such as, the *Roman de la Rose*; Valerius ad Rufinum *de non ducenda uxore*; and particularly Hieronymus *contra Iovinianum*.’ He adds, in a note—‘The holy Father, by way of recommending celibacy, has exerted all his learning and eloquence (and he certainly was not deficient in either) to collect together and aggravate whatever he could find to the prejudice of the female sex. Among other things he has inserted his own translation (probably) of a long extract from what he calls “*Liber aureolus Theophrasti de nuptiis*.”

‘Next to him in order of time was the treatise entitled *Epistola Valerii ad Rufinum de non ducenda uxore* (MS. Reg. 12 D. iii.). It has been printed, for the similarity of its contents, I suppose, among the works of St. Jerome, though it is evidently of a much later date . . . To these two books *Jean de Meun* has been obliged for some of the severest strokes in his [part of the] *Roman de la Rose*; and Chaucer has transfused the quintessence of all the three works, upon the subject of Matrimony, into his *Wife of Bathes Prologue* and *Merchant’s Tale*.’

Tyrwhitt further observes that the *Epistola Valerii* was written, according to Tanner, by Walter Map; of this there appears to be no doubt. Lounsbury (*Studies*, ii. 276) takes *Valerie* to mean Valerius Maximus, which is here improbable.

It is, at first, not very clear why the God of Love is here represented as appealing to books *against* women; but we are bidden to observe that, even there, good women are incidentally mentioned; see A. 284. Even Valerius praises Lucretia and Penelope.

— A. 288. Cf. the long passage in the Franklein’s Tale about chaste women; C. T. 11676-11766 (F 1364-1456). It is nearly all taken from Jerome.

— A. 305. *Epistels* rather than *epistelle* in the singular. The reference is to Ovid’s *Heroides*, which contains twenty-one love-letters. Cf. Chaucer’s *Introd. to Man of Law*, B 55, where he alludes to Ovid’s mention of lovers ‘in his *Epistelles*.’

— A. 307. *Vincent* is Vincent of Beauvais, who compiled an encyclopædia of universal knowledge in the 13th century. One portion of this great work, treating of universal history, is called *Speculum Historiale*, which Chaucer has here turned into *Storial Mirour*. See Lounsbury’s *Studies in Chaucer*, ii. 375.

[338.] As Chaucer is pleased to call his poem by the name of ‘seintes legende of Cupyde’ in the *Introd. to Man of Law*, B 61, he here turns Venus into a saint, to keep up the analogy between his present

undertaking and the *Legenda Sanctorum*. But John de Meun had previously said much the same thing. In *Le Rom. de la Rose*, 10863, Cupid is made to swear ‘par *sainte* Venus ma mere.’ See the Eng. version, l. 5953. (Perhaps read *seynte* in Text B.)

[343.] In accordance with the proverb—‘*Audi alteram partem.*’ See A. 325. Cf. Seneca, *Medea*, 195.

[348.] ‘And even if you were not an omniscient god.’

[352.] From. the *Rom. of the Rose*; the E. version has (ll. 1050, 1):—

‘Hir court hath many a losengere,  
And many a traytour envious.’

Again repeated in *Cant. Tales*, B 4515-8.

[353.] *Totelere* (C. *totulour*), tattling; properly a sb., meaning ‘tattler,’ but here used in apposition, and, practically, as an adjective. Tyrwhitt explains it by ‘whisperer.’ Halliwell quotes ‘Be no *totiler*’ from MS. Bibl. Reg. 17 B. xvii. fol. 141. It clearly means a gossiping tattler, or tale-bearer.

The word is scarce, but we find a helpful passage in *P. Plowman*, B. xx. 297:—

‘Of alle taletellers and *tyterers* in ydel.’ Here *tyterers* means gossipers, or retailers of tittle-tattle; and various readings give the forms *titeleris* (as printed by Wright) and *tutellers* (as printed by Crowley). The last form *tuteler* is clearly identical with Chaucer’s *totelere*, spelt *tutelere* in MS. Arch. Selden B. 24.

[357.] ‘These are the causes why, if I am not to lie’; &c. See note to l. 217.

[358.] *Lavender*, laundress, washerwoman; (Bell’s interpretation of ‘gutter’ is utter nonsense). See *Laundress* in my *Etym. Dict.*, where I refer to the present passage. *Laundress* is formed by adding *-ess* to *launder* or *laundre*, the contracted form of *lavender* as here used. In Barbour’s *Bruce*, ed. Skeat, xvi. 273, 292, the word for ‘washerwoman’ is spelt

*lauender, laynder, and landar*. Palsgrave's Eng. and Fr. Dict. gives—'Laundre, that wassheth clothes; *lauendiere*'; and Cotgrave explains the Fr. *lauandiere* by the Eng. *launderesse*. Chaucer's presentation to us of Envy as the person who washes all the dirty linen in the court, is particularly happy. As a matter of fact, he is here quoting Dante, but he has substituted *lavender* (perhaps in an ill sense, though I do not feel sure of this) for the *meretrice* of the original. The passage referred to is in the *Inferno*, xiii. 64:—

'La meretrice, che mai dall' ospizio  
Di Cesare non torse gli occhi putti,  
Morte comune, e delle corti vizio,  
Infiammò contre me gli animi tutti.'

Cary's translation has:—

'The harlot, who ne'er turned her gloating  
eyes  
From Cæsar's household, common vice and  
pest  
Of courts, 'gainst me inflamed the minds of  
all.'

Gower (C. A. ed. Pauli, i. 263) says:—

'Senec witnesseth openly  
How that envie properly  
Is of the court the comun wenche.'

Note that *parteth* in l. 359 means 'departeth.'

[361.] 'Whoever goes away, at any rate she will not be wanting.' Men come and go, but Envy remains. This is the right sense; but Bell, whom Prof. Corson follows, gives it quite a false twist. He says, 'Whosoever goes, i. e. falls, she will not be in want'; a desperate and unmeaning solution, due to not appreciating the force of the verb *to want*, which here simply means 'to be absent,' and can be applied to *persons* as well as to *things*. 'There *wanteth* but a mean to fill your song'; Two Gent. of Verona, i. 2. 295; 'though bride and bridegroom *wants*,' i. e. are

absent, Tam. Shrew, iii. 2. 248: 'There *wanteth* now our brother of Gloucester here'; Rich. III. ii. 1. 43.

[364.] 'But only because he is accustomed to write poems.'

[366.] 'Or it was enjoined him by some patron to compose those two poems (the Romance of the Rose and Troilus; *see* A. 344); and he did not dare to refuse.'

[371.] *As thogh that*, as he would have done if.

[372.] *And had*, i. e. and had composed it all himself.

[374.] 'The allusion is to the several successful adventurers, like the Visconti, who in the 13th and 14th centuries succeeded in seizing upon the governments of Milan, and other free cities of Lombardy'; Bell. See the article *Visconti* in the Eng. Cyclopædia; we are there referred to Verri, *Storia di Milano*, and to Muratori, *Annali d'Italia*. Cf. Dante, Inf. xxviii. 74, 81; and see Chaucer's reference to 'Barnabo Viscounte' in the Monkes Tale, B 3589.

[375.] *Reward at*, regard to. *Reward* and *regard* are etymologically identical. Observe the accent on the *former* syllable. Cf. l. 399.

[378.] *Fermour*, a farmer of taxes; who is naturally exacting and oppressive.

[380.] Before *is* supply *hit*, which, as in l. 379, refers to a suppliant culprit. His own vassals are a lord's treasures, to be cherished, not oppressed.

[381.] Bech refers us to Seneca, *De Clementia*, lib. i. c. 3, § 3; c. 5, § 4. Or perhaps Aristotle is meant, whose supposed advice to Alexander is fully given in Gower's *Confessio Amantis*, bk. vii. See particularly the passage in Pauli's edition, iii. 176:—

'What is a king in his legeaunce,  
Wher that ther is no law in londe?'

There is a similar long and tedious passage in *Lancelot of the Laik*, ed. Skeat, ll. 1463-1998. Gower calls Aristotle 'the philosophre'; C. A. iii. 86. We may also compare Hoccleve, *De Regimine*

Principum, ed. Wright, pp. 102-3, translated from Ægidius, *De Reg. Princ.*, lib. i. pars 1, cap. xiv; where the reference to Aristotle is:—‘Propter quod V. Ethicorum scribitur, quod *principatus uirum ostendit.*’

[384.] *Al*, although. ‘Although he will preserve their rank for his lords.’ Note that *his lordes* is in the dative case. It was probably from not observing this that Thynne’s edition and the Pepys MS. have needlessly inserted the word *in* before *hir*. Cf. A. 370.

[387.] *Half-goddes*, demi-gods. Cf. ‘the demi-god Authority’; Meas. for Meas. i. 2. 124.

[391.] So, in his Epitaph on Inigo Jones, Ben Jonson says:—‘The Libyan lion hunts no butterflies’; which he took from Martial, *Epig.* xii. 61. 6. And see Pliny, *Nat. Hist.* viii. 16.

[397.] *Areste*. Bell seems to suggest the sense of ‘restraint,’ and Prof. Corson, following him, suggests ‘self-command’; but such a sense does not exactly appear in Murray’s Dictionary. Nevertheless, ‘self-restraint’ suits not only this passage, but also the passage cited from the Harleian MS. in the footnote to the Somnour’s Tale, D 2048, in vol. iv. p. 381.

[399.] Here, as in l. 375, *reward* means ‘regard,’ and is accented on the *e*.

[400.] *Maystrie*, masterly act; *no maystrie*, an easy matter.

[405.] This is not altogether a metaphorical expression. We remember something very like it at the siege of Calais in 1347, when, according to Froissart, Edward III. sent for the six inhabitants of Calais, who were to present themselves ‘with bare heads and feet, with ropes round their necks’; see Froissart, tr. by Johnes, bk. i. c. 145.

[415.] In the earlier text (A 403), the word *He* stands alone in the first foot, which is less pleasing.

[417.] See *Introd. to the Minor Poems* (in vol. i.) for a discussion of some of the poems here mentioned.

He here mentions, first of all, three of his lesser poems, in the order of their length; viz. the Hous of Fame, the Deeth of Blaunche, and the Parlement of Foules.

[420.]The ‘Palamoun and Arcyte’ here referred to was no doubt a translation of Boccaccio’s *Teseide*, or of selections from it, in seven-line stanzas. Though not preserved to us in its entirety, several fragments of it remain. These are to be found (1) in sixteen stanzas of the Parl. of Foules (ll. 183-294), translated from the *Teseide*, bk. vii. st. 51-66; (2) in part of the first ten stanzas of *Anelida*, from the same, bk. i. st. 1-3, and bk. ii. st. 10-12; (3) in three stanzas near the end of *Troilus* (viz. st. 7, 8, and 9 from the end), from the same, xi. 1-3; and (4) in a re-written form, in what is now known as the *Knights Tale*. See Notes to *Anelida*, in vol. i. pp. 529, 530.

[421.]‘Though the story is little known.’ Tyrwhitt remarks that these words ‘seem to imply that it [Chaucer’s original version of *Palamon and Arcite*] had not made itself very popular.’ Unfortunately, Tyrwhitt, who so very seldom goes astray, has here misled nearly all who have consulted him. Chaucer is not referring to his own version of the story, nor even to Boccaccio’s version, but to the old story *itself*; and he is merely repeating Boccaccio’s own remark, when (in the *Teseide*, i. 2) he speaks of it as

‘—una storia antica,  
Tanto negli anni riposta e nascosa,  
Che Latino autor non par ne dica,  
Per quel ch’io senta, in libro alcuna cosa.’

And, in truth, the story must have been known but to very few, till Boccaccio rescued it from oblivion. This is all that is meant; and there is no difficulty. Note further that Chaucer refers to the very same passage in another poem; see note to *Anelida*, l. 8.

[423.]A *Balade* is, properly, a poem in three stanzas, in which each stanza ends with the same line, called the refrain. There is also usually a fourth stanza, called *Lenvoy*, or the *Envoy*, which is sometimes shorter than the other three. Most of Chaucer’s *Balades* have probably perished, as only a few are now known. These are: *Fortune*, consisting of 3

Balades, each in 8-line stanzas, followed by a single Envoy; *Truth*, a Balade with Envoy, in 7-line stanzas; *Gentillesse*, without Envoy; *Lak of Stedfastnesse*, with Envoy; (probably) *A Balade against women unconstaunt*, without Envoy; *The Complaint of Venus*, consisting of 3 Balades, with a general Envoy; *The Compleint to his Purse*, with Envoy of five lines only; *To Rosemounde*, without Envoy; and the Balade included in the present poem, at ll. 249-269 above.

A *Roundel* is a poem of from nine to fourteen lines, in which only eight lines are different from each other, the rest being repetitions of lines that have already occurred. See this fully explained in the note to l. 675 of the Parl. of Foules. The one certain example is the Roundel included in the Parl. of Foules, beginning at l. 680. There is also a beautiful example of a Triple Roundel, which I have included in the Minor Poems, with the title of Merciless Beauty. No doubt Chaucer wrote many more, but they are lost.

A *Virelay* is a poem in an unusual metre, of which examples are very rare. Only one entire poem of this character has been conjecturally assigned to Chaucer, but it is written in later English, and cannot possibly be his. It is not a true Virelay (in the French sense), and first appeared in the edition of 1561; see vol. i. p. 33. In this poem, lines 1, 2, 3, 5, 6, 7 all rime together; and l. 4 rimes with l. 8. Then comes the 'veer' or 'turn,' which requires that, in the next stanza, lines 9, 10, 11, 13, 14, 15 shall rime with lines 4 and 8, as, in fact, they do; but lines 12 and 16 introduce a *new* rime, as they should *not* do. We find, however, two fair examples of the Virelay in the poem of Anelida, viz. in lines 256-271 and 317-332. In the former of these, the rime in *-ee* (*-e*) appears in lines 256-8 and 260-2, and the rime in *-yte* ends lines 259 and 263; whereas, conversely, the rime in *-yte* ends lines 264-6 and 268-270, whilst lines 267 and 271 repeat the rime in *-ee*. Similarly, ll. 317-332 exhibit veering rimes in *-eye* and *-ure*.

In Hoccleve's Poems, ed. Furnivall (Early Eng. Text Soc., Extra Series, 1892), there are several clever and intricate examples of the Virelay. Thus, in Balade IV, at p. 39, there are five stanzas, but only

three rimes, viz. in *-al*, *-ee*, and *-ay*. The formula of rimes, for the first and third stanzas, is *a b a b b c b c*; for the second and fourth stanzas, *c b c b b a b a*; and for the fifth stanza, *a c a c c b c b*. See also the same, pp 41, 47, 49, 58, 59, 61, 62. Beyond all doubt, Hoccleve copied the forms of Chaucer's lost virelays.

[424.] *Holynesse*, holy employment, religious composition. This is, clearly, an intentional substitution for the *besinesse*, i. e. 'laborious employment,' in the A-text, l. 412.

[425.] Chaucer made an excellent prose translation of Boethius de Consolatione Philosophiæ, a Latin treatise much admired in the middle ages, and still worthy of admiration. For further remarks, see vol. iii.

— A. 414. This is the only notice we possess of a work by Chaucer which is no longer extant. We gather from it that he made a translation of the Latin prose treatise by Pope Innocent III., entitled *De Miseria Conditionis Humanæ*, a gloomy enumeration of human woes without a single adeviating touch of hope, fiercely and unrelentingly set forth. It is probable that it was written in 7-line stanzas; for portions of it appear to be preserved in the Prologue to the Man of Lawes Tale, B 99-126, and in other stanzas of the same (B 421-7, 771-7, 925-931, 1135-8).

[426.] *The Lyf of Seynt Cecyle* is happily preserved. It was one of Chaucer's early productions; but he himself rescued it from possible disappearance by introducing it into the Canterbury Tales, with the title of the Second Nonnes Tale.

[428.] This is another of the lost works. We gather that he made a translation from a piece attributed to Origen, one of the most eminent of the early Christian writers, who was born at Alexandria in 186. Tyrwhitt says the piece meant is doubtless 'the Homily *de Maria Magdalena*, which has been commonly, though falsely, attributed to Origen; see Opp. Origenis, Tom. ii. p. 291, ed. Paris, 1604.' Tyrwhitt adds, very justly and incontrovertibly—'I cannot believe that the Poem entitled The

Lamentation of Marie Magdaleine, which is in all the [older] editions of Chaucer, is really that work of his. It can hardly be considered as a translation, or even as an imitation, of the Homily; and the composition, in every respect, is infinitely meaner than the worst of his genuine pieces.’

[432.] Here, in the B-text, the name of Alcestis is first mentioned; yet strange to say, Chaucer does not realise who she is till later; see l. 518. She was the wife of Admetus, not king of Thrace (as here said) but of Pheræ in Thessaly. Apollo obtained from the Moiræ a promise to grant Admetus deliverance from death if, at the hour of his death, his father, mother, or wife, would consent to die for him. Alcestis consented to die in his stead, and is therefore here taken as the chief type of wifely devotion. The mention of Alcestis in the Court of Love, st. 15, is merely copied from Chaucer; so also Lydgate’s use of *Alceste* to mean ‘a daisy,’ in his Legend of St. Edmund, l. 235 of the additional stanzas found in MS. Ashmole 46, as printed in Horstmann, *Alteng. Legenden, Neue Folge* (1881), p. 443. Gower has the story of Alcestis in his *Confessio Amantis*; ed. Pauli, iii. 149.

[452.] An allusion to the common proverb—‘Bis dat, qui cito dat’; he who gives at once, gives twice. Publius Syrus has: ‘Bis gratum est, quod dato opus est, ultro si offeras,’ v. 44; and again: ‘Inopi beneficium bis dat, qui dat celeriter’; v. 235.

[465.] ‘Has no participation in the deed of a thief.’ Similarly, in the Squi. Tale, F 537, Chaucer tells us that ‘A trew wight and a theef thenken nat oon,’ i. e. do not think alike. *Trew* means ‘honest.’

[466.] The first foot contains *Ne a trew-*; *e* in *Ne* is elided.

[475, 6.] Closely imitated in the Court of Love, st. 61:—

‘And argue not for reason ne for skill  
Againe thy ladies pleasure ne entent,  
For love will not be counterpleted indeede.’

The substitution of the dissyllabic *indeede* for Chaucer's monosyllabic *be* just ruins the scansion of the line; but we must not expect always to find melody in that grossly over-rated poem.

[496. 7.] Observe that these lines are not in the A-text. They must necessarily have been added after 1382, when Richard II. married Anne of Bohemia, and of course long before 1394, when 'the good queen Anne' died, and her husband at once forsook their favourite residence of Shene, now Richmond; see Annals of England, p. 201.

[499.] This is a strange question, seeing that Alcestis has already announced her name at l. 432; we must suppose that the poet did not realise that she was *the very* Alcestis whom he longed to see. But it looks like an oversight, due to his partially rewriting this Prologue.

[503.] Literally Chaucer's favorite line; for it reappears three times more, viz. in the Kn. Ta., A 1761; March. Ta., E 1986; and Squi. Ta., F 479. And, in the Man of Law's Tale, B 660, we have—'As gentil herte is fulfild of pitee.' It is admirable.

[510.] Here Chaucer seems to be imitating Froissart; see the Introduction. I cannot find any early account of Alcestis that turns her into a daisy<sup>1</sup>. See notes to ll. 432, 515.

[515.] Alcestis 'was afterwards brought back from the lower world by Hercules, and restored to her husband'; Lewis and Short, Lat. Dict. s. v. *Alcestis*. And see the Introduction.

[522.] *Bountee*, goodness. See Clerk. Ta., E 157, 415; and Trench, Sel. Glossary.

[526.] *Agaton*, Agathon or Agatho; Dante's *Agatone* (Purg. xxii. 107). An Athenian poet (447-400); who wrote a tragedy called 'the Flower.' See the Introduction.

[531.] *Cibella*, Cybela, or more commonly Cybele, a Phrygian goddess, later worshipped at Rome as Ops or Mater Magna. She was the goddess of the earth,

and especially represented its fertility; hence she is naturally said to produce flowers. She here answers to the ‘Ceres’ of Froissart; see the Introduction.

[533.]The reference is to the red tips on the white petals of the daisy, the ‘wee, modest, crimson-tippèd flower.’ This is said to be the gift of Mars, as he was associated with that colour. He is called ‘Mars the rede’; see l. 2589 below; Anelida, l. 1; Kn. Ta., A 1969. The colour of the planet Mars is reddish.

In the present passage *reed* is a sb.; ‘And Mars gave redness to her crown.’

[539.]Referring to the Balade at l. 249. In the A-text, Alcestis was actually mentioned in the refrain; but Chaucer rewrote it so as to exclude her name. He now writes (in l. 540) as if he had forgotten to put it in. Of course ll. 539-541 are peculiar to the B-text, as marked.

[542.]*Kalender*. ‘A kalendar is an almanac by which persons are guided in their computation of time; hence it is used, as here, for a guide or example generally’; Bell. The New E. Dict. quotes this passage, and explains the word by ‘a guide, directory; an example, model’; and cites Hamlet, v. 2. 114—‘He is the card or *calendar* of gentry.’ Nevertheless, I doubt whether this sense arose from the mere *usefulness* of the calendar. I believe that Chaucer regarded it in quite another aspect, viz. as containing the *record* or *list* of the saints whose lives are worthy of imitation. Hence Schmidt explains the word in Hamlet as ‘note-book’ or ‘record’; as is certainly the case in All’s Well, i. 3. 4, which Murray duly quotes with the sense of ‘record.’ So in the present case *kalender* does not mean ‘example’ merely, but *a whole list or complete record of examples*, which gives the word a much greater force. Compare Chaucer’s ABC, under the letter *K*, and the note (l. 73).

[549.]We hence learn that Chaucer’s nineteenth and last Legend was to have been the Legend of Alcestis; but he never wrote more than the former *half* of the work. Cf. A-text, 532.

[555.] *Thy balade*; see ll. 249-268; F. and Th. read *my*. We here learn that the Ladies about whom the Legends were to be written (l. 557) are all mentioned in the Ballad, which is an important hint. We must of course remove the names of Absalom and Jonathan; and there is reason for supposing that we should exclude Esther. Next, we set aside Lucretia, Cleopatra, Thisbe, Dido, Phyllis, Hypsipyle, Hypermnestra, and Ariadne, whose Legends we possess; observing at the same time that we also have the Legend of Philomela (though she is not mentioned), and of Medea, who shares a Legend with Hypsipyle. The names still left are those of Penelope, Martia, Isoude, Helen, Lavinia, Polyxena, Hero, Laodamia, Canace, and Alcestis. But this list only partially agrees with Chaucer's scheme as given elsewhere, viz. in the Introduction to the Man of Law's Tale. See further in the Introduction.

[574.] *The grete*, the substance; as in Book of the Duch. 1242; Parl. Foules, 35.

[575.] 'According as these old authors are pleased to treat (them).'

[576.] *Shal telle*, has to narrate.

[581.] Ptolemy XI., or Ptolemy Auletes, king of Egypt, died 51, leaving two sons, *both* called Ptolemy, and two daughters, Cleopatra and Arsinoe. Cleopatra was then 17 years of age, and was appointed queen of Egypt in conjunction with her brother, the elder Ptolemy, whom she was to marry; but she was expelled from the throne by Ptolemy's guardians. In 47 she was replaced upon it by Julius Cæsar, but still in conjunction with her brother. This led to the Alexandrine war, in the course of which this elder Ptolemy perished. After this, she reigned, nominally, in conjunction with the *younger* Ptolemy, to whom also she was nominally married; but he was still quite a child, and was murdered by her orders in less than four years, after which she was sole queen, in name as well as in reality.

We thus see that the Ptolemy here mentioned may be either of Cleopatra's brothers of that name; but it is more likely that Chaucer refers to the elder of them.

Shakespeare also uses the expression ‘queen of Ptolemy’; Ant. i. 4. 6.

[583.] *On a tyme*; viz. not long after the battle of Philippi, which took place in 42. ‘Antonius, going to make war with the Parthians, sent to command Cleopatra to appear personally before him when he came into Cilicia, to answer unto such accusations as were laid against her, being this: that she had aided Cassius and Brutus in their war against him . . . Cleopatra on the other side . . . guessing by the former access and credit she had with Julius Cæsar and C. Pompey (the son of Pompey the Great) only for her beauty, she began to have good hope that she might more easily win Antonius. For Cæsar and Pompey knew her when she was but a young thing, and knew not then what the world meant; but now she went to Antonius at the age when a woman’s beauty is at the prime, and she also of best judgment.’—Sh. Plut. p. 174. Almost immediately after this passage follows the celebrated description of Cleopatra in her barge upon the Cydnus, familiar to all in the words of Shakespeare; Ant. and Cleop. ii. 2. 196.

[591.] ‘Octavius Cæsar reporting all these things unto the Senate, and oftentimes accusing him to the whole people and assembly in Rome, he thereby stirred up all the Romans against him.’—Sh. Plut. p. 202.

[592.] After the death of his first wife, Fulvia, Antony had married Octavia, sister of Octavianus (better known to us as Augustus). But in a few years he deserted her, and surrendered himself wholly to the charms of Cleopatra. Cf. Ant. and Cleop. iii. 6.

[597.] Cf. Sh. Plut. p. 192; Ant. and Cleop. i. 4. 55.

[605.] *Sterve*, to die. See *Starve*, in Trench, Sel. Glossary.

[624.] *Octovian*, Octavianus. ‘Now for Cæsar, he had 250 ships of war, 80,000 footmen, and well near as many horsemen as his enemy Antonius’; Sh. Plut. p. 207.

[634.] See the account of the battle of Actium, 31; in Sh. Plut. p. 210. The vivid description here given by Chaucer resembles the parallel passage in the Kn. Tale, A 2600-20, which should be compared. 'The soldiers fought with their pikes, halberds and darts, and threw halberds and darts with fire. Antonius' ships, on the other side, bestowed among them, with their crossbows and engines of battery, great store of shot from their high towers of wood that were set upon their ships.'—Sh. Plut. p. 211. There is some description of the hostile fleets and of the battle in Florus (see note to l. 655), who tells us that, whilst Octavius had 400 ships against the 200 ships of Antony, the latter were nearly double the size of the former; so that the fleets were thus of equal strength.

[637.] Bell says this is 'a ludicrous anachronism'; but it is nothing of the kind. The word *gonne* is here used in the sense of 'shot' or 'missile'; and the line means—'with terrible sound out rushes the huge missile,' being hurled from one of the 'engines of battery' mentioned in the last note. It is the missile, not the engine, that 'out goth'; as a moment's reflection would have informed the commentator, whose remark was needless. The use of *gonne* in the sense of 'missile' is curious, but not unexampled; for, in the Avowynge of Arthur, st. 65, we read that 'there come fliand a *gunne*,' i. e. there came flying along a missile. I believe it is also used in the sense of missile in Sir Ferumbras, 5176, though the passage is not decisive.

Even if this were not the case, there is no 'anachronism'; for *gonne* was originally used in the sense of 'catapult,' as may be seen by consulting the Prompt. Parvulorum, where the Latin for it is *petraria*, and *mangonale*. The *grisly soun* alludes to the whizzing of the ponderous missile through the air; Barbour says of a great stone, hurled from a catapult, that 'It flaw out, quhedirand, with a rout,' i. e. it flew out, whirring, with a great noise. See The Bruce, xvii. 684.

On the other hand, in Ho. Fame, 1643, Chaucer certainly uses *gonne* in the sense of 'cannon'; but that does not affect the sense of the present passage.

[638.] *Hurtlen*, push, dash, ram one against the other; cf. Kn. Ta., A 2616. ‘Somtyme they *hurtled* to-gyder that they felle groveling on the ground’; Morte Arthure; by Sir T. Malory, bk. vii. c. 12. *Heterly*, vehemently, fiercely, occurs frequently in the Wars of Alexander, ed. Skeat (E. E. T. S.) Compare Vergil’s description of the battle, in *Æn.* viii. 689, &c.: ‘Una omnes ruere.’

[640.] *In goth*, in there go. *Goth* is singular in form, because of its position in the sentence; but it has two nominatives, viz. ‘grapnel’ and ‘shearing-hooks.’ The former was a contrivance for clutching the ropes, and the latter for severing them.

[642.] This is wonderfully graphic. A boarder bursts in with a poleaxe; a sailor, on the defence, flees behind the mast, then dashes forward again, and drives the assailant overboard.

[646.] *Rent*, rendeth; the present tense.

[648.] By pouring hard peas upon the hatches, they became so slippery that the boarders could not stand.

[649.] Some carried pots full of quicklime, which they threw into the eyes of their enemies. See Notes and Queries, 5 S. x. 188. The English did this very thing, when attacking a French fleet, in the time of Henry III. Strutt (Manners and Customs, 1774, ii. 11) quotes from Matthew Paris to this effect:—‘*Calcem quoque vivam et in pulverem subtilem reductam, in altum projicientes, vento illam ferente, Francorum oculos excaecaverunt.*’ Cf. *Æn.* viii. 694.

[652.] *Put*, short for *putteth*, puts; pres. tense.

[653.] *To-go*, disperse themselves; pres. tense. The prefix *to* has the same force as the Lat. *dis-*, i. e. ‘in different directions.’ We even find *to-ga* used as a past tense in Barbour’s Bruce (viii. 351, ix. 263, 269, xvii. 104, 575), with the sense ‘fled in different directions,’ or ‘fled away.’ Cf. ‘the wlcne *to-gað*,’ the clouds part asunder; Morris, Spec. of Eng. pt. 1. p. 7, l. 169. And again, ‘thagh the fourme of brede *to-go*,’ though the form of bread disappear; Shoreham’s Poems, p. 29.

*That best go mighte*, each in the way he could best go; each made the best of his way to a safe place. ‘Sauve qui peut.’

[655.] ‘Suddenly they saw the threescore ships of Cleopatra busily about their yard-masts, and hoising sail to fly’; Sh. Plut. p. 212. Cf. Ant. and Cleop. iii. 10. 10; Vergil, *Æn.* viii. 707-8. The remark about Cleopatra’s ‘purple sails’ may remind us of Plutarch’s description of Cleopatra on the Cydnus, already referred to above (note to l. 583):—‘the poop [of her barge] was of gold, *the sails of purple*’; Sh. Plut. p. 174; Ant. and Cleop. ii. 2. 198.

The truth is, however, that (as Bech points out) Chaucer has borrowed this and a few other incidents from L. Annaeus Florus, who wrote an *Epitome Rerum Romanarum* in the second century. In relating the battle of Actium, he says:—‘*Prima dux fugae regina, cum aurea puppe ueloque purpureo, in altum dedit. Mox secutus Antonius: sed instare uestigiis Caesar. Itaque nec praeparata in Oceanum fuga, nec munita praesidiis utraque Ægypti cornua, Paraetonium atque Pelusium, profuere: prope manu tenebantur. Prior ferrum occupauit Antonius. Regina ad pedes Caesaris prouoluta tentauit oculos ducis: frustra. Nam pulchritudo intra pudicitiam principis fuit. Nec illa de uita, quae offerebatur, sed de parte regni, laborabat. Quod ubi desperauit a principe, seruariusque se triumpho uidit, incautiorem nacta custodiam, in Mausoleum se (sepulcra regum sic uocant) recipit: ibi maximos, ut solebat, induta cultus, in differto odoribus solio, iuxta suum se collocauit Antonium: admotisque ad uenas serpentibus, sic morte quasi somno, soluta est.*’—Florus, *Epit. Rerum Romanarum*, lib. iv. c. 11.

[662.] Chaucer (following Florus) has hastened the catastrophe. Antony stabbed himself at Alexandria, in the following year, 30. See Sh. Plut. 221; Ant. and Cleop. iv. 14. 102.

[672.] *Shryne*; for ‘solio’ in Florus; cf. l. 675. Plutarch says only that Cleopatra ‘Hid sumptuously and royally bury him with her own hands’; Sh. Plut. p. 224. Afterwards, however, she ‘crowned the tomb

with garlands and sundry nosegays, and marvellous lovingly embraced the same'; Sh. Plut. p. 227. But see the account by Florus, in the note to l. 655.

[677.] *Dede cors*, dead body; as in l. 876. Chaucer uses *cors* of the living body, as, e. g. in Sir Thopas, B 2098.

[678.] Chaucer seems to think that Florus meant, 'in sepulcrum [suum] se recipit . . . iuxta Antonium.'

[679.] Shakespeare follows closely the account in Plutarch, except that he makes mention of *two* asps, whereas Plutarch mentions but one, called by Sir Thos. North 'an aspick'; Sh. Plut. p. 227. However, Florus uses the plural *serpentibus*. Cf. Gower, C. A., iii. 361.

[681.] Cf. Cleopatra's lament in Sh. Plut. p. 226; Ant. and Cleop. iv. 15. 59; v. 2. 283.

[691.] Pronounce *unreprovable*, as *unréprovábl'*.

[694.] *Sene*, evident. Note that this is an adjective (A. S. *gesýne*), and not the past participle; cf. l. 2655, and note. See also ll. 340, 741, and my note to the Balade against Women Inconstaunt, l. 13.

[696.] *Naked*. It looks as if Chaucer took *induta* (note to l. 655) to mean 'not clothed.' Perhaps he read it as *nudata*.

[702.] *Storial sooth*, historical truth. The old editions actually put the comma after *storial* instead of after *sooth*; and modern editors have followed them. Surely the editors, in some passages, have never attempted to construe their own texts.

[718.] *Estward*; evidently from Ovid's 'Oriens'; see above.

[722.] The first foot consists of the single syllable *Mai-*.

[725.] *Naso*, i. e. Ovid; really named Publius Ovidius Naso.

[726.] *Réport*; accented on the *e*. *Y-shove*, pushed (into notice); cf. l. 1381.

[727.]‘Tempore creuit amor’; Met. iv. 60.

[730.]‘Sed uetere patres’; id. 61.

[735.]‘As (to quote the proverb) cover up the glowing coal, and the hotter the fire becomes.’ Ovid has—‘Quoque magis tegitur, tanto magis aestuat ignis’; 64. *Wry* is in the imperative mood, singular. Cf. Troilus, ii. 538-9.

[741.]*Sene*, visible; see note to l. 694. *Dere y-nogh a myte*, even in a slight degree; lit. ‘(to an extent) dear enough at a mite.’ A singular use of the phrase. Cf. ‘dere ynogh a leek’; Can. Yem. Ta., G 795; ‘not worth a myte’; id., G 633.

[742.]‘Quid non sentit amor?’ Met. iv. 68.

[745.]‘In a tone as low as if uttering a confession.’ A curious medieval touch. Ovid says, ‘murmure . . . minimo’; 70.

[756.]‘Inuide, dicebant, paries, quid amantibus obstas?’ 73.

[763.]*Holde*, beholden. ‘Nec sumus ingrati’; 76.

[773.]Chaucer practically transposes the offices of Phoebus and Aurora.

‘Postera nocturnos Aurora remouerat ignes,  
solque pruinosas radiis siccauerat herbas’;  
82.

[782.]*And for*, and because, &c.

[783.]*For* stands alone in the first foot. Cf. l. 797.

[784.]‘Conueniant ad busta Nini, lateantque sub umbra Arboris’; 88. Ll. 786, 787 are explanatory, and added by Chaucer. Ninus, the supposed founder of Nineveh, was the husband of Semiramis. Cf. Shak. Mid. Nt. Dr. v. 1. 139.

[786.]Lounsbury (Studies in Chaucer, i. 403) says that the pt. t. of *herien* is *heried-e*, with final *e*. But the form is right; *heried-e* is hardly pronounceable, and the final *e* is naturally dropped when the accent is thrown so far back. The forms of the past tenses of

weak verbs are variable; whether they take a final *e* or not often depends on the form of the stem. See Ten Brink, Chaucer's Sprache, § 194.

[797.] *Y-wimpled*, covered with a wimple, or cloth covering the neck and fitting close round the face, chiefly worn by nuns. Another medieval touch. Ovid has 'adopertaque uultum'; 94. See note to l. 813.

[798-801.] These four lines are mainly original, and quite in Chaucer's own manner. Ovid has merely 'fallitque sous.'

[803.] 'Audacem faciebat amor'; 96.

[804.] *She gan her dresse*, she settled herself, lit. directed herself. Lat. 'sedit.'

[810.] *Rist*, riseth; pres. tense, as in l. 887. So *arist*, Man of Law's Tale, B 265.

[811.] *With dredful foot*; so again in Kn. Ta., A 1479. 'Timido pede fugit in antrum'; 100. See *Dreadful* in Trench, Select Glossary; and cf. ll. 109, 404 above.

[813.] 'Dumque fugit, tergo uelamina lapsa reliquit'; 101. 'For fere, and let her wimple falle.'—Gower, Conf. Amant. i. 326.

[814-6.] These three lines are original. *Sit*, sitteth. *Darketh*, lies close. 'The child than *darked* in his den'; Will. of Palerne, 17; 'drawe [drew] him into his den, and *darked* ther stille'; id. 44. And again in the same poem, ll. 1834, 2851.

[823-31.] Considerably expanded from the Latin:—

'Serius egressus uestigia uidit in alto  
puluere certa ferae, totoque expalluit ore  
Pyramus'; 105.

[830.] *Agroos*, shuddered; and again in l. 2314; and in Troil. ii. 930. The infin. *agryse* is in the Man of Law's Tale, B 614.

[834.] 'Una duos, inquit, nox perdet amantes'; 108.

[835.] This line is Chaucer's own.

[842.] *What*, whatsoever; ‘quicunque . . . leones’;  
114.

[847-9.] ‘Accipe nunc, inquit, nostri quoque  
sanguinis haustus’; 118.

[851-2.]

‘Cruor emicat alte  
non aliter quam quum uitiatō fistula plumbo  
scinditur, et tēues stridente foramine longe  
eiaculatur aquas, atque ictibus aera rumpit’;  
121.

With much good taste, Chaucer omits the next three lines, just as he has omitted to tell us that the trysting-tree was ‘a faire high Mulberie with fruite *as white as snow*,’ as Golding says. The blood of Pyramus turned this fruit *black*, and so it remains to this day! Gower likewise suppresses the mulberry-tree, but Shakespeare mentions it; see *Mid. Nt. Dr.* v. 1. 149.

[853-61.] Admirably expanded out of three lines:—

‘Ecce metu nondum posito, ne fallat  
amantem,  
illa redit; iuuenemque oculis animoque  
requirit;  
quantaque uitarit narrare pericula gestit’;  
128.

[859.] The first syllable of *Bothe* forms a foot by itself. So also in ll. 863, 901, 911, &c.

[862-8.]

‘Dum dubitat, tremebunda uidet pulsare  
cruentum  
membra solum; retroque pedem tulit; oraque  
buxo  
pallidiora gerens, exhorruit aequoris instar,  
quod fremit, exigua quum summum  
stringitur aura’; 133.

[869-82.] Fourteen lines where Ovid has eight. Chaucer has greatly improved l. 882, where Ovid makes Thisbe *ask* Pyramus to lift up his head:—‘uultusque attolle iacentes’; 144.

[887.] This line is original. *Bost*, noise, outcry; such is the original sense of the word now spelt *boast*, which see in the New E. Dict. Cf. ‘Now ariseth cry and *boost*’; King Alisaunder, 5290; and see P. Plowman, C. xvii. 89. Whitaker, writing in 1813, remarks that *boost*, in the sense of noise, is ‘a provincial word still familiar in the Midland counties.’

[894.]

‘Persequar extinctum; letique miserrima  
dicar  
caussa comesque tui’; 151.

[905-12.] Admirably substituted for Thisbe’s address to the mulberry-tree, requesting it to keep its berries always black thenceforth.

[913, 14.]

‘Dixit; et aptato pectus mucrone sub imum  
incubuit ferro, quod adhuc a caede tepebat’;  
162.

[916-23.] These lines are original. With l. 917 cf. Le Rom. de la Rose, 14345:—‘Mes moult est poi de tex amans.’

[924.] *Mantuan*, born near Mantua. Publius Vergilius [not Virgilius] Maro was born on the 15th Oct., 70, at Andes, now Pietola, a small village near Mantua in Cisalpine Gaul; and died Sept. 22, 19. It is said that an inscription was placed on his tomb, beginning ‘Mantua me genuit.’

[926.] Cf. ‘chi vi fu lucerna?’ Dante, Purg. i. 43.

[927.] *Eneas*, Æneas, hero of the Æneid.

[928.] The late editions, for some mysterious reason, put a full stop after *Eneid* and insert *of* before *Naso*. The sense is—‘I will take the general tenour (of the story as I find it) in thine Æneid and in Naso,’ i. e. in Ovid; ‘and I will versify the chief circumstances.’

Roughly speaking, ll. 930-949 are from the Æneid, bk. ii; ll. 950-957 from bk. iii; ll. 958-1155 from bk. i; and ll. 1156-1351 from bk. iv.

[931.]By the craft of the Greeks, and especially by Sinon.’ Sinon allowed himself to be taken prisoner by the Trojans, and persuaded them to take in a wooden horse through the walls, which he said had been made as an atonement to Minerva for the Palladium carried away by the Greeks. In the dead of night Sinon let out the armed men concealed within the horse, and thus Troy was taken by a stratagem. See *Æn.* ii. 57-267; and cf. *Ho. Fame*, 152-6.

[934.]The ghost of Hector appeared to *Æneas*, and advised him to flee; *Æn.* ii. 268-298.

[935.]The verb agreeing with *fyr* is *appered*. ‘And there appeared also so mad a fire that it could not be controlled.’ See *Æn.* ii. 311.

[936.]*Ilioun*, the usual M.E. form of *Ilium*; *Æn.* i. 68, ii. 241, 325, 625. *Ilium* is only another name for Troy, but the medieval writers invented the explanation here adopted by Chaucer, viz. that it was the palace of Priam, and the *castle* of Troy in particular. Perhaps they interpreted the word *domus* in too narrow a sense in the passage—‘O patria, O Divum domus Ilium’; *Æn.* ii. 241. This use of the word is invariable in Guido delle Colonne, author of the *Historia Destructionis Troie*, a work which was considered of the highest authority in the middle ages, though it was shamelessly copied from the French *Roman de Troie* by Benoit de Sainte-Maure. In fact, a long description of Priam’s palace, called *Ilion*, is given in the alliterative *Troy-book*, l. 1629, which is translated from Guido; and in Lydgate’s *Troy-book*, ed. 1555, fol. F 6, back, and R 5, back. See the notes to *Book Duch.* 1070, *Ho. Fame*, 158, 1467, 1469, 1477.

[939.]For the death of Priam, killed by Pyrrhus, see *Æn.* ii. 531-558. *Fordoorn*, slain. *Noght*, nothing; this alludes to Vergil’s ‘sine nomine corpus’; *Æn.* ii. 558.

[940.]Venus appears to her son *Æneas*; *Æn.* ii. 591. Cf. *Ho. Fame*, 162.

[942.]Cf. ‘dextrae se paruus Iūlus [Ascanius] Implicuit’; *Æn.* ii. 724. See note to *Ho. Fame*, 177.

[945.] *Lees*, lost; ‘erepta Creüsa’; *Æn.* ii. 738; *Ho. Fame*, 183.

[947.] *Felawshippe*, company, companions; ‘ingentem comitum numerum’; *Æn.* ii. 796.

[949.] *Stounde*, hour, time; usually dissyllabic in M.E.

[953.] For these adventures, see *Æn.* bk. iii; which Chaucer passes over. But see *Ho. Fame*, 198-221.

[959.] *Libye*, Libya, on the N. coast of Africa; *Æn.* i. 158. For the seven ships saved, see the same, i. 170.

[960. 1.] These two lines are in no previous edition, (except my own), being preserved only in MSS. C. and P. But they are obviously genuine and necessary; otherwise, the word *So* (l. 962) is meaningless.

[962.] *Al to-shake*, all shaken to pieces, sorely distressed. Cf. l. 820.

[964.] *Æneas* and *Achates* sally forth, *Æn.* i. 312; *Ho. Fame*, 226.

[971.] *Hunteresse*, huntress; i. e. *Venus* so disguised; id. i. 319. ‘As she had been an *hunteresse*’; *Ho. Fame*, 229.

[973.] *Cuttet*, cut short; ‘nuda genu’; id. i. 320. The same expression occurs as ‘cutted to the kne’ in P. *Ploughman’s Crede*, 296. Compare also l. 434 of the same poem:—

‘His wyf walked him with, with a longe  
gode [goad],  
In a *cutted* cote, *cutted* full hey?e.’

The editions have *knytte*, which is an erroneous spelling either of *knyt* or of *knytted*; neither of which readings can be right.

[978-82.] Translated from *Æn.* i. 321-4.

[982.] *Y-tukked up*, with robe tucked up; ‘*Succinctam.*’ This settles the meaning of *tukked* in *Ch. Prol.* 621.

[983-93.] Shortened from *Æn.* i. 325-340.

[986.] ‘Phoebus’ sister’; Vergil has ‘Phoebi soror’; 329.

[994-1001.] Alluding to *Æn.* i. 341-410.

[997.] *Hit nere but*, it would only be; *nere*=*ne were*.

[998.] *Al and som*, the whole matter; wholly and in particulars.

[1005.] *Sitheo*; so in all the copies. Nothing is commoner than a confusion between *c* and *t* in old MSS.; hence *Sitheo* is for *Sicheo*, i.e. Sichaeus. Sichaeus (*Æn.* i. 343) is Vergil’s name for Acerbas, a wealthy Tyrian priest, who married Elissa (Vergil’s Dido) sister of Pygmalion. Pygmalion murdered Acerbas, hoping to appropriate his treasure; but Elissa fled from Tyre, taking the treasure with her, and founded Carthage. Dante has the form *Sicheo*; *Inf.* v. 62.

[1010.] *Freedom*, liberality; the old sense of *free* being ‘liberal.’ *Of* here means ‘for’; in l. 1012 it means ‘by.’

[1016.] *Maister-temple*, chief temple; cf. *maistre-strete*, chief street (*Kn. Ta.*, A 2902), and *maistre-tour*, chief tower (*Squi. Tale*, F 226). It was the temple of Juno; *Æn.* i. 446.

[1022.] ‘So the book says’; Vergil says that Venus shrouded *Æneas* and *Achates* with a cloud (i. 412, 516).

[1024.] The first syllable of *Hadden* forms a foot by itself; cf. l. 1030. *Ov’r al* forms the last foot.

[1025.] ‘Uidet Iliacas ex ordine pugnas’; i. 456.

[1028.] ‘Bellaque iam fama totum uulgata per orbem’; i. 457.

[1032.] *Kepe*, care; usually with a negative; see *Kn. Ta.*, A 2238, 2960.

[1035.] See *Æn.* i. 496, &c. Vergil likens Dido to Diana. In l. 1039 Chaucer uses *god* in the heathen sense, meaning Jupiter.

[1044-6.] These lines are original. *Fremd*, strange; A. S. *fremede*. In the Squi. Tale, F 429, it means 'foreign.' 'To frende ne to *fremmed*,' to friend nor to stranger; P. Plowm. B. xv. 137. Misspelt *frenne* (riming with *glenne*) in Spenser, Shep. Kal. April, 28, with the sense of 'stranger'; unless he means it for *foreign*.

[1047-60.] Epitomised from *Æn.* i. 509-612.

[1048.] *Wende han loren*, he supposed to have lost, he supposed that he had lost.

[1050.] *For which*, on which account, wherefore.

[1059.] *Meynee*, attendants, followers, lit. household; O. F. *meisnee*, *mesnee*, *meinee*. Very common in Chaucer. The derived adj. *menial* is still in use. See l. 1089.

[1061-5.] From *Æn.* i. 613, 614. Ll. 1066-1074 are from the same, 588-591.

[1075.] 'Non ignara mali, miseris succurrere disco'; id. 630.

[1076.] The first syllable of *Lyked* forms a foot by itself. *God do bote*, may God give (us) help! A parenthetical explanation. All former editions (except my own) omit the necessary comma after *as*.

[1077-85.] Chaucer here gives a general outline of the state of the case, without following Vergil's words.

[1086-90.] This answers to *Æn.* i. 615-630.

[1091-1102.] From *Æn.* i. 631-642.

[1099.] *His lyve*, in his life, during his life.

[1103-27.] This passage is, practically, original. Chaucer here tells the story in his own language, and gives it a wholly medieval cast.

[1104.]The M. E. *swolow* usually means ‘a whirlpool’ or ‘gulf,’ and such is Tyrwhitt’s explanation. See the *Catholicon Anglicum*, p. 373, note 1, for examples. Thus, in *Wyclif’s Works*, ed. Matthew, p. 97, we find—‘*Swolwis* of the see and *helle*, that resceyuen al that thei may and ?elden not a?en.’ Very rarely, it is used of an open mouth; thus in *Allit. Poems*, ed. Morris, iii. 250, it is said that the whale ‘opened his *swol?*’ to engulf Jonah. Hence, probably, arose the suggestion in Bell’s note, that the reference is to the open mouth of hell, as represented in medieval drawings. Nevertheless, I believe Tyrwhitt is right; though either sense will serve. It is the mod. E. *swallow*, used as a sb. Cf. Dante, *Inf.* xxxiv. 137-9.

[1106.]*Parements*, ornaments; probably hangings. Cf. ‘chambre of parentz’ in *Squi. Ta.*, F 269, and Tyrwhitt’s note, quoted in my note to the line. In the *Kn. Ta.*, A 2501, *paramentz* means ‘rich clothes.’ See *Æn.* i. 637-9.

[1107.]For *ornaments*, which is preserved in MSS. C. and T. only, the other MSS. and all the old editions have the odd reading *pavements*, which is strangely out of place. I think it clear that this arose from a repetition of the word *parements*, which was afterwards turned into *pavements* by way of desperate emendation. The letters *v* and *r* are often somewhat alike, and have been mistaken for one another, as shewn in my paper on ‘ghost-words’ in the *Phil. Soc. Transactions*, 1886.

[1109.]The MSS. (except T.) and the black-letter editions have *he*. Morris’s, Bell’s, and Corson’s editions have *she*, which gives no sense, and will not suit l. 1111. I do not undertake to notice all the vagaries of the various editions, as the readings of the MSS. are so much more satisfactory. In the present case, I suppose that *she* is a mere misprint in Bell, preserved in the editions that follow him. *Sete* is short for *seten*, the usual M. E. pp. of *sitten*, to sit; see *Kn. Ta.*, A 1452. It answers to the A. S. pp. *seten*, with short *e*. The *e* in *mete* was also short in A. S.; hence the rime is perfect.

[1110.]Cf. *Squi. Ta.*, F 294—‘The spyces and the wyn is come anon.’ This refers to the custom of

serving wine mixed with spices to the guests before going to rest; see a long note in Warton, *Hist. E. Poetry*, ed. 1840, i. 178 (on the word *piment*); Weber's note on King Alisaunder, 4178; and *Our English Home*, p. 85.

[1114.]The first syllable *Ther* probably constitutes the first foot of the line. I believe Chaucer accents *courser* on the former syllable; see *Kn. Ta.*, A 1502, 1704; *Squi. Ta.*, F 195, 310.

[1117.]*Fretted*, adorned; not 'fraught,' as in Corson's note.

[1119.]*Shynedè*; trisyllabic; in MS. C. only; rest, *shyned*, *shyneth*, which will not scan. Cf. *lakkedè*, *Prol.* 756; *knokkeden*, *Compl. Mars*, 84. Line 2194 has *shinèd*, and l. 1428 has *shoon*. *Shynede* occurs in both the Wycliffite versions of Luke ii. 9; and is therefore an old form. We still have *shined* as a pt. t. in *Ezek.* xliii. 2, *Acts* ix. 3, xii. 7.

[1120.]'Nor gentle high-flying falcon for striking herons.' Chaucer has *gentil faucon* in his *Parl. of Foules*, 337. *Cotgrave*, s. v. *haultain*, has:—'*Faulcon haultain*, a high-flying hawke.' *Heronere* means 'used for flying at herons'; only the best hawks would serve for this.

[1122.]*Y-bete*, in the *Knight's Ta.*, A 979, means 'ornamented with beaten gold,' or with gold flattened out by the hammer (F. *or batu*). It might mean 'ornamented by means of the hammer'; but as 'new florins' can hardly be said to be used for decorating cups, it seems best to take *with* in the sense of 'as well as'; in which case *florins newe y-bete* means 'florins newly struck.' The allusion to *florins* is curious; see note to *P. Plowman*, B. iii. 45. Cf. *Æn.* i. 640—'*Ingens argentum mensis, caelataque in auro Fortia facta patrum.*'

[1128-35.]From *Æn.* i. 643-656.

[1135.]*Take*, present, offer, deliver. This sense was once common; see *Sec. Non. Ta.*, G 223; *Can. Yem. Ta.*, G 1030, 1034, 1365; *P. Plowman*, B. i. 56, iv. 58, &c.

[1136-49.] Much abridged from *Æn.* i. 657-722.

[1145.] ‘Let it be as it may; I care little about it.’

[1150-55.] Chaucer here comes to the end of *Æn.* bk. i, and passes over the second book with the remark in l. 1153.

[1155.] *Entendeden*, gave their attention. Corson and Gilman explain it by ‘attend,’ as if it were the present tense.

[1156.] Chaucer here passes on to Vergil’s fourth book, which he epitomises, and seldom follows quite exactly.

[1157.] *Sely*, simple, unsuspecting; see l. 1254. See *Silly* in Trench, *Select Glossary*.

[1161.] ‘Why I have told the story so far, and must tell the rest.’

[1163.] The reading *his* (for *her*) in MS. C. can be justified, and may be right. The A. S. *móna* was masculine, but the Lat. *luna* was feminine. Hence arose a confusion, so that the M. E. *mone* was of either gender. Hence, in Chaucer’s *Astrolabe*, pt. ii. § 34, l. 12, we find—‘And *nota*, that yif the mone shewe *himself* by light of day,’ &c.; whereas in the same, pt. ii. § 40, l. 54, we find—‘the mone, loke thou rekne wel *hir* cours houre by houre; for *she*,’ &c.

[1166.] *Brayd*, start, sudden movement. In the *Cursor Mundi*, 7169, we read of Samson, that—

‘Vte of thair handes son he stert  
And gaue a *braid* sa fers and fast,  
That all the bandes of him brast.’

See *Braid* in the *New E. Dictionary*.

[1170-81.] From Vergil’s *Æn.* iv. 9-29.

[1174.] ‘And eke so likely to be a hero.’ *Man* is here used emphatically; cf. ‘*quam forti pectore et armis*’; iv. 11.

[1182, 3.] Cf. *Æn.* iv. 31-53; but Chaucer cuts it short.

[1187.] *Love* (A. S. *lufu*) is here monosyllabic; cf. Kn. Ta., A 1135. ‘Love desires (to have) love; for no one will it desist.’ Cf. A. S. *wandian*, to turn aside, blench, fear. And see *wol*, in l. 1191.

[1188-1211.] From *Æn.* iv. 129-159.

[1191.] *An hunting*, on hunting, a-hunting. Here *an* is another form of the prep. *on*, and *hunting* is a substantive, like Lat. *uenatio*. See Skeat, Principles of Eng. Etymology, Ser. 1, p. 260.

*Wol*, desires (to go); cf. *wol* in l. 1187.

[1196.] *Hoven*, wait in readiness, hover. Cf. ‘where that she *hoved* and abode’; Gower, C. A. iii. 63; and see P. Plowman, B. prol. 210, xviii. 83. It just expresses the notion of slight movement, whilst remaining nearly in the same place. The old editions read *heven*, which gives no sense; for it never means ‘mount,’ as has been suggested. Cf. Vergil’s ‘expectant’; iv. 134.

[1198.] *Paper-whyte*, as white as paper; a curious and rare compound. Printed *paper white* (as two words!) in former editions.

[1200.] The 4th sense of *Bar* in the New E. Dict. is—‘An ornamental transverse band on a girdle, saddle, &c.; subsequently, an ornamental boss of any shape.’

[1201.] *Sit*, sits. *Wrye*, covered; A. S. *wrigen*, pp.

[1204.] *Startling*, moving suddenly; the frequentative form of *starting*, which Chaucer preferred when repeating this same line in his Kn. Tale, A 1502.

[1205.] *A litel wyr*, i. e. a small bridle-bit. See l. 1208.

[1206.] *Phebus*; Vergil’s ‘Apollo’; iv. 144. *To devyse*, to describe (him).

[1209.] *Wold*, willed, desired; the pp. of *willen*. This form is very rare, but we again find *hath wold* in l.

11 of the Compl. of Venus; and *hadde wold* in P. Plowman, B. xv. 258. Prof. Corson aptly quotes three examples from Malory's *Morte Arthur*, ed. T. Wright, with the references 'vol. i. c. 33, vol. iii. c. 119, and vol. iii. c. 123.' The first of these answers to bk. ii. c. 8. p. 54 in the 'Globe' edition, where we find—'Then said Merlin to Balin, Thou hast done thyself great hurt, because thou savedst not this lady that slew herself, that might have saved her and thou *wouldest*.' Caxton (ed. 1485) also has *woldest*; but Wright, following the edition of 1634, has *had would*. For the other passages, see bk. xviii. capp. 15 and 19, where Caxton has 'and he *had wold*,' and 'and I *had wolde*.'

[1212-31.] From Vergil, *Æn.* iv. 154-170.

[1213.] *Go bet*, go more quickly, hasten; a term of encouragement. See *Pard. Tale*, C 667, and the note. *Prik thou*, spur thou, push on; a like term. *Lat goon*, let (the dogs) go.

[1230.] 'Ille dies primus leti, primusque malorum Causa fuit'; iv. 169. It looks as if Chaucer has translated *leti* by 'gladnesse,' as if it were *letitia*. (Bech makes a similar remark.)

[1232-41.] These lines are original. Cf. *Ho. Fame*, 253-292.

[1242.] Here follows, in Vergil, the celebrated description of Fame, which Chaucer had already introduced into his *Hous of Fame*, 1368-1392; it is therefore here omitted. He passes on to *Æn.* iv. 195.

[1245.] *Yarbas*, i. e. Iarbas, son of Ammon; *Æn.* iv. 196.

[1254-84.] Original; but see *Ho. Fame*, 269-292.

[1262.] *Pilled*, robbed. 'A knight . . . sholde deffenden holy chirche, and nat robben it ne *pilen* it'; *Persones Tale*, *De Avaritia*, I 767.

[1277.] *Ther-as*, whereas. *Sterve*, to die.

[1287.] Perhaps copied by the author of fragment B. of the *Romaunt of the Rose*. We there find (l. 4838, Glasgow MS.)—'The hoot ernes [earnest?] they al

foryeten'; there being nothing answering to it in the French text.

[1288.] 'And he secretly causes his ships to be prepared'; lit. 'causes (men) to prepare his ships.'

[1289.] *Shapeth him*, intends, purposes. See Prologue, 772.

[1295.] 'Me patris Anchisae . . Admonet . . imago'; iv. 351.

[1297.] *Mercurie*, Mercury; 'interpres Divûm'; iv. 356.

[1305.] *What womman*, what sort of a woman.

[1310.] *Seketh halwes*, repairs to saints' shrines; a curious medieval touch. Vergil only mentions the sacrifice; iv. 453. Cf. Prologue, 14, and the note. 'To go *seken halwes*'; C. T. (Wyf of Bathes Prol.), D 657.

[1312, 3.] 'Si pudet uxoris, non nupta, sed hospita dicar,' &c.; Ovid, Her. vii. 167.

[1316.] Cf. 'Sed neque fers tecum'; Her. vii. 79.

[1317.] *Thise lordes*; 'Nomadumque tyranni'; Æn. iv. 320. Also Pygmalion and Iarbas, id. 325, 6.

[1324.] The former syllable of *Mercy* forms the first foot in the line; cf. l. 1342. 'Have pitee on my sorwes smerte!' Ho. Fame, 316; which see.

[1331.] *Lavyne*, Lavinia, daughter of King Latinus; Æn. vii. 359.

[1332.] *A cloth*. This refers to the Trojan garments left behind by Æneas; 'Iliacas uestes'; iv. 648. The sword is mentioned by Vergil just two lines above; 646.

[1338-40.] Here the *cloth* answers to the Lat. *exuiviae*; and *whyl hit leste* = whilst it pleased. These three lines are a close imitation of Vergil, Æn. iv. 651-3:—

‘Dulces exuuiæ, dum fata Deusque  
sinebant;  
Accipite hanc animam, meque his exsoluite  
curis;  
Vixi, et quem dederat cursum fortuna,  
peregi.’

We hence see that, in l. 1339, the right reading is *unbind me of this unreste*, a close translation from the Latin. *Me of* are run together; see note to Complaint to Pitè, l. 11.

[1341.] *Withouten*, without any succour from Æneas.

[1346.] *Her norice*, her nurse, or rather the nurse of Sichæus, named Barce; Æn. iv. 632.

[1351.] ‘She roof hir-selve to the herte’; Ho. Fame, 373.

[1352.] Here Chaucer, having done with Vergil, takes up Ovid, who is intended by the words *myn autour*.

[1354.] *A lettre*, i. e. the 7th Epistle in Ovid’s *Heroides*. See l. 1367.

[1355-65.] From the first 8 lines in the above Epistle.

‘Sic, ubi fata uocant, udis abiectus in herbis,  
ad uada Maeandri concinit albus olor.  
Nec, quia te nostra sperem prece posse moueri,  
alloquor. Aduerso mouimus ista deo.  
Sed merita et famam, corpusque animumque  
pudicum  
quum male perdiderim, perdere uerba leue  
est.  
Certus es ire tamen, miseramque relinquere  
Dido;  
atque îdem uenti uela fidemque ferent.’

[1368-95.] This is a Prologue to the Legend, and is original.

[1371.] *Reclaiming*, enticement, power to subdue; lit. a calling back. Halliwell has: ‘To *reclaim* a hawk, to make her gentle and familiar, to bring her to the wrist by a certain call. It is often used

metaphorically, to tame.’ Cf. ‘since this same wayward girl is so *reclaimed*’; Romeo, iv. 2. 47.

[1373.] *Of*, by means of. *Farced*, stuffed; as in Prol. to C. T., 233.

[1377.] ‘Where others betray one, thou betrayest two.’

[1381.] *Shove*, pushed forward, brought into notice; cf. l. 726.

[1383.] *Have at thee!* let me attack (or pursue) thee. *Thyn horn is blowe*, the horn is blown that summons all to pursue thee; a metaphor taken from the chase.

[1387.] *Aboght*, bought; pp. of *abye*, which was corrupted into *abide*; whence ‘thou shalt dearly *abide* it.’

[1388.] *Box*, blow, buffet; now only used of ‘a box on the ear.’

[1389.] *Et*, eateth; pres. tense. So in the Ayenbite of Inwyt, p. 135, l. 10, and in Ælfric’s Grammar, ed. Zupitza, p. 200.

[1391.] Prof. Lounsbury would read ‘the goodē man that ther-for payede,’ and remarks that this gives a false rime, because the preterite form *payede* will not rime with the pp. *betrayed*. He adds—‘in order to follow the reading of the one MS. that makes *payed* a participial form, the adj. *goode*, of the definite declension, has to be shorn of its final *e* in pronunciation.’—Studies in Chaucer, i. 405. I take *good-man* to be, practically, one word, as in the A. V., Matt. xx. 11, so that the def. form of the adj. is not really required. And I prefer the reading *hath payed*, though it rests on the authority of one (the best) MS. only. If, however, we adopt the proposed reading, it makes no difference at all to the rime. For the pt. t. of verbs of F. origin, as *payen*, *serven*, is usually *payed*, *served*, the full ending *-ede* (with both syllables sounded) being extremely rare in Chaucer; cf. note to l. 1119. We even have *shined*, not *shinede*, in l. 2194, in a word of E. origin. Hence there is really no fault to be found, whichever

reading be taken; and the criticism, which is quite superfluous, comes to nothing.

[1394. 5.] *On*, in the case of. *Y-sene*, evident; as in l. 2655. *By*, with reference to.

[1396.] The reading *Guido* (in MSS. C., T., A.) where the other MSS. and the editions have *Ouyde*, is important; especially as it is correct, and gives us a new clue. The *Historia Troiana* of Guido delle Colonne begins with the story of Jason, and it is evident that Chaucer follows him, at least as far as l. 1461. This can easily be seen by comparing the present passage with the beginning of Book I. of the alliterative *Troy-book*, ed. Panton and Donaldson, otherwise called the *Gest Historiale* of the Destruction of Troy, which is closely translated from Guido; or else with Lydgate's *Troy-book*, bk. i. capp. 1-3. Gower also tells the story of Jason (C. A. ii. 236), and says that the tale 'is in the boke of Troie write.'

[1397.] *Pelleus*; so spelt in the allit. *Troy-book*, l. 104; Gower has *Peleus*. Medieval names are strangely confused. The right form is not *Peleus*, but *Pelias*. He was king of Thessaly, half-brother of *Æson*, and guardian of Jason. The reading *king* gives him his title in anticipation, but is right. So also, in the allit. *Troy-book*, l. 103: 'There was a *kyng* in that coste,' &c.; and Guido has 'rex' here.

[1398.] *Eson* (as in Gower); *Æson*, the aged father of Jason.

[1420.] *Al made he*, although he made.

[1425.] *Colcos*, properly Colchis, now Mingrelia; between the Caucasus and the Eastern shore of the Black Sea. In the allit. *Troy-book*, it is called *Colchos*, l. 152; and so in Gower. It is not really an island, but Chaucer follows the Latin text, which has 'insula'; see note to l. 1590.

[1430.] *Kept*, guarded; *with*, by. Compare the *Troy-book*, l. 164:—

'Thus coyntly it kept was, all with clene art,  
By too oxen, oribull on for to loke,

And a derfe dragon, drede to behold.’

[1438.] *Oëtes* (as in Guido); properly *Aeëtes*, Ovid, Her. xii. 51. He was king of Colchis, and father of Medea.

[1447.] ‘Then should I be bound to requite thy toil.’

[1453.] *Argus*, the builder of the ship Argo, in which Jason undertook the voyage. The name is given by Guido (see the E. Troy-book, l. 273), by Valerius Flaccus, in his Argonauticon, lib. i. 314, and in the Argonautics of Apollonius Rhodius.

[1457.] As Bech points out, Chaucer here copies the remark in Dares:—‘Demonstrare eos qui cum Iasone profecti sunt non uidetur nostrum esse: sed qui uolunt eos cognoscere, Argonautas legant.’—De excidio Troiae historia, ed. Meister, 1873; cap. 1. The reference is to the Argonauticon of Valerius Flaccus, lib. i., where the list of the Argonauts may be found. It also occurs in bk. i. of the Argonautics of Apollonius Rhodius. It is a dreary catalogue; or, as Chaucer says, a sufficiently long tale. There is a shorter list in Statius, Thebaid, bk. v. All the lists make much of Hercules (see l. 1454).

[1459.] *Philotetes* (so spelt by Guido, see the Eng. version, p. 12, ll. 6 and 10, where the passage from Guido is quoted) was the name of the pilot to the expedition. Valerius Flaccus identifies him with Philoctetes, son of Pœas or Pæas; as he introduces him by the name of Pœantius; Argon. i. 391.

[1463.] *Lemnoun*, Lemnos; it is very common to quote proper names in forms resembling the accusative case. This, as Chaucer says, is not in Guido, but in Ovid; see Ovid’s Heroid. vi. 50, 117, 136. At the same time it would be interesting to know *what version* of Guido Chaucer followed; for it is a very singular fact, that whilst the story of Hypsipyle is neither in the alliterative Eng. version, nor in Lydgate, it *does* occur, at this point, in a *Spanish* version, printed at Medina in 1587. There the heading of bk. ii. c. x. is—‘Como Iason aporto con tormenta a la Isla de Lemos, y caso con la infanta Hisifile.’

[1467.] *Isiphilee*, Hypsipyle, daughter of Thoas, and queen of Lemnos; she saved her father when the women of Lemnos killed all the other men in the island, and subsequently entertained Jason. As the letter in Ovid does not give all the circumstances, perhaps Chaucer consulted Valerius Flaccus, *Argonauticon*, lib. ii., and Statius, *Thebais*, lib. v., or, perhaps, the Fables of Hyginus, cap. xv.; but he makes more of Hercules than do these authorities, and seems to be inventing.

[1468.] *Thoas doghter the king*, the daughter of king Thoas. This is the usual idiom; see my note to Squi. Tale, F 209.

[1469.] Cf. Valerius Flaccus, *Argon.* ii. 311:—

‘Ecce procul ualidis Lemnon tendentia  
remis  
Arma notant: rapitur subito regina tumultu,  
Conciliumque uocat: non illis obuia tela  
Ferre, nec infestos deerat furor improbus  
ignes,  
Ni Ueneris saeuas fregisset Mulciber iras.’

In Statius, *Theb.* v., the Lemnian women receive the Argonauts with hostility at first, and attack them with missiles.

[1476.] *Socour*; cf. ‘succurrere disco’; Verg. *Æn.* i. 630.

[1479.] This is a curious error; *him* should be *her*. As the Lemnian women had just killed every man in the island, the messenger must needs have been a woman. In fact, her name was Iphinoë; Val. Flacc. *Argon.* ii. 327. The account in Apollonius Rhodius is somewhat fuller; but I find no mention of the *cogge*.

[1481.] *Cogge*, a cock-boat; from the O. Fr. *coque*, also spelt *cogue*, a kind of vessel, sometimes a ship of war, but also a merchant-vessel, and here a small boat. See *coque* or *cogue* in Godefroy’s O. Fr. Dict. *Cogge* occurs in the *Morte Arthure*, 476, 738; Allit. Poems, ed. Morris, iii. 152; &c. ‘Cogboote, cokbote, *scafa*’; Prompt. Parv.

[1487.] *Broken*, ship-wrecked. ‘The ships were *broken*,’ 1 Kings xxii. 48; cf. Jonah i. 4. *Oght wo begoon*, in any way distressed. Note resemblances to the tale of Dido.

[1488.] *Lodesmen*, pilots; see note to Ch. Prolog. 403. ‘Lodesman of a shippe, *pilotte*’; Palsgrave.

[1509.] Cf. Valerius Flaccus, Arg. ii. 351:—

‘Praecipueque ducis casus mirata requirit  
Hypsipyle; quae fata trahant, quae regis agat  
uis.’

[1514.] *Los*; spelt *loos* in MS. Tn.; for the *o* is long. It means ‘praise’ or ‘renown,’ and occurs six times in Ho. Fame (1620, 1621, 1626, 1722, 1817, 1900). *Los*, with short *o*, means ‘loss.’

[1515.] Read *th’áventúres*, in four syllables.

[1528.] Prof. Corson cites some parallel passages, viz:—

‘And therto he was *hardy*, *wys*, and *riche*’; Squi. Ta., F 19.

‘*Hardy*, and *wyse*, and *riche*, and therto *free*’; Ship. Ta., B 1366.

‘We alle desyren, if hit mighte be,  
To have housbondes *hardy*, *wyse*, and *free*,  
And *secree*’; Non. Pr. Ta., B 4103.

[1529.] *Three pointes*. The reference is not to l. 1528, which mentions *four* points, but to ll. 1530-3 following. I. e. the three points are *freedom*, *lustihede*, and being *a greet gentil-man*; or otherwise, liberality, youthful vigour, and high birth. Cf. l. 1405.

[1533.] Accent *Tessálie* on the second syllable.

[1535.] *Shamefast* (from A. S. *sceamu*) is here trisyllabic. On the corrupt modern spelling *shamefaced* see Trench, Eng. Past and Present.

[1536.] *He hadde lever*, he would have it dearer, he would rather.

[1538-40.] In order to scan l. 1538, the word *almighty* is necessary, though found in MS. A. only. Or else we must insert *him*, and read—‘As wolde God that I hadde him i-yive.’ The sense is—‘As (I pray) that God would permit that I might have given [him] my blood and flesh, provided that I might still live (to see the result), on the condition that he had anywhere a wife (suitable) to his rank.’ *So that* means ‘provided that’; as in ‘*so that* ye be not wroth,’ C. T., D 2248 (Sompnoures Tale), in the Harleian MS.; and in the following:—

‘Sche saide, sire, ich wille help the,  
*So that* thou wille spousi me.’—Seven  
Sages, ed. Weber, 2663.

As to the expression *with the nones*, we may compare it with such expressions as *with-than*, *with-thon-that*, *with-tho-the*, *with-that*, all meaning ‘provided that,’ and all occurring in the Glossary to Spec. of Eng., Part I. And since *for the nones* means ‘for the occasion’ (see Prologue to C. T., 379), so *with the nones* is ‘with the occasion,’ and hence ‘provided that.’ I cannot at all agree with what seems to me the ludicrous emendation in some late editions, which change *nones* into *bones*, and delete the comma after *live*; ‘provided that I might live with the bones.’ At any rate, there is *no authority* for this. The old editions and MSS. all alike read *nones*; and we have the phrase again (pronounced *with th’ non-es*), in the Ho. Fame, 2099.

[1546.] *To come to hous upon*, to become at home with, to become familiar with.

[1551.] The former syllable in *Yiftes* forms a foot by itself.

[1552.] *As wolde god*, as (I wish) that God might will or permit; as in l. 1538.

[1558.] *Thoriginal*, the original. As this ‘tells all the case,’ i. e. all Jason’s subtlety, he is probably referring to Ovid, Her. Ep. vi. Flaccus says that Hercules induced Jason to quit Lemnos, and proceed on his voyage. Statius mentions Hypsipyle’s twin sons, and relates some of her later history.

[1564.] Chaucer here follows the sixth letter of Ovid's *Heroides*. Lines 1569-1575 follow four lines of the Latin text, viz. 123-4, and 159-60, which refer to the twins and Medea:—

‘Si quaeris, cui sunt similes; cognosceris  
illis.  
Fallere non norunt; caetera patris habent. . . .  
Quam fratri germana fuit, miseroque parenti  
filia; tam natis, tam sit acerba uiro.’

[1580.] From this line to l. 1655 Chaucer mainly follows the second book of Guido delle Colonne's *Historia Troiana*, which he epitomises. See Gower, *C. A. ii.* 236-258.

[1581.] ‘Who is a devourer of love, and a very dragon’; with reference to the supposed insatiability of dragons.

[1582.] ‘As matter always seeks to have a definite form, and may pass from one form into another.’ Mr. Archer Hind refers me to Aristotle, *Metaphysica*, *Λ. vii.* 1072 b. 3:—*κινεῖ? δ? ?ζ ?ρώμενον, κινούμενον δ? τ??λλα κινεῖ?*. Bech shews that this is all from Guido, who has: ‘*Scimus enim mulieris animum semper uirum appetere, sicut appetit materia semper formam . . . Sed sicut ad formam de forma procedere materiam notum est, sic mulieris concupiscentia dissoluta procedere de uiro ad uirum . . . sine fine, cum sit quaedam profunditas sine fundo,*’ &c. Hence Lydgate, in his *Troy-book*, bk. i. c. 5 (fol. C 6, back) has:—

‘For as nature by kyndly appetyte  
Kyndly seketh to sewen after fourme,’ &c.

[1590.] *Iaconitos*, *Iaconites*. This is a clear proof that Chaucer follows Guido. At p. 12\* of the alliterative *Troy-book*, ed. Panton and Donaldson, the following passage is quoted from Guido, lib. ii.: ‘*In insula igitur Colcos erat tunc temporis quaedam ciuitas nomine Iaconites, caput regni pro sua magnitudine constituta.*’ Further extracts from this Latin text are given by Horstmann, in his edition entitled ‘*Barbours Legendensammlung,*’ vol. ii. (Heilbronn, 1882), p. 221; where will also be found a parallel passage in a fifteenth-century poem which has

wrongly been ascribed to Barbour. Hence Lydgate, in his Troy-book, bk. i. c. 5 (fol. C 3, back), says of the chief city of Colchos:—‘And Iaconites tho it bare the name.’

[1594.] Read *Preying*; and drop the final *e* of *moste*.

[1597.] Compare the allit. Troy-book, ll. 388-391:—

‘The kyng was full curtails, calt on a maiden,  
Bede his doughter come downe, and his dere  
heire,  
To sit by that semely, and solas to make.  
This mayden full mylde Medea was callid.’

[1605.] ‘And in his mien as royal as a lion.’

[1606.] *Famulere*, familiar, affable. See Ch. Prolog. 215.

[1609.] ‘And, as Fortune owed her an evil mishap.’

[1617.] Cf. the Troy-book, l. 544:—

‘That causes me with counsell to caste for  
your helpe,  
And put you in plite your purpos to wyn,  
In sound for to saile home, and your sute  
all.’

[1620.] Cf. the same, l. 554:—

‘Now louely and leell, for your lefe speche  
I thanke you a thowsande tymes in my thro  
hert,  
That ye kythe me suche kyndnes withouten  
cause why;  
And here I put me full plainly in your pure  
wille,  
To do with me, damsell, as your desyre  
thynke.’

[1631.] *Disioint*, perilous situation, peril. Cf. Kn. Ta., A 2962. ‘But sith I see I stonde in this *disioint*’; Shipman’s Tale, B 1601.

[1639.] Cf. the Troy-book, 942; and 711:—

‘Yow swiftly shall sweire vppon swete  
goddes,  
This couenaunt to kepe and for no case  
change.’  
‘And swiftly he sware on that swete<sup>1</sup> god,  
All tho couenaundes to kepe, and for no  
cause let,  
Whill hym lastes the lyffe; he laid on his  
hond.’

[1653.] *Unwist of*, unknown to. Cf. Troy-book,  
987:—

‘Then leuyt thai the lond, and no leue toke,  
Stale from the styth king styll by night;  
With the maiden Medea and myche other  
goodes,  
Thai turne into Tessaile with-outen tale  
more.’

Here Chaucer ceases to follow Guido, except in ll.  
1662-6.

[1661.] Her name was Creusa; cf. Ovid, *Met.* vii.  
391-6; Horace, *Epod.* v. 64.

[1662.] Cf. the Troy-book, l. 718:—

‘And thou hedis not the harme of that hend  
lady,  
Ne tentes not thy trouth that thou tynt has;  
Soche a maiden to mar that the most louet,  
That forsec hir fader and hir fre londe.’

[1667.] *Vassalage*, prowess; cf. *Kn. Ta.*, A 3054. It is  
here used ironically. Trench refers us to Lydgate’s  
*Minor Poems*, ed. Halliwell, p. 176:—

‘And Catoun seith, is noon so greet encess  
Of wordly tresour, as for to live in pees,  
Which among vertues hath the *vasselage*.’

[1670.] *Lettre*, letter; i. e. the 12th letter in Ovid’s  
*Heroides*; see l. 1678. Lines 1672-7 answer to lines  
13, 14, and 19 in Ovid:—

‘Cur mihi plus aequo flauī placuere capilli,  
et decor, et linguae gratia ficta tuae? . . .

Quantum perfidiae tecum, scelerate,  
perisset!

[1672.] *Why lyked me*, why did it please me? But, in l. 1674, *lyked* is a personal verb.

[1680.] Ovid tells the story of Lucretia under the date Feb. 22 (viii Kal. Martii), which was commemorated as ‘Fuga Tarquini Superbi,’ and begins his account in the *Fasti*, ii. 685. Chaucer here borrows from Ovid’s first line, viz.:—‘Nunc mihi dicenda est regis fuga.’

Ll. 1680-1693 form Chaucer’s own Prologue to the story.

[1682.] The ‘last king’ of Rome was Tarquinius Superbus, father of the Tarquinius Sextus whom Chaucer calls in l. 1698 ‘Tarquinius the yonge.’ The word *And*, at the beginning of the line, though absolutely necessary to the sense, is preserved only in MS. Addit. 12524, a bad copy from a good type. It reads:—‘And specially off the last king Tarquinius’; but no other MS. retains *specially*, and of course it makes the line too long.

[1684.] ‘I do not tell the story for the sake of Tarquin’s exile.’

[1690.] ‘St. Augustin, commenting on the story in the milder and more rational spirit of Christian morality, while he admires the purity of Lucrece, blames her folly in committing the crime of self-murder as a punishment on herself for that of which she was really innocent. “Si adultera,” he asks, “cur laudata? Si pudica, cur occisa?” See August. *De Civitate Dei*, c. xix.’—Bell.

[1694.] Here Chaucer begins his close copy of Ovid, *Fasti*. ii. 721:—‘Cingitur interea Romanis Ardea signis.’ The original should be compared throughout. *Ardea*, capital of the Rutuli; in Latium.

[1696.] *Wroghte*, pt. t. ‘The siege (or the besiegers) lay before the city long, and accomplished little’; G. L. Kittredge, *Harvard Studies*, p. 7.

[1698.] ‘Tarquinius iuuenis’; i. e. Tarquinius Sextus.

[1705.] *Colatyne*. Chaucer found the name in Livy (or Augustine). Ovid merely has: ‘cui dederat clarum Collatia nomen.’ Livy has: ‘ubi et Collatinus cenabat Tarquinius, Egerii filius.’ Collatinus was the cousin of Sextus, and took his name from Collatia, an ancient town of the Sabines, in the neighbourhood of Rome.

[1707.] From Ovid: ‘Non opus est uerbis, credite rebus, ait.’

[1708.] From Livy: ‘paucis id quidem horis posse sciri, quantum ceteris praestet Lucretia sua.’

[1711.] ‘That pleases me.’ Ovid: ‘Dicta placent’; l. 736.

[1715.] Cf. ‘And knew the *estres* bet than dide this John’; C. T., A 4295 (Reves Tale); and see Kn. Ta., A 1971; also, in particular, the Romaunt of the Rose, 1448, where the F. text has *l’estre* (shewing where Ch. found the word); see vol. i. p. 153.

We may explain *estres* by ‘inner premises’ of a house or building. Godefroy’s O. Fr. Dict. gives numerous examples. Cotgrave gives the verb *estre*, to be; whence the sb. *estre*, a being, substance, state; and then cites: ‘*les estres d’une maison*, the inward conveyances, private windings and turnings within, entries into, issues out of, a house.’ The word is very common in Old French, and not uncommon in Middle English. Gower even has the sing. *estre* in the sense of ‘state’; C. A. i. 272. Cf. F. ‘il sait tous les êtres de cette maison.’

For all this, the old editions turned the form into *efters*, and Bell follows them! Moreover, *eftures* is gravely quoted in Halliwell’s Dictionary, with a reference to Sir T. Malory. The passage is:—‘Pleaseth it you to see the *eftures* of this castle?’ bk. xix. c. 7 (p. 444 in the Globe edition). Here *eftures* is a mere misprint (in Caxton’s original edition) for *estres*, due to reading the long *s* (f) as an *f*. *Efters* and *Eftures* are mere ‘ghost-words,’ the products of ignorance.

[1716. 7.] ‘Tecta petunt; custos in fore nullus erat’; l. 738.

[1720.] *Dischevele*, with hair hanging loose. *Malice*, evil.

[1721.] ‘Ante torum calathi *lanaque mollis erat*’; l. 742. Of course ‘our book’ means Ovid; yet Thynne reads ‘saith Liui.’

[1729.] A fine line; but I think Chaucer has wholly misunderstood l. 752 of the original.

[1732-9.]

‘Desinit in lacrimas, intentaque fila remittit,  
in gremium uultum deposuitque suum.  
Hoc ipsum decuit: lacrimae decuere  
pudicae,  
et facies animo dignaque parque fuit’; l. 755.

[1740-3.] ‘Pone metum, ueni, coniux ait. Illa reuixit.’

[1745-55.] Six lines in Ovid; ll. 761-6.

[1757.] ‘Iam dederat cantus lucis praenuntius ales’; l. 767.

[1759-71.] Twelve lines in Ovid; ll. 769-80.

[1765.] *Al to-shake*, wholly tossed about; see l. 962.

[1771.] ‘Or a wicked inclination, with malice.’ ‘The original meaning (as of *talento* in Italian, *talante* in Spanish) was will, inclination, from *talentum* (τάλαντον), balance, scales, and then inclination of balance.’—Trench, *Select Glossary*, s. v. *Talent*.

[1773.] ‘Audentes Forsque deusque iuuant.’ We say, ‘Fortune favours the bold.’ Cf. ‘Audentes fortuna iuuat’; Verg. *Æn.* x. 284; ‘Audentes deus ipse iuuat’; Ovid, *Met.* x. 586.

[1774.] ‘Whatever the event may be, my resolve is taken.’ ‘Audebimus ultima, dixit’; l. 781.

[1775.] *Girt*, girdeth; pr. t. So *rit*, rideth, in l. 1776.

[1780.] *Halke*, corner, hiding-place; as in *Sec. Non. Ta. G* 311.

[1781.] *Gan he stalke*, he moved stealthily; as in Clerk. Ta. E 525. It is remarkable that Shakespeare uses the same word in his *Lucrece*, l. 365:—‘Into the chamber wickedly he *stalks*.’ Prof. Corson notices its use by Gower; see Pauli’s edition, vol. i. pp. 72, 187; ii. 256, 346, 347, 353, 360.

[1798.] ‘*Parua sub infesto quum iacet agna lupo*’; l. 800.

[1800-3.] Cf. *Fast.* ii. 801, 2:—

‘*Quid faciat? Pugnet? uincetur femina  
pugna;  
Clamet? at in dextra, qui uetet, ensis erat.*’

[1812-26.] These lines are original, and breathe the spirit of chivalry.

[1827-36.] Eight lines in Ovid; 815, 816; 813, 814; 817-20.

[1838-46.] This passage is original.

[1847-53.] Compare Ovid, 829, 830. But Chaucer here follows Livy, who has: ‘*Dant ordine omnes fidem; consolantur aegram animi, auertendo noxam ab coacta in auctorem delicti; mentem peccare, non corpus; et unde consilium afuerit, culpam abesse.*’ Cf. Gower, C. A. iii. 261.

[1856-60.] Two lines in Ovid; 833, 834:—

‘*Tunc quoque, iam moriens, ne non  
procumbat honeste,  
respicit. Haec etiam cura cadentis erat.*’

[1861.] Chaucer here tells the tale more succinctly. Ll. 1864-5 answer to ll. 849, 850 in Ovid; l. 1866 answers to l. 847 and l. 1869 to l. 852. The rest is, practically, all Chaucer’s own.

[1871.] This canonisation of Lucretia is strikingly medieval. It was evidently suggested by the fact that Ovid gives her story under a particular date, so that she seemed to have *her own day*, like a saint. Cf. note to l. 1680.

[1880.] Probably the syllables *That in Is-* form the first foot of the line. Otherwise, *Israel* is dissyllabic.

[1881.] The reference must be to the Syro-phenician woman; Matt. xv. 28; Mark, vii. 29. But it may be feared that Chaucer was really thinking of the centurion; Matt. viii. 10; Luke, vii. 9. Read *he ne as he n'*.

[1883, 4.] *As of*, in the case of. *Alday*, always; F. *toujours*. 'Let whoever wishes (it) test them.'

[1886.] 'O Minos, king of Crete, judge in the infernal regions, now comes thy lot, now comest thou into the ring (concourse).' In l. 1894 we again have mention of Minos, king of Crete; which looks as if Chaucer has confused the two kings of this name. The 'infernal judge' was, however, the grandfather of the second Minos; at least, such is the usual account. The mention of 'the lot' in connection with Minos looks as if Chaucer was thinking of Vergil's lines, *Æn.* vi. 431, 2:—

'Nec uero hae *sine sorte* datae, sine iudice  
sedes.

Quaesitor Minos *urnam mouet*.'

Cf. also *Æn.* vi. 22:—'stat ductis sortibus urna.'

[1889.] *Memóri-e* has four syllables, and is accented on the second.

[1895.] *Hadde*, had, possessed; referring to Crete. This seems better than the reading *wan* (i.e. won), referring to Minos. Cf. Ovid, *Her.* x. 67:—'Non ego te, Crete, centum digesta per urbes.'

[1896.] Cf. Ovid, *Met.* vii. 456-8:—

'Bella parat Minos . . .

Androgeique necem iustis ulciscitur armis.'

Androgeus is again mentioned in Ovid, *Her.* x. 99; and in Vergil, *Æn.* vi. 20.

'There came certain of king Minos' ambassadors out of Creta, to ask a tribute, being now the third time that it was demanded; which the Athenians paid for this cause. Androgeus, the eldest son of king Minos,

was slain by treason within the country of Attica: for which cause Minos, pursuing the revenge of his death, made very hot and sharp wars upon the Athenians, and did them great hurt.’—Shakespeare’s Plutarch, p. 280.

[1900.] From this point to l. 1921 Chaucer follows Ovid, *Met.* viii. 6-176, but gives a mere outline of the story of Scylla. See note to l. 1908.

[1902.] *Alcathoe*, the citadel of Megara, and hence a name for Megara. It was named after Alcathous, founder of Megara; indeed, in Ovid, *Met.* viii. 8, it is called *Alcathoi urbs*; but Chaucer found the right form in *Met.* vii. 443.

[1904.] *Nisus*, Nisus, king of Megara; *Met.* viii. 8.

[1908.] Nisus’ daughter was named Scylla. In order to gain the love of Minos, she cut off her father’s purple hair, on which the safety of his kingdom depended; whereupon Nisus was changed into a sparrow-hawk, and Scylla into the bird *ciris*; *Met.* viii. 9-151. But Chaucer omits these details. Cf. *Parl. of Foules*, 292, and the note.

[1922.] Chaucer here leaves Ovid; this part of the story is partly given in Plutarch and Hyginus, but Chaucer seems to have filled in details from some source unknown to me.

[1925.] ‘Whereupon the Athenians sent immediately unto him, and intreated him for peace: which he granted them, with condition that they should be bound to send him yearly, into Creta, seven young boys and as many young girls. Now thus far all the historiographers do very well agree, but in the rest not. And they which seem furthest off from the troth [including Chaucer] do declare, that when these young boys were delivered in Creta, they caused them to be devoured by the Minotaur within the labyrinth.’ — Shakespeare’s Plutarch, p. 280.

[1928.] The Minotaur was a monster, half bull and half man, dwelling in a labyrinth at Crete, constructed by Dædalus. He annually devoured the fourteen Athenian young people, as above said, till slain by Theseus. Cf. Ovid, *Met.* viii. 155.

[1932.] *Every thridde yeer*, every third year. This is due to Ovid's expression—'tertia sors annis domuit repetita nouenis' (Met. viii. 171), which Golding translates by—'The third time at the ninth yeares end the lot did chance to light On Theseus,' &c. But Hyginus (Fab. xli) says:—'Instituit autem ut anno unoquoque septenos liberos suos Minotauro ad epulandum mitterent.'

[1944.] *Egeus*, Ægeus, king of Athens; Met. vii. 402, 404.

[1954.] 'That thou wouldst be deeply indebted to any one who,' &c.

[1960.] 'Furthermore, after he [Theseus] was arrived in Creta, he slew there the Minotaur . . . by the means and help of Ariadne: who being fallen in fancy with him, did give him a clue of thread, by the help whereof she taught him, how he might easily wind out of the turnings and crancks of the labyrinth.'—Shak. Plutarch, p. 283. Cf. Ovid; Met. viii. 172; Hyginus, Fab. xlii.

[1962.] *Foreyne*, outer chamber; belonging to the *chambres grete*, or set of larger rooms occupied by the daughters of the king. It seems to answer to the A.S. *bûr*, mod. E. *bower*, explained in Murray's Dict. as 'an inner apartment, esp. as distinguished from the "hall," or large public room; *also*, esp. applied to a lady's private apartment; boudoir.' It is merely a peculiar use of our word *foreign*; the O. Fr. *forain* (fem. *foraine*) often meant 'outer,' as in the phrases *une foraine rue*, an outer (more retired) street; *es tenebres forennes*, into outer darkness; see Godefroy's F. Dict. I agree with Mätzner, that there is no sufficient reason for explaining the word in this passage by 'privy,' though it admittedly has that meaning also (as given in Levins).

[1965.] *Maister-strete*, principal street; as in Kn. Ta., A 2902.

[1966.] Most MSS. begin the line with *Of Athenes*, as in l. 2306. This would be a most extraordinary oversight, as the scene is laid in Crete, in the town of Gnosus. MS. T. substitutes 'In mochell myrthe'; and the old printed editions have 'Of the towne,'

which scans badly, though ‘Of thilke toune’ would do well enough. We seem justified in rejecting the reading *Of Athenes*, because Chaucer distinctly mentions *Athenes* in ll. 1940, 1944, as being the place whence Theseus was sent ‘unto the court of Minos’; l. 1949. Besides this, in l. 2122 Theseus calls Ariadne by the prospective title of ‘duchess of Athens’; on which Ariadne playfully remarks that she and her sister are now ‘assured to royal positions in Athens’; l. 2128. From all which it does not seem fair to charge the error upon Chaucer himself; and I therefore make the bold alteration suggested by MS. T., and supported by MS. Addit. 9832, which has ‘In moche myrth.’ In the title of the poem, Ariadne is called ‘Adriane de Athenes,’ but this is another matter, and has reference to l. 2122. She became ‘duchess of Athens’ in the right of her husband Theseus.

[1969.] *Adrian* or *Adriane*, the M. E. spellings of Ariadne: see Ho. Fame, 407; Prol. to Man of Law, B 67. Ariadne and Phædra were the daughters of Minos; Theseus took both of them away from Crete; and, on the voyage, deserted Ariadne for her sister.

[1990.] ‘And make this sorrowful man come with him.’

[1992.] *Quit*, free, delivered. It seems to have been an understood thing, that if a captive Athenian should succeed in slaying the Minotaur, he should go free, and the tribute paid by the Athenians should be remitted. One account in Plutarch says that Minos himself ‘chose Theseus, upon condition agreed between them; . . . and that after the death of the Minotaur this tribute should cease.’—Sh. Plut. p. 282. One condition was, that the captives should be *unarmed*. This explains Phædra’s plan, in l. 1994, for arming Theseus surreptitiously; cf. l. 2011.

[1993.] *Taste*, test. The word *test* was formerly used only as a sb., of a vessel in which gold or silver was tested; the place of the mod. E. verb to test was supplied by the M. E. *tasten*, and there can be little doubt that the words *taste* and *test* have been partially confused; see these words in my Etym. Dict., whence I quote the following: ‘The M. E. *tasten* meant both to feel and to taste. “I rede thee,

lat thyn *hand* upon it falle, And *taste* it wel, and stoon thou shalt it finde”; Ch. C. T. 15970 (G 502). “Every thyng Himseolf schewith in *tastyng*,” King Alisaunder, 4042.—F. *taster*, to taste or take an assay of; also to handle, feel, touch; Cotgrave. Cf. mod. F. *tâter*; Ital. *tastare*, “to taste, to assaie, to feele, to grope, to trye, to prooffe, to touch”; Florio.’

[1996.]The former syllable of *Fighten* forms a foot by itself.

[1997.]‘Where he will have to descend.’

[2002.]*Shal do*, will be sure to do.

[2004.]Bell remarks that this resembles the stratagem by which Daniel destroyed the dragon at Babylon. ‘Tulit igitur Daniel picem, et adipem, et pilos, et coxit pariter: fecitque massas, et dedit in os draconis, et diruptus est draco’; Dan. xiv. 26 (Vulgate).

[2009.]*To-hepe*, together; i.e. ‘before they come to closer quarters.’ Bell alters this, the reading of all the MSS. and old editions, to *to kepe*, which gives no sense; and Morris and Corson follow suit. Yet *to-hepe*, lit. ‘to a heap,’ but used adverbially in the precise sense of ‘together,’ is not a recondite expression. Morris explains it rightly elsewhere, viz. in Chaucer’s tr. of Boethius, bk. iv. pr. 6, l. 182, where ‘y-medled to-hepe’ means ‘mixed together.’ It is also in Troil. iii. 1764:—‘that Love halt now *to-hepe*,’ which Love now holds together. And yet again, in Ch. Astrolabe, pt. i. § 14. 5. See also P. Plowm. Crede, 727.

[2012.]*The hous*, i. e. the famous labyrinth. *Crinkled*, full of turns or ‘cranks’; see note to l. 1960. Cf. Mid. Du. *krunckel-winckel*, or *krinckel-winckel*, ‘crooked here and there’; Hexham (ad 1658); Du. *krinkel*, a winding, *krinkelen* or *kronkelen*, to wind about; all allied to E. *crank*, a twist, hence a twisted handle. Cf. Ovid, Met. viii. 173; Æn. vi. 27. And see Trevisa, tr. of Higden, i. 9.

[2020.]Read *drede*, dread; not *stede*, place. The Rime-indexes shew that, in the ending *-ede* in Chaucer, the former *e* is usually long (*-ēde*, *-eede*).

However, *stēde*, in the sense of ‘stead’ (A.S. *stēde*), rimes once with *drēde*, in Ho. Fame, 829.

[2028.] *Sit on his knee*, kneels down. We also find *setten him on knees*, *to fallen on knees*, *to knelen on knees*, *he lay on kne*, &c. See Mätzner, s. v. *cneo*, p. 442. ‘On knes she sat adoun’; Lay le Freine, 159. Cf. Man of Lawes Tale, B 638.

[2029.] *The righte*; here used as a vocative case.

[2037.] Cf. Arcite’s service as a page; Kn. Ta., A 1427.

[2040.] *Nat but*, only, merely; the familiar Northern E. *nob-but*. See l. 2091.

[2041.] *Swinke*, toil, labour hard. It is curious that this word should be obsolete. Perhaps no word that is now obsolete was once more common. It occurs in Chaucer, Langland, Gower, Spenser, &c.; but not in Shakespeare.

[2044.] ‘Nor any one else, shall be able to espy me.’

[2048.] ‘In order to have my life, and to retain your presence.’ The sense is quite clear. The note in Corson—‘*presence* seems to mean here presentiment or suspicion’—is due to some mistake.

[2051.] Only MS. C. retains *now*; and it would be better before *is* than after it.

[2056.] *Yif*, if; answering to *than*, then, in l. 2059.

[2063.] ‘I pray Mars to do me such a favour.’

[2064.] *Shames deeth*, a death of shame; see l. 2072.

[2065.] *Póvert* occurs as a dissyllable, in Cant. Ta., C 441.

[2066.] Pronounce *spirit* nearly as *spir’t*.

*Go*, walk about, roam. He prays that he may be punished by being made to walk as a ghost after death. A reference to the supposed restlessness of the spirits of wicked men; see Parl. of Foules, 80.

But good spirits also ‘walked’ sometimes; Wint. Tale, iii. 3. 17.

[2069.] *For which*, for which cause, on which account. *Go*, may walk; the subjunctive mood.

[2070.] *Other degree*, i. e. a higher degree than that of page. He professes not to aspire to this, *unless* she vouchsafes to give it him.

[2072.] ‘May I die by a death of shame.’ The *of* depends on *deye*; cf. Man of Lawes Tale, B 819.

[2075.] *A twenty*, about twenty. *A* is here used as expressly an approximative result; as in ‘*an* eight days,’ Luke ix. 28; so ‘*a* ten,’ Squi. Tale, F 383. Only MS. C. retains *a*, but it is wanted for the metre.

[2082.] *God shilde hit*, God defend or forbid it.

[2083.] *Leve*, grant. We also find *lene*, to grant, give, but it is only used with a following *case*; whilst *leve* is only used with a following *clause*. *Me* is governed by *befalle*. ‘And grant that such a case may never befall me,’ i.e. for Theseus to be merely her page.

[2086.] *And leve*, and may He also grant.

[2089.] ‘Yet it would be better’; followed by *Then* (=than) in l. 2092.

[2094.] The latter syllable of *profit* comes at the caesura, and is easily read quickly. We need not change *unto* into *to*, as in MS. A. only.

[2096.] *To my*, as for my.

[2099.] *That*, (I propose) that. *Sone*, Hippolytus. Yet, in l. 2075, Theseus was only 23 years old! Perhaps she proposes, in banter, a purely whimsical condition; cf. ll. 2102, 2120, 2127.

[2100.] *Hoom-coming*, arrival at home; cf. Kn. Tale, 26 (A 884).

[2101.] *Fynal ende*, definite settlement.

[2105.] *To borwe*, as a pledge; cf. Squi. Ta., F 596.

[2107.]To draw blood on oneself was a frequent mode of attestation. Cf. Wright's note on K. Lear, ii. 1. 34; and note how Faustus stabs his arm in Marlowe's play; Act ii. sc. 1.

[2120.]*Servant*, devoted lover; the usual phrase. This asseveration of Theseus shews that he thought Ariadne immeasurably credulous.

[2122.]*Of Athenes duchesse*, (whom I hail as) duchess of Athens. That is, he promises her marriage. In l. 2127 Ariadne grows pleasant on the subject.

[2128.]'And assured to the royalties (or regal attributes) of Athens'; i.e. we are secure of our future royal rank.

[2130.]*And saved*, and we have saved. Chaucer has *be* just above; so that he has changed the idiom.

[2132.]*Emforth hir might*, even-forth with her might, to the extent of her power; cf. Kn. Ta., 1377 (A 2235).

[2134.]'It seems to me, no one ought to blame us for this; nor give us an evil name on this account.'

[2145.]*Geeth*, goeth, goes; A. S. *gæð*. For two more examples, see *geð* in Gloss. to Spec. of English, Part I.

[2150.]*By*, by help of, with the help of.

[2151.]*Of*, with. *Gan hit charge*, did load it. 'And they say, that having killed this Minotaur, he returned back again the same way he went, bringing with him those other young children of Athens [whom Chaucer forgets to mention], whom with Ariadne also he carried afterwards away.'—Sh. Plutarch, p. 283.

[2155.]*Ennopye*, Ænopia, another name for Ægina; which was on their way from Crete to Athens. Chaucer got the name from Ovid, Met. vii. 472, 473, 490; and introduces it naturally enough, because Æacus, then dwelling there, was an old ally of the Athenians; id. 485; cf. l. 2156 in our poem. Gilman

suggests that Enope (i. e. Gerenia in Messenia) is meant, which is merely a wild guess.

[2161.] *Woon*, number. Originally, a hope; also, a resource, a store, a quantity; and hence *gret woon*=a great number. For examples, see *wān* in Stratmann; and cf. note to Troil. iv. 1181.

[2163.] *Yle*, island; usually said to be Naxos, on the supposition that it is not much out of the way in sailing from Gnosus in Crete to Attica. Chaucer has inadvertently brought Theseus to Ægina already; but we need not trouble about the geographical conditions. The description of the island is from Ovid, Her. x. 59:—‘Uacat insula cultu’; &c.

[2167.] *Lette*, tarried; pt. t. of the weak verb *letten*; quite distinct from *leet* or *lēt* (pt. t. of *leten*), which would not rime with *set-te*. This latter part of the story is nearly all from Ovid, Her. x.

Compare, e. g. ll. 4-6:—

‘unde tuam sine me uela tulere ratem;  
In quo me somnusque meus male prodidit,  
et tu,  
pro facinus! somnis insidiate meis.’

[2176.] *To his contre-ward*, i. e. toward his country. Cf. ‘To Thebesward’; Kn. Ta. 109 (A 967).

[2177.] *A twenty devil way*, in the way of twenty devils; i. e. in all sorts of evil ways or directions; cf. Can. Yem. Ta., G 782.

[2178.] *His fader*, king Ægeus (l. 1944). The story is that Theseus went to Crete in a ship with a black sail, in token of his unhappy fate. He had agreed to exchange this for a white sail, if his expedition was successful; but this he omitted to do. Hence Ægeus, ‘seeing the black sail afar off, being out of all hope ever more to see his son again, took such a grief at his heart, that he threw himself headlong from the top of a cliff, and killed himself.’—Shak. Plutarch, p. 284.

[2182.] *Atake*, overtaken with sleep; cf. C. T. 6966 (D 1384).

[2186.] ‘Perque torum moueo brachia; nullus erat’;  
Her. x. 12.

[2189, 90.]

‘Alta puellares tardat arena pedes.  
Interea toto clamanti littore, Theseu!’ id. 20.

[2192.] Suggested by Ovid; ll. 81-6.

[2193.] ‘Reddebant nomen concaua saxa tuum’; id.  
22. The Latin and English lines are alike beautiful.

[2194.] ‘Luna fuit; specto, si quid, nisi littora,  
cernam’; id. 17.

[2195-7.] These three lines represent eight in Ovid;  
25-32.

[2198.] This line answers to the first line in Ovid,  
Epist. x.

[2200, 1.] *His meiny*, its (complete) crew. *Inne*,  
within; A.S. *innan*.

‘Quo fugis, exclamo, scelerate? Reuertere,  
Theseu;  
flecte ratem; numerum non habet illa suum’;  
id. 35.

[2202.]

Candidaque imposui longae uelamina  
uirgae,  
scilicet oblitos admonitura mei’; id. 41.

[2208-17.] Paraphrased from Ovid; Her. x. 51-64.

[2212.] *Answer of*, answer for; ‘redde duos.’

[2214.] *Wher shal I become?* Where shall I go to? the  
old idiom. We now say, ‘what will become of me?’  
On this expression, see *Bicome* in my Gloss. to P.  
Plowman (Clar. Press Series).

[2215.] ‘For even if a ship or boat were to come this  
way, I dare not go home to my country, for fear (of  
my father).’

The reading *that bote none here come* is nonsense, and expresses the converse of what is meant. The corresponding line in Ovid is—‘Finge dari comitesque mihi, uentosque, ratemque’; 63.

[2218.] *What*, for what, why? See Cant. Ta., B 56, &c.

[2220.] *Naso*, Ovidius Naso. *Her epistle*, the epistle above quoted, the title of which is—‘Ariadne Theseo.’

[2223, 4.] The story is that Bacchus took compassion on Ariadne, and finally placed her crown as a constellation in the heavens; see Ovid, *Fasti*, iii. 461-516; *Met.* viii. 178-182. This constellation is the Northern Crown, or Corona Borealis, which is just in the opposite side of the sky from Taurus. Ovid says—‘qui medius nixique genu est anguemque tenentis,’ *Met.* viii. 182. Here the holder of the snake is Ophiuchus; and *Nixus genu* or *Engonasin* (? *v* γόνασιν) was a name for Hercules; see Hyginus, *Poet. Ast.* lib. ii. c. 6; lib. iii. c. 5; Ausonius, *Eclog.* iii. 2. The Northern Crown comes to the meridian with the sign Scorpio, not Taurus. We can only bring the sense right by supposing that *in the signe of Taurus* means when the *sun* is in that sign, viz. in April. In the nights of April, in our latitude, the Northern Crown is very conspicuous.

[2227.] *Quyte him his whyle*, repay him for his time, i. e. for the way in which he had spent his time; cf. *Man of Law’s Ta.*, B 584.

[2228.] The words ‘Deus dator formarum’ are written after the title in MS. B.; and part of the first line corresponds to this expression. In MS. F. it appears as ‘Deus dator formatorum<sup>1</sup>,’ which can hardly be right.

Corson has the following note:—‘In these verses (2228-30) the Platonic doctrine of forms or ideas is expressed. For whatever knowledge Chaucer may have had of the philosophy of Plato, he was probably indebted to the Italian poets, with whom, especially Petrarch, Plato was a favourite.’ Corson also quotes the following from Sir Wm. Hamilton:—‘Plato agreed with the rest of the ancient philosophers in

this—that all things consist of matter and form; and that matter of which all things were made, existed from eternity, without form; but he likewise believed that there are external *forms* of all possible things which exist, without matter; and to these eternal and immaterial forms he gave the name of ideas. In the Platonic sense, then, ideas were the patterns to which the Deity fashioned the phenomenal or ectypal world.’ See also Spenser, Hymne in honour of Beautie, st. 5. And cf. l. 1582 above.

However, Chaucer here follows Boethius, De Consolatione Philosophiae, lib. iii. met. 9:—

. . . ‘Tu cuncta superno  
ducis ab exemplo, pulcrum pulcerrimus ipse  
mundum mente gerens, similique in imagine  
formans.’

See Chaucer’s version of the same, ll. 1-12. Cf. Le Rom. de la Rose, 16931-8, also copied from Boethius, who follows Plato.

[2233.] *As for that fyn*, with that particular object.

[2236.] *Fro this world*, i. e. from the centre of the universe; according to the old Ptolemaic system which made the earth the fixed centre of all things. *The firste hevene*, the first or outermost sphere, that of Saturn; see note to Complaint of Mars, 29.

[2237.] Understand *al* (everything) as the nom. case to *corrumpeth*; i. e. everything becomes corrupt, is infected.

[2238.] *As to me*, as for me, in my opinion.

[2241.] *Yit last*, still lasts, still endures.

[2243.] Read—The stóry of Téré-ús, &c.; the -y in *story* being rapidly slurred over.

[2244.] Here begins Ovid, Met. vi. 424:—‘Threïcius Tereus.’ Tereus was king of Thrace; and Ovid says he could trace his descent from Gradivus, i. e. Mars (l. 427).

*Marte*, Mars. Corson here notes that ‘*Marte* is the ablative case of Mars, as *Jove* is of Jupiter.’ It is

worth while to say that this view is quite erroneous; for these forms did not arise in that way. *Marte* was formed from *Martem*, the accusative case, by dropping the final *m*; and, generally, the Romance languages formed most of their substantives from *accusative* cases, owing to the frequent use of that case, especially in the construction of the accus. with the infinitive, which in medieval Latin was very common. See Sir G. Cornwall Lewis' Essay on the Romance Languages, and Diez, Grammatik der Romanischen Sprachen, vol. ii. Thus the F. *corps* represents the Lat. acc. *corpus*, not the abl. *corpore*; as is sufficiently obvious.

[2247.]Read—*Pán-di-ón-es*. Pandion, a king of Athens, was father of Progne and Philomela. Cf. The Passionate Pilgrim, xxi. 395.

[2249.]The original Latin should be consulted, as Chaucer sometimes copies Ovid literally, and sometimes goes his own way.

‘Non pronuba Iuno,  
non Hymenaeus adest illi, non Gratia lecto.  
Eumenides tenuere faces de funere raptas:  
Eumenides strauere torum: tectoque  
profanus  
incubuit bubo, thalamique in culmine  
sedit.’—428.

[2253.]*Wond*, wound; *aboute the balkes wond*, kept winding (flying in circular wise) round about the balks (or transverse beams beneath the roof). Three good MSS. read *wond*, which is the past tense of *winden*, to wind. Bell and others read *wonde*, explained by ‘dwelt’; but this is open to two objections, viz. (1) the pt. t. of *wonien* to dwell, is *woned* or *wonede*, not *wonde*; and (2) an owl cannot dwell *about* a balk, but only *on* it. The pt. pl. *woneden* (three syllables) occurs in the Kn. Ta. 2069 (A 2927); and we learn from the Clerkes Tale, E 339, that the pp. *woned* rimes with *astoned*. Ovid, indeed, has *incubuit* and *sedit*; but that does not prove much; for Chaucer expresses things in his own manner at will.

[2256.] This original line refers to the medieval wedding-feasts, which sometimes lasted even forty days. See Havelok, l. 2344; and the note.

[2259-68.] From Ovid, Met. vi. 438-442.

[2261.] *Saw not longe*, had not seen for a long time.

[2264.] *Moste*, might. *Ones*, for once; lit. once.

[2265.] *And come anoon*, and return again soon.

[2266.] ‘Or else, unless she might go to see her.’

[2270.] ‘Caused his ships to be made ready.’

[2270-8.] From Ovid, Met. vi. 444-450. Chaucer next passes on to ll. 475, 483. Ll. 2288-2294 are abridged from ll. 451-471 of the Latin. Ll. 2295-2301 answer to ll. 495-501; ll. 2302-2307 to ll. 488, 489; but many touches are Chaucer’s own, and he is seldom literal.

[2282.] Read *lovede* as *lov’de*; cf. *preyde*, 2294. This line is imitated in Kn. Ta. 338 (A 1196)—‘For in this world he lovede no man so.’

[2290. 1.] ‘And that there was none like her in (royal) array’; Met. vi. 451. *Two so riche*, twice as rich; cf. *ten so wood*, in l. 736.

[2308.] Cf. Ovid, Met. vi. 512.

[2312. 3.] ‘If it might please her, or (even) if it might not please her.’

[2318-22.] Ovid has these images of the lamb (l. 527) and of the dove (529).

[2335.] This ‘castle’ answers to Ovid’s ‘custodia’ (572).

[2340.] ‘God avenge thee, and grant thee thy petition (for vengeance).’

[2342-9.] Cf. Ovid, Met. vi. 563-570.

[2352.] *Stole*, stool, frame for tapestry work. Hexham’s Du. Dict. (1658) gives: ‘*Stoel-doeck*,

Tapistrie, or Hangings'; lit. stool-cloth. Cf. G. *Weberstuhl*, a loom; lit. weaver-stool. *Radevore*, a kind of serge; here, the material on which tapestry-work was executed. The only other example I have met with is in a poem beginning—'As ofte as syghes ben in herte trewe,' in the Tanner MS. 346, fol. 73. One stanza begins thus:—

'As ofte tymes as Penelapye  
Renewed her werk in the *raduore*,  
To saue her-selfe onely in honeste  
Vnto Vlixes, that she louyd so sore.'

(Another copy of these lines is in MS. Ff. 1. 6 in the Cambridge Univ. Library, fol. 11.)

Here *raduore* is clearly an error for *radeuore* or *radevore*, as the scansion shews. Urry's Glossary gives the following explanation: '*Ras* in French means any stuff [it means serge or satin], as *Ras de Chalons*, *Ras de Gennes*; *Ras de Vore* or *Vaur* may be a stuff made at such a place.' On which Tyrwhitt remarks—'There is a town in Languedoc called *La Vaur*; but I know not that it was ever famous for tapestry.' Cotgrave gives: '*Ras*, serge'; also '*Ras de Milain*, the finest kind of bare serge, or a silke serge.' Littré cites *ras de Châlons* from Scarron, Virg. iv.; also 'bas de soye, *raz de Millan* et d'estame.' *Ras*, in fact, is the same as the Tudor-English word *rash*. The loss of the *s* in *ras de Vore* is regular, because *s* drops before *d* in Anglo-French, though it is preserved in *ras* when used alone. I find, on consulting the English Cyclopædia, that *La Vaur*, in the department of Tarn, produces silk and serge to this day; so that Urry is certainly right. The whole account in ll. 2350-72 is expanded from five lines in the Latin text, 576-580:—

'Stamina barbarica suspendit candida tela:  
purpureasque notas filis intexuit albis'; &c.

Observe that, in l. 2360, the stuff is called 'a *stamin*.'

[2359.] *By that*, by the time that.

[2360.] *A stamin large*, a large piece of stamine. *Stamin* or *stamine* is usually explained as a kind of

woollen cloth. Cotgrave gives: ‘*Estamine*, the stuffe tamine.’ Godefroy gives both *estamin*, masc. and *estamine*, fem. explained by ‘tissu léger de laine ou de coton.’ Palsgrave has:—‘Stamell, fyne worstede, *estamine*’; and—‘Stamyne, *estamine*.’ The Prompt. Parv. has:—‘Stamyn, clothe, *stamina*.’ *Stamin* was used as a material for shirts, and was worn by way of penance; Fosbrooke explains it as ‘a shirt made of woollen and linen, used instead of a penitentiary hair-shirt.’ ‘*Stamin* habbe whoso wule,’ whoso will may have a stamin; Ancren Riwe, p. 418. Chaucer uses it thus near the end of the Persones Tale (I 1052); ‘Also in weringe of heyres or of *stamin* or of haubergeons on hir naked flesh for Cristes sake, and swiche manere penances.’

MSS. C. T. A. have *stamyn*, which seems the better form; the rest (like the printed editions) have *stames*, which may be an error for *stamel*, O. F. *estamel*, used in the same sense as O. F. *estamine*. Else it may answer to O. F. *estame*, ‘laine peignée, tricot de laine’ in Godefroy. The fact that Ovid’s word is *stamina* is in favour of the spelling *stamin*. (Bell remarks that ‘the printed copies read *flames*, which is nonsense.’ He seems to have misread *stames* (with long *s*) as *flames*. The editions of 1532, 1550, and 1561 certainly have *stames*.)

[2373-82.] Abridged from Met. vi. 581-605. Ovid mentions the triennial festival to Bacchus.

[2379.] *Compleint* is a much better reading than the *constreynte* of the old editions.

[2383.] *No charge*, of no consequence; Squi. Ta., F 359.

[2383-93.] All Chaucer’s own. The last line is characteristic: ‘unless it happens to be the case that he cannot get another,’ i. e. a new love. For *non other*, old editions have *another*!

[2385.] Here *deserved* is the usual Chaucerian form of the pt. tense. Prof. Lounsbury (Studies in Chaucer, i. 403) calls this a false form. But cf. *wyped*, *lipsed* (in *-ed*, not *-ede*); Prol. to C. T., 133, 264.

[2395.] An allusion to Matt. vii. 16, and to Legend VI, above.

[2398.] *Demophon*, usually Demophoön, son of Theseus and Phædra, who, on his return from Troy, gained the love of Phyllis, daughter of Sithon, king of Thrace. Observe that Gower says that Demophoön was on his way *towards* Troy.

[2400.] ‘Unless it were.’

[2401.] Observe that *grac-e* is dissyllabic, as in l. 2433.

[2403.] ‘Now I turn to the effect (the pith) of what I have to say.’

[2413.] *Him* seems to stand alone in the first foot; for *were*, in this phrase, is usually monosyllabic; cf. Mancip. Prol., H 23. But it also occurs as a dissyllable, in which case the line is normal. Or else the *-er* in *lever* is dwelt on.

[2416.] ‘And his rudder was broken by a wave.’

[2420.] *For wood*, as (if) mad, ‘like mad.’ *For* is not a prefix, but a separate word; as shewn by ‘for pure wood,’ Rom. Rose, 276; and see Ho. Fame, 1747. *Posseth*, pusheth, tosseth. Bech observes that ll. 2411-21 are from Vergil, *Æn.* i. 85-90, 102, 142.

[2422.] *Chorus*; so in Thynne’s edition; the MSS. have *Thorus* (except T., which has *Thora*). Both *Chorus* and *Thorus* are unknown as sea-divinities; but I think I can guess Chaucer’s authority, viz Verg. *Æn.* v. 823-5:—

‘Et senior Glauci *chorus*, Inousque  
Palaemon,  
*Tritonesque* citi, Phorcique *exercitus omnis*.  
Laeua tenent *Thetis* et Melite, Panopeaque  
uirgo.’

Here we find *Thetis*, *chorus*, *Triton*; whilst ‘and they alle’ answers to *exercitus omnis*. (So also Bech.) *Chorus* is used for Caurus, the north-east wind, in Chaucer’s Boethius, bk. iv. met. 5. 17; but this is not the purpose.

[2423.] *Lond*, i.e. Thrace. Phyllis, as said above, was the daughter of Sithon, king of Thrace; but both Chaucer and Gower make her father's name to be 'Ligurgus,' i.e. Lycurgus. This substitution may have been suggested by Ovid, *Her.* ii. 111—'quae tibi subieci latissima regna *Lycurgi*.' He is the same as the Lycurgus in Statius, *Theb.* iv. 386; in Ovid, *Met.* iv. 22, and in Homer, vi. 130; and was king of the Edoni, a people of *Thrace*. This accounts also for the introduction into the Knight's Tale of 'Ligurge himself, the grete king of Thrace'; l. 1271 (A 2129). Prof. Lounsbury (*Studies in Chaucer*, ii. 232) has usefully pointed out that the immediate authority for making Lycurgus the *father* of Phyllis was Boccaccio's *De Genealogia Deorum*, lib. xi. c. 25, headed—'De Phyllidi Lycurgi filia.'

[2425.] *On to sene*, to look upon; cf. the parallel line, *Kn. Ta.*, 177 (A 1035).

[2427.] *Is y-wonne*, is arrived. Cf. *Æn.* i. 173.

[2434.] *Chevisaunce*, borrowing; properly an agreement for borrowing money. See C. T. 13259, 13277, 13321 (B 1519, 1537, 1581); P. *Plowman*, B. 5. 249, and the note; and the Gloss. to Spenser.

[2438.] *Rodopeya*, the country near Rhodope, which was a mountainrange of Thrace, now a part of the Hæmus range. See l. 2498.

[2448.] 'As Reynard the fox doth, so (doth) the fox's son.' The line is incomplete, but the sense is clear. 'Reynard, which with us is a duplicate for fox, while in the French *renard* has quite excluded the older *volpils*, was originally not the name of a kind, but the proper name of the fox-hero, the vulpine Ulysses, in that famous beast-epic of the middle ages, *Reineke Fuchs*; the immense popularity of which we gather from many evidences, from none more clearly than this. *Chanticleer* is in like manner the name of the cock, and *Bruin* of the bear in the same poem.'—Trench, *Eng. Past and Present*. *Reynard* is from M. H. G. *ragin-hart*, strong in counsel; from *ragin*, counsel, and *hart*, strong.

[2454.] *Agroted*, surfeited, cloyed. A rare word; used also by Lydgate. See the *New E. Dict.*

[2456.] This is a hint that Chaucer was already getting tired of his task.

[2477.] *In a month*. So in Ovid; see l. 2503.

[2485.] *With a corde*, i. e. by hanging. Cf. Ovid, Her. ii. 141:—

‘Colla quoque, infidis quae se nectenda  
lacertis  
praebuerant, laqueis implicuisse libet.’

[2493.] *Hir soules*, their souls; of Theseus and Demophoön.

[2495.] ‘Although it be but a small part of the whole letter.’ In fact, Chaucer gives us ll. 1-8 of Ovid’s second Epistle (in the *Heroides*); and, from l. 2518 onward, sentences made up from ll. 26, 27, 43, 44, 49-52, 63-68, 73-78, and 134-137 of the same.

[2496.] Compare these lines with Ovid, Her. ii. 1-8:—

‘Hospita, Demophon, tua te Rhodopeia  
Phyllis  
ultra promissum tempus abesse queror.  
Cornua quum Lunae pleno semel orbe  
coissent,  
litoribus nostris ancora pacta tua est.  
Luna quater latuit, toto quater orbe recrevit,  
nec uehit Actæas Sithonis unda rates.  
Tempora si numeres, bene quae numeramus  
amantes,  
non uenit ante suum nostra querela diem.’

*Hostess-e* is trisyllabic; MS. C. has—‘Ostess-e thyn.’

[2502.] *Highte*, promised. But Chaucer seems to have mistaken the sense of Ovid’s fourth line (in the note to l. 2496).

[2508.] ‘Sithonis unda’; see note to l. 2496. Here *Sithonis* is an adj. (gen. *Sithonidis*), and means ‘Sithonian,’ i. e. Thracian; because Sithon or Sitho, her father, was king of Thrace. I substitute *Sitho* for the MS. spellings.

[2518.] See note to l. 2495 for references.

[2521.] *For*, because: ‘quid feci, nisi non sapienter amau?’

[2529.] *May* occupies the first foot of the line.

[2534.] She prays that the glory of having betrayed her will be the greatest glory he will ever attain to. ‘Di faciant, laudis summa sit ista tuae!’ (66).

[2551.] *Mote ye*, may ye. ‘Ad tua me fluctus proiectam littora portent’; (135).

[2556.] *And knew*, i. e. and *she* knew.

[2558.] Read—‘Such sórw’ hath shé,’ &c. Bell altered the second *she* in this line to *he*, without authority, and unnecessarily. The word *besette* does not mean ‘served’ or ‘treated,’ as those who keep this reading have to assert, but ‘bestowed’ or ‘gave up,’ and *her* means ‘herself.’ The sense is therefore—‘Such sorrow hath she, because she so disposed of herself.’ See *Beset* in the New E. Dict. § 7. Caxton has: ‘Orgarus thought his daughter shol wel be maryed, and wel *beset* upon hym’; Chron. Eng. cxii.

[2561.] *Trusteth*, imp. pl. *As in love*, in the matter of love. This playful-line is in the same spirit as l. 2393 above.

[2563.] *Danao*, Danaus. Danaus and Ægyptus were twin brothers. Ægyptus had 50 sons, and Danaus 50 daughters. Danaus had reason to fear his nephews, and fled with his daughters to Argos. Thither he was followed by the sons of Ægyptus, who demanded his daughters in marriage, and promised faithful alliance. Danaus distributed his daughters amongst them, but to each of them gave a dagger, with which they were to kill their husbands on the bridal night. They all did so, except Hypermnestra, who saved her husband Lynceus. Thus the attempt of Danaus failed, and he was slain by Lynceus, in accordance with the destiny predicted for him.

It must be particularly noted that Chaucer makes Ægyptus and Danaus change places. According to

him, Ægyptus was the father of the *daughters*, and consequently attempted the life of Lynceus; whilst Danaus was the father of the *sons*, and therefore of Lynceus.

[2569.] *Lino*; by which perverted name Lynceus is meant; Boccaccio has '*Lino seu Linceo*' (dat. case).

[2570.] *Egiste* represents Boccaccio's Ægistus, i. e. Ægyptus.

[2574.] 'And caused (men) to call her,' i. e. had her named.

[2575.] *Ypermistra*, i. e. Hypermestra, a corrupter form of Hypermnestra; see the account in the Introduction. Note that the first syllable *Y-* forms the first foot in the line.

[2576.] *Of her nativitee*, by her horoscope; see l. 2584.

[2577.] *Thewes*, qualities. Craik has a long note on this word in his edition of Julius Cæsar. It merely comes to this, that *thew* must have meant strength or some excellent *bodily* quality in the first instance, and some excellent *mental* quality afterwards. Nevertheless it is remarkable that (with one exception in Layamon, 6361) the usual *old* sense is the latter; and the usual *modern* sense (notably in Jul. Cæs. i. 3. 81, 2 Hen. IV. iii. 2. 276) is the former. The A.S. form is *þéaw*. Craik's notion that this word was confused with A.S. *þéoh*, the thigh, is entirely out of the question, and gives no help.

[2580.] *Wirdes*, Fates; Lat. *Parcæ*; Gk. *Moiræ*. Corson shews that G. Douglas translates the Lat. *fata* by *werdes* in Æn. i. 18, and *Parcæ* by *werd sisteris* in the same, iii. 379. He also quotes from Holinshed's Hist. of Scotland—'the *weird sisters*, that is, as ye would say, the goddesses of destinie'; reproduced by Shakespeare in Macb. iv. 1. 136.

[2582.] The scansion suggests that *Pitous-e*, *sad-de*, are treated like French adjectives, the final *e* denoting the feminine gender. This is natural in the case of *pitous-e*, fem. of *pitous*, just as we have *dispitous-e*, Book of the Duch. 624; but the

distinction is not often made in M. E. Sweet's A. S. grammar gives *til-u* as an occasional fem. form of the nom. of the indef. adjective; so that *sæd-u* might have been used. *Wys-e* is likewise dissyllabic, though the A. S. form was *wis* even in the feminine. But the *definite* forms of the M. E. adj. were *sad-de*, *wys-e*; and there may have been consequent confusion. In fact, Prof. Child gives a list of adjectives of this kind, being monosyllabic in A.S., but dissyllabic in Chaucer. He includes *wise*, but not *sad*, his examples being taken from the Canterbury Tales only, and thence only in clear cases. *Dispitous-e* occurs as a vocative case, in Troil. ii. 435.

[2584.] Here comes in the old belief in astrology. Venus, Jupiter, Mars, and Saturn, as here mentioned, are not the gods, but the planets; and each planet had (it was thought) its peculiar influence, which was stronger or weaker according to its position in the heavens at the time of birth of the person whom it affected. The influences of Venus and Jupiter were for good (see note to Troil. iii. 1417); whilst the influences of Mars and Saturn were evil. See further below.

[2585.] *With* is explained by Corson to mean 'by'; and such a sense is, of course, usual and common. For all that, it may here mean 'with.' The sense seems to me to be—'For, though the influence of the planet Venus gave her great beauty, she was (also) so compounded with a share of Jupiter,' &c. It does not make much difference, and the reader can choose.

[2588.] *Thoughte her*, it seemed to her.

[2589.] *Rede Mars*, red Mars, because the planet is reddish; see note to l. 533. Cf. Kn. Ta., 1111 (A 1969). As to the bad influence of Mars, compare the following:—

'Allas! thou *felle* Mars!' Kn. Ta. 701 (A 1559).

'Noght was foryeten by the *infortune* of Marte'; id. 1163 (A 2021).

'By *manasyng* of Mars'; id. 1177 (A 2035).  
. . . 'that no *wykkid* planete, as Saturne or Mars';

Treatise on the Astrolabe, ii. 4. 22 (p. 192, above).

[2592.] Venus was supposed to have much influence in repressing the evil influence of Mars, on account of their connection in mythology. See the Compleint of Mars. Moreover Mars is here said to be suppressed by ‘the oppression of houses’; i. e. by the fact that he was in a ‘house’ or ‘mansion,’ which had such effect. The terms ‘house’ and ‘mansion’ are equivalent, and are names given to the signs of the zodiac. Every sign had a planet assigned to it, and was called the ‘house’ of that planet. When a planet was in its own house, its influence would be felt. The mansions of Mars were Aries and Scorpio. Besides this, each planet had a sign called its ‘exaltation,’ in which it had the greatest power of all. The ‘exaltation’ of Mars was Capricornus. Mars had also his positions of least influence; two of these, called his ‘fall,’ were the signs opposite to his mansions, viz. Libra and Taurus, and the third, called his ‘depression,’ was the sign opposite his exaltation, viz. Cancer. We may conclude that, at the period of taking Hypermnestra’s horoscope, Mars was in Cancer, or else in Taurus or in Libra. Both Taurus and Libra were mansions of Venus; and, if Mars was in either of these, his evil influence would be kept under by her.

[2594.] Probably the whole of Chaucer’s astrological talk was intended to shew *why* Hypermnestra disliked handling a knife in malice. He has made much of the weak influence of Mars, precisely because those who were born under his influence were very ready with a knife. See the note to the Kn. Ta., 1163 (A 2021), where the Compost of Ptolemeus is quoted to shew that a man born under Mars is apt to be ‘a maker of swordes and knyves, and a sheder of mannes blode, . . . and good to be a barboure and a blode-letter, and to draw tethe, and is peryllous of his handes.’

[2597.] ‘She had too evil aspects of Saturn, which caused her to die in prison. All the MSS. have *To* (=too, excessively), except T., which has *Ryght bad*. Thynne has *Two*, but there is no authority for this, nor does it give any sense. The evil influence of Saturn is spoken of at length in the Kn. Tale,

1596-1611 (A 2454-69). Note especially l. 1599, where Saturn says:—

‘Myn is the *prison* in the derke cote,  
Myn is the strangling and hanging by the  
throte.’

[2600.] Here *Egiste* (see l. 2570) is turned into *Egistes*.

[2602.] ‘For, at that time, no lineage was spared’; i. e. no consanguinity was considered as being a bar to marriage.

[2603.] *Hem* is in apposition with *Danao* and *Egistes*; ‘it pleased these two.’

[2604.] Note the shifted accentuation—Ypérmistrá. Chaucer (except in l. 2660) entirely drops all mention of Hypermnestra’s 49 sisters, and of Lynceus’ 49 brothers. This is extremely judicious, as it concentrates the interest on the heroine.

[2610.] Chaucer is here thinking of Ovid, Her. xiv. 25:—

‘Undique collucent praecinctae lampades  
auro.  
Dantur in inuitos impia tura focos.  
Uulgus “Hymen, Hymenaeae” uocant.’

[2624.] ‘He caused men to call his daughter’; he had his daughter called to him.

[2629.] ‘Ever since the day when my shirt was first shaped for me.’ The sense is—‘ever since the day of my birth.’ The *shirt* here refers, as Tyrwhitt remarks, to the linen in which a new-born babe is wrapped. See Kn. Ta., 708 (A 1566); and cf. Troil. iii. 733:—

‘O fatal sustren, which, er any cloth  
Me shapen was, my destenee me sponne.’

[2630.] Supply *I* before *had*. Cf. note to l. 2580.

[2634.] *After thy wyser*, according to the advice of thy superior in wisdom.’ Cf. ‘Thenne doth we as the wise’; O. English Miscellany, ed. Morris, p. 79, l.

228. ‘And gif yow list nocht wirk eftir the wise’; G. Douglas, tr. of Vergil, Prol. to bk. vi. l. 15.

[2637.] Read *Ne I* as *N’I*. ‘Nor would I advise thee to thy harm.’

[2640.] ‘And, at the same time, I make protestation in this manner, viz. that, unless thou do as I shall direct thee.’

[2653.] ‘I will not have any reservation.’

[2655.] *Y-sene*, visible; an adj., not a pp. See l. 1394; and Prol. to Cant. Tales, 592.

[2660.] *Siker*, secure. The use of the word is precisely like that in the well-known anecdote of Kirkpatrick of Closeburn. Meeting Bruce at the door of the Greyfriars’ Church in Dumfries, he asked what tidings. ‘Bad tidings,’ answered Bruce, ‘I doubt I have slain Comyn.’ ‘Doubtest thou?’ said Kirkpatrick; ‘I make *sicker*.’ With these words, he and Lindsay rushed into the church and despatched the wounded Comyn. See Note K to Scott’s *Lord of the Isles*, c. 1. st. 27, c. 2. st. 13.

[2661.] *Biker*, quarrel, altercation; also a skirmish, encounter.

[2662.] ‘By him that I have (already) sworn by.’ See l. 2642.

[2666.] *Costrel*, a flask, a kind of bottle. ‘*Costred*, or *costrelle*, grete botelle, *Onopherum*, *aristophorum*’; Prompt. Parv.; see Way’s note. ‘A *Costrelle*, oneferum, &c., vbi a flakett’; Cath. Angl. p. 77; see Herrtage’s note. See *costa*, *costarez*, *costarium*, *costrelli*, in Ducange; and *coste*, *costeret*, *costerel*, in Godefroy. In the Craven dialect, a *costril* is the little wooden barrel carried by reapers.

[2671.] ‘Lest that the time may seem long to him.’ Ovid alludes to the narcotic drink; Her. xiv. 42:—‘*quaeque tibi dederam uina, soporis erant*.’ Cf. Kn. Tale, 614 (A 1472).

[2676.] The line is too short in most MSS. Unless *some* be supplied from MS. T., we shall have to scan the line by putting *This* (with a strong accent) alone

in the first foot. Cf. l. 2711, and slur over the *o* in *Lino* before *and*.

[2680.] Cf. Her. xiv. 44:—‘Erigor, et capio tela tremente manu.’

[2681.] Accent *Zephirus* on the *i*. From Her. xiv. 39:—

‘Utque leui Zephyro graciles uibrantur  
aristae,  
frigida populeas ut quatit aura comas.’

[2682.] From Her. xiv. 34:—‘Securumque quies alta per Argos erat.’

[2683.] ‘Sanguis abit; mentemque calor corpusque reliquit’; Her. xiv. 37. And, in the next line—‘frigida facta.’

[2686.] ‘Ter male sublato decidit ense manus’; 46.

[2690.] From Her. xiv. 55, &c.:—

‘Femina sum et uirgo, natura mitis et annis.  
Non faciunt molles ad fera tela manus . . . .  
Quid mihi cum ferro? Quo bellica tela  
puellae?’

[2696.] *And me beshende*, and bring myself to ruin, and perish. I know of only one other example of this rare word, viz. the example given by Murray from Cursor Mundi, l. 14838, where the Trinity MS. has: ‘Allas! nu has he ?u *bischent*’; alas! now has he ruined you. But it is a perfectly legitimate compound from the M. E. *shenden*. All former editions give this line wrongly; they omit *me*, and read ‘and be shende,’ explained by ‘and be destroyed.’ Now, in the first place, this will not scan; and secondly, the idea of adding a final *e* to the pp. *beshend* (more correctly *beshent*) is a characteristic commentary on that ignorance of M.E. grammar which is only too common. Yet the final *e* must needs be added, for *ende* (in l. 2697) is essentially dissyllabic. Hence it follows, irresistibly, that *shende* is not a past participle; and we are driven to see that *beshende* is the infinitive mood of a compound verb.

[2697.] *Nedes cost*, by condition of necessity, i.e. necessarily; see Kn. Ta., 619 (A 1477), and the note.

[2700.] Supply *he* before *hath*; cf. note to l. 2630.

[2705.] *Goter*, gutter, channel for water. This is an addition. The original merely has (ll. 77, 78):—

‘Quaerenti caussam, “Dum nox sinit,  
effuge,” dixi;  
“dum nox atra sinit, tu fugis, ipsa moror.”’

[2708.] *Roggeth*, shaketh. ‘*Roggyn*, or mevyn, or scogghyn, rokkyn. *Agito*’; Prompt. Parv. See P. Plowman, B. xvi. 78; and *ruggen* in Stratmann. Cf. Icel. *rugga*, to rock a cradle. Prof. Napier tells me that the A. S. *roccan*, to rock, has been found in a gloss. Bell’s edition has the singular and unauthorised reading *jeggeth* (*sic*).

[2709.] The rest of the story seems to be Chaucer’s addition. Ovid merely has (ll. 83, 84):—

‘Abstrahor a patriis pedibus; raptamque  
capillis  
(haec meruit pietas praemia) carcer habet.’

[2710.] *Doon him bote*, given him assistance.

[2715.] ‘Her cruel father caused her to be seized,’ lit. caused (men) to seize her.

[2723.] ‘This tale is told for the following reason.’ And here the MSS. break off, in the middle of the sentence.

[Prologue, l. 1.] *Lowis* was at this time (1391) ten years old (see l. 18); he was therefore born in 1381, whence it is possible that his mother was the Cecilia de Chaumpaigne who, on May 1, 1380, released the poet from all liability *de raptu meo*. This is, of course, a mere conjecture. Probably *Lowis* died young, as nothing more is known concerning him.

[5.] *philosofre*; possibly Cicero. ‘Haec igitur prima lex amicitiae sanciat, ut . . . amicorum causâ honesta faciamus’; Lælius, cap. xiii.

[7.]*suffisaunt*, sufficiently good. In the best instruments, the Almicanteras, or circles of altitude, were drawn at distances of one degree only; in less-carefully made instruments, they were drawn at distances of two degrees. The one given to his son by Chaucer was one of the latter; see Part I, sect. 18, l. 8.

[10.]*a certain*, i. e. a certain number; but the word *nombre* need not be repeated; cf. *a certain holes*, Pt. I. sect. 13, l. 2, and see the very expression in the Milleres Tale, l. 7 (A 3193).

[21.]*suffyse*, let them suffice.

[32.]Repeated from Ho. Fame, 861-2, q. v.

[62.]‘Nicolaus de Lynna, i. e. of Lynn, in Norfolk, was a noted astrologer in the reign of Edward III., and was himself a writer of a treatise on the Astrolabe. See Bale—who mentions “Joannes Sombe” as the collaborateur of Nicolaus—“Istos ob eruditionem multiplicem, non vulgaribus in suo Astrolabio celebrat laudibus Galfridus Chaucer poeta lepidissimus;” Bale (edit. 1548), p. 152.’—Note by Mr. Brae, p. 21 of his edition of the Astrolabe.

Warton says that ‘John Some and Nicholas Lynne’ were both Carmelite friars, and wrote calendars constructed for the meridian of Oxford. He adds that Nicholas Lynne is said to have made several voyages to the most northerly parts of the world, charts of which he presented to Edward III. These charts are, however, lost. See Hakluyt’s *Voyages*, i. 121, ed. 1598; Warton, *Hist. E. P.* ii. 357; ed. 1871.

Tyrwhitt, in his *Glossary to Chaucer*, s. v. *Somer*, has the following. ‘The Kalendar of John Somer is extant in MS. Cotton, Vesp. E. vii. It is calculated for 140 years from 1367, the year of the birth of Richard II., and is said, in the introduction, to have been published in 1380, at the instance of Joan, mother to the king. The Kalendar of Nicholas Lenne, or Lynne, was calculated for 76 years from 1387. Tanner in v. *Nicolaus Linensis*. The story there quoted from Hakluit of a voyage made by this Nicholas in 1360 *ad insulas septentrionales antehac*

*Europæis incognitas*, and of a book written by him to describe these countries *a gradu* .54. *usque ad polum*, is a mere fable: as appears from the very authorities which Hakluyt has produced in support of it.' It seems probable, therefore, that the 'charts' which Warton says are 'lost' were never in existence at all. The false spelling 'Some' no doubt arose from neglecting the curl of contraction in *Somere*.

[Part I. § 5, l. 5.] *the remenant*, &c. i.e. the rest of this line (drawn, as I said,) from the foresaid cross to the border. This appears awkward, and we should have expected 'fro the forseide *centre*,' as Mr. Brae suggests; but there is no authority for making the alteration. As the reading stands, we must put no comma after 'this lyne,' but read right on without a pause.

[8.] *principals*. It is not unusual to find adjectives of French origin retaining *s* in the plural; only they commonly *follow* their nouns when thus spelt. Cf. *lettres capitales*, i. 16. 8; *sterres fixes*, i. 21. 4. On the other hand, we find *principal cercles*, i. 17. 34.

[§ 7. 4.] *nombres of augrim*; Arabic numerals. The degrees of the border are said to contain 4 minutes of *time*, whilst the degrees of the signs are divided into minutes and seconds of angular measurement, the degrees in each case being the same. There is no confusion in practice between these, because the former are used in measuring time, the latter in measuring angles.

[§ 8. 9.] *Alkabucius*; i. e. (says Warton, Hist. E. P. ii. 357, ed. 1871) Abdilazi Alchabitius, whose *Introductorium ad scientiam judicalem astronomiæ* was printed in 1473, and afterwards. Mr. Brae quotes the very passage to which Chaucer refers, which I here quote from the edition of 1482, as described in my note to l. 119 of *The Complaint of Mars* (see vol. i. p. 500); viz. 'Unumquodque istorum signorum diuiditur in 30 partes equales, que gradus vocantur. Et gradus diuiditur in 60 minuta; et minutum in 60 secunda; et secundum in 60 tertia. Similiterque sequuntur quarta, scilicet et quinta, ascendendo usque ad infinita;' *Alchabitii Differentia Prima*.

These minute subdivisions were never used; it was a mere affectation of accuracy, the like of which was never attained.

[§ 10. 5.] *in Arabiens*, amongst the Arabians. But he goes on to speak only of the Roman names of the months. Yet I may observe that in MS. Ii. 3. 3, at fol. 97, the Arabian, Syrian, and Egyptian names of the months are given as well as the Roman.

[§ 16. 12.] & *every minut 60 secoundes*; i. e. every minute contains 60 seconds. The sentence, in fact, merely comes to this. 'Every degree of the border contains four minutes (*of time*), and every minute (*of time*) contains sixty seconds (*of time*).' This is consistent and intelligible. Mr. Brae proposes to read '*four seconds*'; this would mean that 'every degree of the border contains four minutes (*of time*), and every minute (*of the border*) contains four seconds (*of time*).' Both statements are true; but, in the latter case, Chaucer should have repeated the words 'of the bordure.' However this may be, the proposed emendation lacks authority, although the reprint of Speght changed 'lx' into 'fourtie,' which comes near to 'four.' But the reprint of Speght is of no value at all. See Mr. Brae's preface, p. 4, for the defence of his proposed emendation, which is entirely needless.

[§ 17. 6.] *Ptholome*. The St. John's MS. has *ptolomeys almagest*. '*Almagest*, a name given by the Arabs to the μεγάλη σύνταξις, or *great collection*, the celebrated work of Ptolemy, the astronomer of Alexandria [floruit ad 140-160]. It was translated into Arabic about the year ad 827, under the patronage of the Caliph Al Mamun, by the Jew Alhazen ben Joseph, and the Christian Sergius. The word is the Arabic article *al* prefixed to the Greek *megistus*, "greatest," a name probably derived from the title of the work itself, or, as we may judge from the superlative adjective, partly from the estimation in which it was held.'—English Cyclopædia: Arts and Sciences, i. 223. The *Almagest* 'was in thirteen books. Ptolemy wrote also four books of judicial astrology. He was an Egyptian astrologist, and flourished under Marcus Antoninus. He is mentioned in the Sompnour's Tale [D 2289], and the Wif of Bathes Prologue, ll. 182, 324.'—Warton, Hist. E. P. ii. 356, ed. 1871. The word *almagest*

occurs in the Milleres Tale, near the beginning (A 3208), and twice in the Wif of Bathes Prologue (D 183, 325).

Chaucer says the obliquity of the ecliptic, according to Ptolemy, was  $23^{\circ} 50'$ . The *exact* value, according to Ptolemy, was  $23^{\circ} 51' 20''$ ; *Almagest*, lib. i. c. 13. But Chaucer did not care about the odd degree, and gives it nearly enough. See note to ii. 25. 19.

8. *tropos*, a turning; Chaucer gives it the sense of *agaynward*, i. e. in a returning direction.

14. The equinoctial was supposed to revolve, because it was the 'girdle' of the *primum mobile*, and turned with it. See note below to l. 28.

14, 15. 'As I have shewed thee in the solid sphere.' This is interesting, as shewing that Chaucer had already given his son some lessons on the motions of the heavenly bodies, before writing this treatise.

[27.] *angulus*. We should rather have expected the word *spera* or *sphera*; cf. 'the sper solide' above, l. 15.

[28.] 'And observe, that this first moving (*primus motus*) is so called from the first movable (*primum mobile*) of the eighth sphere, which moving or motion is from East to West,' &c. There is an *apparent* confusion in this, because the *primum mobile* was the *ninth* sphere see Plate V, fig. 10); but it may be called the movable of the eighth, as *giving motion to it*. An attempt was made to explain the movements of the heavenly bodies by imagining the earth to be in the centre, surrounded by a series of concentric spheres, or rather shells, like the coats of an onion. Of these the seven innermost, all revolving with different velocities, each carried with it a planet. Beyond these was an eighth sphere, which was at first supposed to be divided into two parts, the inner part being the *firmamentum*, and the outer part the *primum mobile*; hence the *primum mobile* might have been called 'the first moving of the eighth sphere,' as accounting for the more important part of the motion of the said sphere. It is simpler, however, to make these distinct, in which case the eighth sphere is the *firmamentum* or *sphæra*

*stellarum fixarum*, which was supposed to have a very slow motion from West to East round the poles of the *zodiac* to account for the precession of the equinoxes, whilst the ninth sphere, or *primum mobile*, whirled round from East to West once in 24 hours, carrying all the inner spheres with it, by which means the ancients accounted for the diurnal revolution. This ninth sphere had for its poles the north and south poles of the heavens, and its ‘girdle’ (or great circle equidistant from the poles) was the equator itself. Hence the equator is here called the ‘girdle of the first moving.’ As the planetary spheres revolved *in an opposite direction*, thus accounting for the *forward* motion of the sun and planets in the ecliptic or near it, the *primum mobile* was considered to revolve in a *backward* or *unnatural* direction, and hence Chaucer’s apostrophe to it (Man of Lawes Tale, B 295):—

‘O firste moevyng cruel firmament,  
With thy diurnal sweigh that crowdest ay  
And hurlest all from Est til Occident,  
That naturelly wolde holde another way.’

That is—‘O thou *primum mobile*, thou cruel firmament, that with thy diurnal revolution (or revolution once in 24 hours round the axis of the equator) continually forcest along and whirlest all the celestial bodies from East to West, which *naturally* would wish to follow the course of the sun in the *zodiac* from West to East.’ This is well illustrated by a sidenote in the Ellesmere MS. to the passage in question, to this effect:—‘Vnde Ptholomeus, libro i. cap. 8. Primi motus celi duo sunt, quorum vnus est qui mouet totum semper ab Oriente in Occidentem vno modo super orbes, &c. Item aliter vero motus est qui mouet orbem stellarum currencium contra motum primum, videlicet, ab Occidente in Orientum super alios duos polos<sup>1</sup>.’ That is, the two chief motions are that of the *primum mobile*, which carries everything round from East to West, and that of the fixed stars, which is a slow motion from West to East round the axis of the *zodiac*, to account for precession. This exactly explains the well-known passage in the Frankeleines Tale (C. T., F 1280):—

‘And by his eighte spere in his werking,  
He knew ful wel how fer Alnath was shove  
Fro the heed of thilke fixe Aries above  
That in the ninthe spere considered is.’

Here the eight spheres are the eight inner spheres which revolve round the axis of the zodiac in an easterly direction, whilst the ninth sphere, or *primum mobile*, contained both the theoretical or *fixed* first point of Aries from which measurements were made, and also the *signs* of the zodiac as distinct from the *constellations*. But Alnath, being an actual star, viz,  $\alpha$  Arietis<sup>2</sup>, was in the *eighth* sphere; and the distance between its position and that of the first point of Aries at any time afforded a measure of the amount of precession. Mr. Brae rightly remarks that Tyrwhitt’s readings in this passage are correct (except that *eighte speres* should be *eightespere*), and those of Mr. Wright and Dr. Morris (from the Harleian MS.) are incorrect.

It may be as well to add that a later refinement was to insert a crystalline sphere, to account for the precession; so that the order stood thus: seven spheres of planets; the eighth, of fixed stars; the ninth, or crystalline; the tenth, or *primum mobile*; and, beyond these, an empyræan or theological heaven, so to speak, due to no astronomical wants, but used to express the place of residence of celestial beings<sup>3</sup>. Hence the passage in Milton, P. L. iii. 481:—

‘They pass the planets seven, and pass the  
fix’d,  
And that crystalline sphere whose balance  
weighs  
The trepidation talk’d, and that first mov’d.’

i. e. They pass the seven planetary spheres; then the sphere of fixed stars; then the crystalline or transparent one, whose swaying motion or libration measures the amount of the precession and nutation so often talked of; and then, the sphere of the *primum mobile* itself. But Milton clearly himself believed in the Copernican system; see *Paradise Lost*, viii. 121-140, where the *primum mobile* is described in the lines—

‘that swift  
Nocturnal and diurnal rhomb supposed,  
Invisible else above all stars, the wheel  
Of day and night.’

[§ 18. 8.] *compowned* by 2 & 2. This means that in the *best* astrolabes, *every* almicantharath for every degree of latitude was marked; as may be seen in Metius. In others, including the one given by Chaucer to his son, they were marked only for every other degree. See Part II. sect. 5, l. 2.

[§ 19. 7.] *cenith*, as here used, has a totally different meaning from that of *senith*, in l. 1 above. The *senith* in l. 1 is what we still call the *zenith*; but the *cenith* in l. 7 means the point of the horizon denoting the sun’s place in azimuth. Contrary to what one might expect, the *latter* is the true original meaning, as the word *zenith* is corrupted from the root of the word which we now spell *azimuth*. The Arabic *as-sant* is a way or path; *al-samt*, a point of the horizon, and, secondly, an azimuthal circle. The plural of *al-samt* is *assumūt*, whence *azimuth*. But *zenith* is a corruption of *semt*, from *samt al-rās*, the Arabic name of the vertex of heaven (*rās* meaning *a head*); and the qualifying *al-rās*, the most important part of the phrase, has been improperly dropped. So far from the reading *cenith* being wrong here, it is most entirely right, and may be found (better spelt *cenit*) in the same sense in Messahala. See p. 213, second footnote. For *cenith*, some late copies have *signet*, evidently taken from the Latin word *signum*. They make the same mistake even in l. 12 of section 18.

[§ 21. 4.] *sterres fixes*, fixed stars; here the *s* again appears in a plural adjective of French derivation; see note above, to § 5. 8. In MSS. Ii. 3. 3 and Ii. 1. 13 in the Cambridge University Library, is an interesting list of the 49 stars most usually placed upon the Astrolabe. The stars which are represented by the points of the tongues in Fig. 2 are the same as those in the diagram from which Fig. 2 is copied, the original of which is in MS. A. I have slightly altered the positions of the points of the tongues, to make them somewhat more correct. The following is the list of the stars there shewn; most of their names are written in the MS. Cf. footnote on p. 186.

*Within the Zodiac.* In *Aries*, Mirach, or  $\beta$  Andromedæ, shewn by a short tongue above Aries; in *Taurus*, Algol, or  $\beta$  Persei, as marked; in *Libra*, Aliot or Alioth, i. e.  $\epsilon$  Ursæ Majoris (the third horse, next the cart, in Charles's Wain), as marked; also Alramech, Arcturus, or  $\alpha$  Boötis, shewn by the tongue projecting above Libra; in *Scorpio*, Alpheta, Alphecca, or  $\alpha$  Coronæ Borealis, as marked; in *Sagittarius*, Raz Alhagus, or  $\alpha$  Ophiuchi, near Alpheta; in *Capricornus*, Altair or  $\alpha$  Aquilæ and Vega or  $\alpha$  Lyræ, as marked, whilst near Vega is the unmarked Arided, or  $\alpha$  Cygni; and in *Pisces*, Markab or  $\alpha$  Pegasi.

*Without the Zodiac.* In *Aries*, under *Oriens*, the slight projection marks  $\beta$  Ceti or Deneb Kaitos, the Whale's Tail, and the next curiously shaped projection (with side-tongues probably referring to other stars) means Batnkaitos, the Whale's Belly, apparently  $\zeta$  Ceti; next come the long tongue for Menkar or  $\alpha$  Ceti, the Whale's Nose; the star Aldebaran or Bull's Eye,  $\alpha$  Tauri; Rigel or  $\beta$  Orionis, Orion's Foot; Alhabor or Sirius, the Dog-star, marked by a rude drawing of a dog's head, the star itself being at the tip of his tongue; then Algomeisa, Procyon, or  $\alpha$  Canis Minoris, marked by a tongue pointing to the left, whilst the long broad tongue pointing upwards is Regulus, Kalbalased, or  $\alpha$  Leonis; the small tongue above the letter I in the border is Alphard or Cor Hydræ. Above *Occidens*, in *Libra*, the first tongue is Algorab or  $\delta$  Corvi, and the next Spica Virginis or Azimech; close to the 8th degree of *Scorpio* is  $\alpha$  Libræ, and close to the beginning of *Sagittarius* is a small head, denoting the Scorpion, at the tip of the tongue of which is the bright Kalbalacrab or Antares. The last, a projection below the letter X, is Deneb Algebi or the Goat's Tail, i. e.  $\delta$  Capricorni.

[7.] That is, the little point at the end of each tongue of metal is technically called the 'centre' of the star, and denotes its exact position.

[9.] The stars of the North are those to the North of the *zodiac*, not of the *equator*.

[12.] *Aldeberan*, &c.; the stars Aldebaran ( $\alpha$  Tauri) and Algomeisa ( $\alpha$  Canis Minoris) are called stars of

the south, because they are to the south of the ecliptic; but as they are meanwhile (see Fig. 2) also to the north of the equator, they of course rise to the N. of the Eastern point of the horizon. The longitude of stars was always measured along the ecliptic, which is denoted in Fig. 2 by the outermost circle of the metal ring on which the names of the signs are written.

In one of the tracts in MS. G (dated ad 1486), p. 30, we find 'Aldebaran, in the first gre of *geminis* (*sic*), of the nature of Mars and Venus'; and 'Algemeisa, canis minor, in the xvij gre of *Cancer*, of the nature of Mars and Mercury.'

[29.] *Amiddes*, &c. Observe that the Ecliptic line *in the midst* of the *celestial* zodiac, a belt 12° broad, is on the *outer edge* of the zodiac as shewn in the astrolabe, which is only 6° broad and shews only the northern half of that belt. The 'way of the sun' is elsewhere used of the sun's apparent *diurnal* path (see Part ii. sect. 30); but it here refers, as is more usual, to the *annual* path.

[34.] *streitnes*, narrowness, closeness, smallness of size. In Fig. 2, I have marked every degree in the southern half of the zodiac, but only every *fifth* degree in the northern, in order to avoid an appearance of crowding in so small a figure. In Chaucer's own Astrolabe, every *other* degree was marked all round.

[40.] Here Chaucer gives at least three reasons for the name of 'zodiac.' The true one is the second, 'for that the sterres that ben there fixed ben disposed in signes of bestes, or shape like bestes.' But these imaginary shapes are very absurd and arbitrary.

[50.] Not only the influences here assigned to the signs, but others due to planets, may be found in 'Porphyrii Philosophi introductio in Claudii Ptolomæi opus de affectibus astrorum,' fol. Basileæ, n. d. p. 198. I here add a few extracts from the MS. in Trinity College, Cambridge (marked R. 15. 18), to shew the nature of the old astrology. I choose them with especial reference to Aries. The other signs are spoken of in a similar manner. 'It is principally to be considered that the signes of hevyn haue their

strength and propre significacioun vpon the membris of eny man; as, Aries hath respect to the hed, taurus to the neck, *geminis (sic)* the Armyes, Cancer the brest, leo the hert, virgo the bowels, &c.; as it shall shew in the Chapters folowyng. Secundarily it is to be noted that ploutholomee (*sic*) saith, that to touche with instrument of yroun while the mone is in the signe of the same membre, is for to be dred; let the surgen beware, and the letter of blode, let hym be aferd to touche that membre *with* yrene, in the which the mone shal be.’—MS. G; Tract C. p. 12.

‘Thenne Aries hath respect to the hed; And this signe is hote and dry, fiery & colerik. Saturne hath ij witnes in Ariete, a triplicitate and a terme. Jubiter also hath ij, a triplicitate and a terme. Mars hath iij testimonials or iij fortitudis in Ariete, A hows, A face, and A terme. The sonne hath iij fortitudis in Ariete, *scilicet*, an exaltacioun, a triplicite, and a face. Venus hath ij testimonials, A terme and a face. Mercury hath one testymony, that is to sey, a terme. And luna in Ariete hath no testimoniall. For the which it is to know, that the influens of the planetis may be fortyfied v maner of wayes. And these v maner be called v fortitudis of planetis, or testimonials, which be these: *domus*, *exaltacio*, *triplicitas*, *terminus*, and *facies*. *Domus* geuith to a planet v fortitudis; And a planet in his hows is lyke a kyng in his hall, And in the high trone of his glorie. A planet in his *exaltacioun* is lyke a kyng when he is crowned. A planet in his *triplicite* is like a kyng in honour, Amonge his sencible people. A planet in his *terme* is As a mann amonges his kynnesmenn And fryndis. *Facies* gyvith to a planet that thyng the which rowme gyvith to a maistre. Wherefore *facies* gyvith only on fortitude, *Terminus* ij, *Triplicitas* iij, *Exaltacio* iij, And *domus* v. And for the more clere declaracioun, the dignytes of planetis in signes be comprehendid in this figure ensuyng, &c. [1](#)’—Same MS., Tract C. p. 13.

‘The dygnytes of planetis in the signes, most speciall they be to be noted in iudicials. When the mone is *in Ariete*, it is not gode, but vtterly to be exshewed, both for seke And disesid, for to shafe there hede or to boist in the eris or in the nek; nor loke þou let no blode in the vayn of the hede. How-be-it, benyficiall it is to begynne euery worke that þou woldest bryng

aboute sone. But that thyng that is stabill ought to be eschewed. In this signe it is necessary to dele with noble *estatis* And rich men, And for to go in-to A bayne [*bath*]<sup>1</sup>.’—Same MS., Tract C. p. 14.

[54. 5.] See Prologue, l. 73. As the zodiak is here called a part of the eighth sphere, so we have been before told that the equinoctial is the girdle of the ninth sphere; see note above to sect. 17. l. 28.

[57.] *evene parties*, equal parts. That is, the equinoctial bisects the zodiac. But the northern half *looks* much smaller than the southern on the Astrolabe, owing to the manner in which the zodiac is there represented, viz. by projection on the plane of the equator.

[Part II. § 1.] Rubric. *hir cours*. The gender of the sun was feminine in Anglo-Saxon, and that of the moon masculine; but in Chaucer’s time, the gender was very variable, owing to the influence of Latin and French.

[§ 3.] Between sections 2 and 3, a section is inserted in the late copies, which merely repeats section 1, and is clearly spurious. It does not appear at all in the best MSS.; though it is found in the black-letter editions. I quote it here from MS. L.

‘To knowe the degre of thyn sonne in thyn zodiak by the days in the baksyde off the Astrolabye.

‘[T]hanne iff þou wylte wete thatt / rekyn & knowe / qwych is the day off the monyth thatt thou arte ynne, & ley thy rewle of thy astrolabye, that is to sey, the allydatha, vpon þe day in the kalendre off the Astrolabye, & he schall schewe the thy degre of the sonne.’

[26. 7.] After ‘assendent,’ the following additional paragraph occurs in MS. Bodley 619; fol. 21. It is worthy of notice, because the original of it appears in Messahala’s treatise, with the title ‘De noticia stellarum incognitarum positarum in astrolabio.’ The paragraph runs thus:—

‘Nota. þat by þis conclusioun þou may knowe also where ben at þat same tyme alle oþir sterres fixed

þat ben sette in thin Astrelabie, and in what place of þe firmament; And also her arising in thy orizonte, and how longe þat thei wol ben aboute þe erthe wiþ þe Arke of þe nyght / And loke euermore hov many degrees þou fynde eny sterre at þat tyme sitting vpon þin Almycanteras, and vp-on as many degrees sette þou þe reule vpon þe altitude in þe bordere; And by the mediacioun of þy eye through þe .2. smale holes shalt thou se þe same sterre by the same altitude aforseid, And so by this conclusioun may þou redely knowe whiche is oo sterre from a-noper in the firmament / for as many as ben in the Astrelabie. For by þat same altitude shal thou se that same sterre, & non othir / for þere ne wolle non othir altitude accorde þerto.'

[30.] *Alhabor*; i. e. Sirius or the Dog-star, as is evident from the fact of its being represented by a dog's head on the Astrolabe; see also the table of stars marked on the Astrolabe (in MS. Camb. Univ. Lib. Ii. 3. 3, fol. 70, back), which gives the declination 15° S, the latitude 39° S, and places the star in Cancer. It is also plainly described in the same table as being 'in ore canis,' so that it is difficult to resist the conclusion of the identity of *Alhabor* and Sirius. Mr. Brae, following later copies that have different readings of the numbers employed, identifies *Alhabor* with Rigel or β Orionis. This is impossible, from the fact that Rigel and *Alhabor* both occur in the diagrams and tables; see, for instance, Fig. 2. It is true that Rigel was sometimes called *Algebar*, but *Alhabor* stands rather for the Arabic *Al-'abūr*. The Arabic name for the constellation Canis Major was *Al-kalb al-akbar*, 'greater dog,' as distinguished from *Al-kalb al-asghar*, or 'lesser dog'; and the star α Canis Majoris was called *Al-shi'ra al-'abūr*, the former of which terms represented the Greek σείριος (*Sirius*), whilst from the latter (*al-'abūr*) we have our *Alhabor*. See Ideler, *Über den Ursprung und die Bedeutung der Sternnamen*, pp. 237, 256.

[§ 4.] 'The houses [in astrology] have different powers. The strongest of all these is the first, which contains the part of the heaven about to rise: this is called the *ascendant*; and the point of the ecliptic which is just rising is called the horoscope.'—English Encyclopædia; art. Astrology.

[21.] In the English Cyclopædia, art. Astrology, a quotation is given from an astrological work, in reply to the question whether the 'querent' should succeed as a cattle-dealer. It contains some words very similar to Chaucer's. 'If the lord of the sixth be in quartile, or in opposition to the dispositor of the part of Fortune, or the Moon, the querent cannot thrive by dealing in small cattle. The same if the lord of the sixth be afflicted either by Saturn, Mars, or the Dragon's Tail; or be found either retrograde, combust, cadent, or peregrine. [See l. 33.] The Dragon's Tail and Mars shew much loss therein by knaves and thieves, and ill bargains, &c.; and Saturn denotes much damage by the rot or murrain.' The evil influence of the Dragon's Tail is treated of in the last chapter of 'Hermetis Philosophi de revolutionibus nativitatum,' fol. Basileæ; n. d.

[32.] 'May seen the ascendant.' Cf. 'Cum dominator ascendens viderit, res quæ occulta est secundum ascendentis naturam erit; quod si non videt, illud erit secundum naturam loci in quo ipse est dominator'; Cl. Ptolemæi *Centiloquium*; sect. 90.

[33.] *combust*, said of a planet when its light is quenched by being too near the sun. Tyrwhitt, in his Glossary, says that it is used when the planet is not more than 8½ degrees distant from the sun. Cf. Troilus, iii. 717, and the note.

[40.] *Face*. See note to Part I. sect. 21. l. 50 (p. 359). The late copies are very incorrect hereabouts.

[§ 6. 9.] Mr. Brae well calls attention here to the absurd errors in the printed copies. Thynne has 'in the 320 signe,' and Speght 'in the xxiii signe.' The signs of the zodiac are only twelve, and the one opposite to the 1st is the 7th.

[§ 8.] I see no reason for supposing this proposition to be an interpolation, as Mr. Brae suggests. Though similar to § 11, it is not identical with it. Moreover, it occurs in Messahala.

[§ 9. 2.] *the chapitre beforn*, i. e. a previous chapter, viz. in sect. 6. The expression supplies no argument for altering the order of the 'conclusions.'

[4.] *same manere*, i. e. a like manner. The ‘vulgar night’ clearly means that the quantity of the ‘crepuscules’ must be *subtracted* from the ‘arch of the night.’

[§ 13. 5.] *cours*, course; *heyest cours*, highest point of the path. Late copies have *lyne*; for which Mr. Brae suggested *degre*.

[§ 14. 6.] *but 2 degrees*. Suppose the sun’s midday altitude is  $49^\circ$ , in latitude  $52^\circ$ . Then the co-latitude is  $38^\circ$ , and the sun’s declination  $11^\circ$  North. This corresponds nearly (roughly speaking) to the 1st degrees of Taurus and Virgo. Which is right can ‘lightly’ be known by the time of year, for the sun cannot be in Virgo if the month be April. Compare sect. 15.

[§ 17.] This conclusion, as pointed out in the footnote, is not correct in theory, but can be made nearly so in practice, by taking the two altitudes *very near* the meridian. This is directly implied in the words ‘passeth any-thing the sowth westward,’ i. e. passes *ever so little* westward of the south line; cf. note below to 38. 10. Consequently, the first observation must also be taken very near the meridian.

[25.] *site*, situation. Late copies, *sight*. This proves that the word *site* is Chaucerian, and clears up the reading in Ho. Fame, 1114.

[§ 18.] Instead of reckoning a star’s right ascension by referring it to the equator, it was reckoned by observing the degree of the zodiac which southed along with it. This is expressed in the first ‘Table of fixed stars’ in MS. Camb. Univ. Lib. li. 3. 3 (fol. 70, back) by the phrase ‘cum gradibus, quibus celum mediant’; the other co-ordinate of position was the star’s declination from the equator, as in the modern method. The ancients also used the co-ordinates of longitude and latitude of a star, the longitude being reckoned along the ecliptic, and the latitude along great circles through the poles of the ecliptic; as appears from the second Table in the same MS.

[§ 19. 6.] *equinoxial*. This, as explained in the footnote, should be ‘ecliptik’; but I can find no MS.

authority for the alteration, though the correction is practically made in l. 13.

[\[§ 22. 13.\]](#)*place*. Late copies and old editions, *planet*; absurdly. Latitudes of several places are given in old Latin MSS. They are frequently incorrect.

[\[§ 23. 3.\]](#)The star A is shewn by the numbers to be the Pole-star, and is obviously the one to be observed in order to find the altitude of the Pole. What the star F is, is of no consequence. The numbers used in other copies are different, and much less satisfactory. That the star A is the Pole-star or some star near the pole in this 'conclusion' is rendered probable also by the wording of the next 'conclusion'; which extends the working of it to the case of any other star, provided it be a star that never sets.

[\[§ 25. 19.\]](#)When Chaucer says that the latitude of Oxford is 'certain minutes less,' he probably means no more than that the latitude of Oxford was 51 degrees and 50 minutes, as in the text. For I suspect the original reading of the passage made the sun's altitude 38 degrees only, and the latitude 52 degrees; indeed, the passage stands so in MSS. C and P, both good authorities. But he added the statement that the latitude of Oxford was less than 52 degrees. It is probable that, on second thoughts, he put in the number of *minutes*, and forgot to strike out the clause 'I sey nat this,' &c., which was no longer necessary. Minutes were seldom reckoned otherwise than by *tens*; 'a few minutes less than 50' (say 47) is a refinement to which the ancients seldom attained. Hence the amount of 10 minutes is vaguely spoken of in l. 31 as 'odde Minutes.' Minutes were clearly not much considered. In the present case, we are assisted by Chaucer's express statement in sect. 22. l. 6. The true latitude of Oxford is between  $51^{\circ} 45'$  and  $51^{\circ} 46'$ .

[\[§ 26. 8-11.\]](#)It is singular that this sentence, obviously wanted, should appear only in one MS., and has, accordingly, been omitted in all previous editions. There can be no doubt about the genuineness of it, as it so exactly gives the right sense, and happily supplies the words 'right

orisonte' in l. 11; thus enabling the author to say, as in l. 21 he *does* say—'this *forseid* righte orisonte.'

[16.]*this figure*. Here occurs, in some of the MSS., a diagram representing a circle, i. e. a disc of the astrolabe, with straight lines drawn across it from left to right.

[17.]*assensiouns in the righte cercle*. This exactly answers to our modern 'right ascension.' We hence obtain the true origin of the phrase. 'Right ascension' was, originally, the ascension of stars at places situate *on the equator*, and was most conveniently measured along the equatorial circle, by observation of the times of transit of the various stars across the meridian. In other latitudes, the ascension of every degree of the *zodiac* could be easily tabulated by observing what degree of the equator came to the meridian with the said degree of the zodiac; see l. 20. It hence appears that, whilst persisting in using 'longitudes' and reckoning along the zodiac, the ancients were obliged, in practice, to refer the degrees of longitude to the equator. The modern method of recognizing this necessity, and registering right ascensions as of more importance than longitudes, is a great improvement. The ancients were restrained from it by their unnecessary reverence for the zodiac. Cf. Ptolemy's *Almagest*, lib. i. c. xiii.

[§ 29.]Chaucer omits to say that the experiment should be made when the sun is very nearly on the meridian. Otherwise, the confusion of the azimuth with the hour-angle might cause a considerable error.

[§ 30. 3.]That the phrase 'wey of the sonne' really means the sun's apparent *diurnal* course in this conclusion, may be further seen by consulting the Latin of Messahala. Cf. the Critical Note on p. 236.

[§ 31.]In my footnote, I have used the expression 'it does not mean, *as it should*, the zenith point.' I mean—'as, according to our modern ideas, it should';—for the derivation of *zenith* shews that the meaning used in this proposition is the older meaning of the two. See note above to i. 19. 7 (p. 357).

[6. 24 *parties.*] These 24 parts were suggested by the 24 hours of the day. The '32 parts' used by 'shipmen' are due to the continual halving of angles. Thus, the four cardinal points have points half-way between them, making eight points; between which, we can insert eight more, making sixteen; and between these, sixteen more, making thirty-two. Hence the 32 points of the compass.

[§ 33. 5.] We should probably insert *or south* after the word *north*. Such an insertion is authorised by MSS. B. and C.

[§ 34. 3.] That 'upon the mones syde' means nearly in the same azimuth as the moon, is apparent from l. 11 below, where Chaucer says that some treatises make no exception even if the star is *not* quite in the same azimuth. This was certainly a rough mode of observation.

[§ 35. 9.] *right side*, East side. See i. 6. 1 (p. 179).

[18.] *episicle*, epicycle. To account for the planetary motions, epicycles were invented. The moon, for instance, was supposed to revolve round a *moving* centre, which centre itself moved round the earth in a perfect circle. This came a little nearer to the true motion in some instances, but was hopelessly wrong, and nothing could be made of it, even when a *second* epicycle, revolving about a centre which moved in the *first* epicycle, was superadded. All that Chaucer says here is, that, whilst the centre of the moon's epicycle had a direct motion, the moon's motion in the epicycle itself was a reverse one, unlike that of the other planetary bodies. The subject is hardly worth further discussion, so I merely refer the reader to the *Almagest*, lib. iv. c. 5; and lib. ix. c. 5.

[§ 36.] The 'equations of houses' means the dividing of the sphere into *equal* portions, and the right numbering of those portions or houses. The most important house was the first, or ascendent, just rising; the next in importance was the tenth, which was just coming on the meridian; then come the seventh or descendent, just about to set, and the fourth, just coming to the line of midnight. The next in importance were the *succedents*, or houses immediately following these, viz. the second, the

eleventh, the eighth, and the fifth. The least important were the third, twelfth, ninth, and sixth. See Fig. 14.

[§ 37. 18.] *thise 3 howsez*. That is, the nadirs of the 2nd, 3rd, and 4th houses give the houses that 'follow,' i. e. the 8th, 9th, and 10th. The word 'follow' here seems to refer, not to position, but to the order in which the houses may most conveniently be found. Chaucer omits to add that the beginnings of the 5th and 6th houses can be found in a similar way, because it is sufficiently evident. It is all from Messahala.

[§ 38. 1.] *for warping, the brodere the bettre*. This may mean, either (1) to prevent warping, the thicker the better; or (2) to prevent the errors arising from warping (for fear of warping), the larger the better. I believe the latter to be the true interpretation; for it is better thus to guard against possible errors than to make the plate very thick and, at the same time, small. Besides which, the usual meaning of *brodere* is *wider, larger, more ample*. Indeed, we find the very expression 'non sit tamen nimis parvus' in the 4th section of the *Practica Chilindri* of John Hoveden, published by the Chaucer Society; which see.

[8.] *fro the centre*, i. e. sticking up above the centre, the length of the wire being equal to a fourth of the diameter, or half the radius, of the circle. This proportion would do for many days in the year; but in the summer time, the pin would bear to be rather longer. Still, we need not alter the text. Cf. the Critical Note on p. 237.

[10.] *any-thing*, i. e. ever so little; so *ony-thyng* in l. 13; cf. § 17. 6.

[§ 39.] Though MS. A is rather corrupt here, there is little doubt about the corrections to be made. See the Critical Notes, p. 237.

[19.] That is, the latitude, or breadth, of a climate, or belt, is measured along a line which goes from North to South as far as the earth extends; so that the latitude of the *first* climate, for example, is measured from the beginning of it to the end of the same, in a

due northerly direction. Other authors, he explains, reckoned the latitude of a climate always from the equinoxial line, instead of from the parallel of latitude which terminated the climate immediately to the south of it. Thus the latitude of the fourth climate might mean, either the breadth of that belt *itself*, or the *whole* breadth from the equator to the Northern limit of that climate. The MS. E. 2 in St. John's College, Cambridge, contains (besides Chaucer's 'Astrolabe') a Latin treatise entitled 'De septem climatibus expositio.' We find mention of the 'climates' also in MS. Camb. li. 3. 3, fol. 33 *b*, where a diagram appears representing a hemisphere, divided by parallels of latitude into 9 climates or belts, which, beginning from the equator, are as follows. 1. Inhabitabile propter Calorem. 2. Primum clima dia Meroes. 3. Secundum clima dia cienes. 4. Tertium clima di' alexandrios. 5. Quartum clima dia rodos. 6. Quintum clima dia romes. 7. Sextum clima dia boristenes. 8. Septimum clima dia rifeos. 9. Inhabitabile. This agrees with the list in the footnote on p. 221.

There is a passage in Mandeville which well illustrates Chaucer; I quote the part of it which more immediately relates to the Climates. 'For the Superficialtee of the Erthe is departed in 7 parties, for the 7 Planetes; and the parties ben clept Clymates. And oure parties be not of the 7 Clymates: for they ben descendynge toward the West. And also these yles of Ynde, which beth evene a?enst us, beth noght reckned in the Climates: for thei ben a?enst us, that ben in the lowe Contree. And the 7 Clymates strecken hem, envyrounyng the World,' &c. Mandeville's Voiage, ed. Halliwell, p. 186. See also Ptolemy's Almagest, lib. ii.

As regards the longitudes of towns, it may be observed that in MS. F. 25 in St. John's College, Cambridge, the longitudes of Rome, Cordova, London, Paris, and Malta, are said to be 34° 24', 9° 30', 19°, 20°, and 38° respectively. These do not well agree together, but they suggest a reckoning from a meridian situated some 20° W. from that of Greenwich. Chaucer says nothing as to what meridian was used for reckoning longitudes from; and Messahala says, vaguely enough, that longitudes were reckoned 'a meridiano circulo ultime regionis

habitabilis in occidente,' i. e. from the most westward habitable place, which possibly once meant Madeira.

[§ 40.] It is possible that this conclusion was really intended to belong to the Fourth Part of the treatise, and was written by way of instalment. See the Prologue, ll. 67-72. It is curious that in all the best MSS. (P. excepted) the last sentence should be incomplete.

[13.] This sentence is very awkward. It seems to mean—'and then set I the point of F upward in the same sign, because that the latitude was north, upon the latitude of Venus; that is to say, (I set it upward) keeping it in the 6th degree of Capricorn.' *Upward* means inward, i. e. towards the centre or towards the north; the opposite being expressed by southward, or outward, or toward the border, as in l. 48 below. *Upon the latitude of Venus* means that the point F of the compass was set above the second degree of latitude, so that the space between the legs of the compass became equal to 2 degrees, as said in l. 16. Lastly, the words *that is to seyn, in the 6 degree, &c.*, are an explanation of the vaguer expression *in the same signe*. The repetition of the words *that is to seyn, &c.* (ll. 12 and 14), is intended to draw attention to the necessity of keeping *both* legs of the compass in the same degree of longitude (A on the zodiac, and F to the north of it).

[57.] Possibly Chaucer left the sentence incomplete. The words 'thou shalt do well enough' may easily have been added by another hand to bring the sentence to an apparent, though not wholly satisfactory, conclusion. The colophon is written (in a later hand) in MS. A. at the bottom of the page, a part of which, after the words 'howre after howre,' is left blank.

[41-43.] I have mended the text as well as I could by inserting words, and adopting different readings. Nearly all the emendations rest on authority; see the Critical Notes. The text is not a good one, but I do not see why these sections may not have been written by Chaucer. For a definition of the terms 'Umbra Extensa' and 'Umbra Versa' see sections 5 and 6 of the *Practica Chilindri* of John Hoveden,

published by the Chaucer Society. The *umbra extensa* or *recta* is the shadow cast on a plain by any perfectly upright object; but the restriction is commonly introduced, that the altitude of the sun shall exceed 45°. The *umbra versa* is the shadow cast *perpendicularly* downwards along a wall by a style which projects from the wall at right angles to it; the restriction is commonly introduced, that the sun's altitude shall be less than 45°. The *umbra versa* is the one which appeared on the 'chylindre'; hence John de Hoveden explains how to calculate the altitude of an object by it.

[44.] This article and the next may possibly be Chaucer's. It is well known that he speaks of 'collect' and 'expans yeres' and 'rotes' in the Frankeleines Tale; Cant. Ta., F 1275, 6, the note upon which in the glossary to Urry's Chaucer may be found also in Tyrwhitt's Glossary, s. v. *Expans*; but it is worth while to repeat it here. 'In this and the following verses, the Poet describes the Alphonsine Astronomical Tables by the several parts of them, wherein some technical terms occur, which were used by the old astronomers, and continued by the compilers of those tables. *Collect* years are certain sums of years, with the motions of the heavenly bodies corresponding to them, as of 20, 40, 60, &c., disposed into tables; and *Expans* years are the single years, with the motions of the heavenly bodies answering to them, beginning at 1, and continued on to the smallest *Collect* sum, as 20. A *Root*, or *Radix*, is any certain time taken at pleasure, from which, as an era, the celestial motions are to be computed. By 'proporcionels convenientes' [C. T., F 1278] are meant the Tables of Proportional parts.' To which Moxon adds, from Chamber's Encyclopædia, with reference to C. T., F 1277, that '*Argument* in astronomy is an arc whereby we seek another unknown arc proportional to [or rather, dependent upon] the first.'

Tables of mean motions of the Sun are given in Ptolemy's Almagest, lib. iii. c. 2; of the Moon, lib. iv. c. 3; of the Planets, lib. viii. c. 3; also in MS. II. 3. 3, fol. 88b, &c.

[41a-42b.] The fact that these articles are mere repetitions of sections 41-43 is almost conclusive

against their genuineness. I do not suppose that sect 46 (at p. 229) is Chaucer's either, but it is added for the sake of completeness.

[1] 1385 is also the date of the latest allusion in the Canterbury Tales; see note to B 3589.

[1] King John of France travelled from Canterbury to Dover (16 miles) on Sunday, July 5, 1360; but he heard mass in the cathedral before starting.—Temporary Pref. to the Six-text Edition, p. 131.

[2] Tyrwhitt says 'at least one Tale'; but see Prol. 792. The fact is that Chaucer himself tacitly modified his plan afterwards, and altered the *two* tales to *one*; see the Parson's Prologue, I 16-29.

[3] Warton wrongly adds, or the Host. But the Host was the umpire, not a tale-teller himself.

[1] The term 'link,' and such terms as 'head-link,' 'end-link,' and the like, are to be found in the Six-text edition published by the Chaucer Society, whence I have copied them.

[2] In 1749, the coach from Edinburgh to Glasgow, forty-four miles, took two days for the journey. Twenty miles a day was fast. We may allow the pilgrims about fifteen miles a day. See Chambers' Book of Days, ii. 228. Once more, it is absurd to suppose Chaucer capable of proposing to crowd about sixty tales or so into a single day! A day of ten hours would, with interruptions, leave each speaker less than ten minutes apiece. See also Temporary Pref. to the Six-text, p. 119, shewing that Queen Isabella, in 1358, arrived at Canterbury from London in three or four days; stopping at Dartford, Rochester, and Ospringe. From the same, p. 129, we find that King John of France went from London to Eltham, June 30, 1360 (Tuesday); to Dartford (Wednesday); to Rochester (Thursday); to Ospringe (Friday); and to Canterbury (Saturday). Cf. Notes and Queries, 8th S. i. 474, 522.

[1] By 'B 5' I mean Group B, l. 5, as numbered in the Chaucer Society's Six-text edition; the arrangement of which I have adopted throughout.

[2] See note to l. 8 of the Prologue.

[1] Except as regards convenience of reference. It was Dr. Furnivall who placed C more forward; nothing is gained by it, and it complicates references. I heartily wish this had never been done.

[1] Tyrwhitt suggests the same thing, in a note to his Introductory Discourse.

[1] In the Proem, the Nun calls herself an ‘unworthy *son* of Eve’; G 62.

[1] See the extracts from Chaucer’s Book of the Duchess as compared with some from Machault’s Remède de Fortune in Furnivall’s Trial Forewords, p. 47, where he quotes from Étude sur G. Chaucer, by M. Sandras, p. 290. Or consult the Notes, in vol. i., to the Book of the Duchesse, ll. 155, 250, 634, 779, 805, 919, 950, 1037.

[2] Observe particularly this rime of *complain* with *plein*. This shews whence Chaucer derived such rimes as *seke, seke*; Prol. 17, 18. There is a poem of 92 lines called Le Dit de la Harpe, printed in Bartsch’s Crestomathie Française, p. 408, in which more than half the rimes are of this character.

[1] It is none too clear who are meant by ‘the parson and his companion.’ Perhaps it means the Parson and the Ploughman (his brother).

[1] Observe this substitution of *one* Tale for *two*, tacitly accepted by Chaucer’s readers as better suiting the circumstances.

[2] This statement, that the Frere was ‘a grey frere,’ is of some interest.

[1] See Morley’s English Writers, vi. 115-8, where an analysis of the Tale is given.

[2] I. e. thorp, village; I quote from the edition of 1561. Broughton is an error for Boughton.

[3] Ed. ‘as ye’; which gives no sense.

[1] For a good account of the Tabard Inn and a discussion of the pilgrims, see Chaucer's *Canterbury Tales*, by J. Saunders, ed. 1889.

[2] Compare the articles by Koch and Kölbing, in *Englische Studien*, i. 249, ii. 528, and in *Essays on Chaucer*, p. 357.

[1] 'In describing the commencement of this amour, which is to be the subject of the remainder of the poem, Chaucer has entirely departed from his author in three principal circumstances, and, I think, in each with very good reason. (1) By supposing Emilia to be seen first by Palamon, he gives him an advantage over his rival which makes the catastrophe more consonant to poetical justice. (2) The picture which Boccaccio has exhibited of two young princes violently enamoured of the same object, without jealousy or rivalry, if not absolutely unnatural, is certainly very insipid and unpoetical. (3) As no consequence is to follow from their being seen by Emilia at this time, it is better, I think, to suppose, as Chaucer has done, that they are not seen by her.'—Tyrwhitt.

[1] The same story has been imitated in the *Cent Nouvelles Nouvelles*, and in the *Berceau* of Lafontaine (Morley).

[2] I.e. Abington, seven miles to the S.E. of Cambridge, and nearly as far from Trumpington. In one way, it suits better; Trumpington is too near Cambridge for the clerks to have been benighted there.

[1] For an analysis of the Tale, see Morley, *Eng. Writers*, v. 321.

[1] *Se-int* seems to have been occasionally dissyllabic, as in Chaucer's Prologue, A 697.

[1] This may be true of some of the traditions embodied in the story; but as we have it, the date is much later.

[2] Or of the fourteenth century; they did not much vary.

[3] Reprinted in Chalmers' English Poets, i. 607 (1810).

[1] The objection is made that *all* people 'speak in prose'; but I think Chaucer refers to something more rhetorical than ordinary conversation.

[1] All adapted from his early work, *Of the Wretched Engendring of Mankind*; see p. 407. The four stanzas are: B 421-7, 771-7, 925-31, and 1135-41.

[2] Chaucer is, in fact, alluding to Trivet.

[3] In *Anglia*, xiv. 77-122, 147-185.

[4] I sometimes copy Mr. Brock's very words.

[1] The Dominican friars were also called *Friars Preachers*.

[1] Reprinted for the Early Eng. Text Soc., ed. S. J. Herrtage, 1879; see pp. 311, 493 of this edition.

[2] Warton gives the reference, viz. to his *Speculum Historiale*, lib. vii. c. 90, fol. 86 a.

[1] I.e. it is the sole authority for placing both the Shipman's Prologue and his Tale precisely here. At the same time, at least seventeen other MSS. make the Shipman's Prologue follow the Man of Law's Tale; only they turn it into a Prologue for the Sompnour or Squire.

[1] 1. Now] Sl. How.

[2.] H. L. I. *om.* the.

[4.] Roy. B. H. told; *rest* tolde(!).

[5.] of] H. of his; I. his.

[6.] good] Sl. H. M. goode; B. right goode.

[7.] B. riatoures; H. M. R. Sl. riatours; L. ryotours; Pt. *retourues*(!).

[8.] Roy. H. M. R. B. L. hertly; I. nowe hertely; Sl. *om.* Pt. preye; *rest* pray (prey).

[9.]Pt. Roy. R. I. good; *rest gode* (goode).

[12.]And] R. *om.*

[1]The Monk's cell is mentioned in the Prologue, l. 172; Chaucer's was his 'celle fantastyk'; Kn. Ta. 518 (A 1376).

[2]I put (*e*), not (*b*), in order to show the *chronological* order, which is that of the letters, *a, b, c, d, e, f*.

[3]The group (*f*) has nothing to do with (*e*): as will appear.

[1]I say 'recollections' advisedly; see note to B 3293. The mistake of confusing 'Busirus' with Diomedes, king of Thrace, suggests that Chaucer had not as yet written out his translation of Boethius, but had read it hastily. In other words, part of the Monkes Tale must be earlier than 1380.

[1]Printed 'Chauncer' in the old edition which I here follow.

[1]Ed. 1532, alther; Edd. 1550, 1561, *all ther*; Morris corrects to *a lither*.

[1]Compare C 1.

[2]C 164.

[3]C 165-170; 178-189.

[4]C 154.

[5]C 142.

[6]C. 192-9.

[7]C 203-206.

[1]C 254-276.

[1]A remarkable coincidence with the language of St. Paul in 1 Tim. vi. 10.

[1]But this passage still more resembles Jerome against Jovinian; see note to the line.

[1] Cf. Lounsbury, *Studies in Chaucer*, ii. 292.

[1] I. e. the first edition of Gower's poem certainly preceded the Wife's Tale, though the second edition did not appear till 1393.

[2] Lat. 'nepos'; but later on, Claudius is called his *eme*, i. e. uncle.

[1] To which it is not unusual to object, by insisting that it was not Chaucer himself who met Petrarch, but the Clerk, who tells the tale. I doubt if this amounts to more than a quibble. There is nothing out of place in Chaucer's reference to an incident in his own life, inasmuch as he was a clerk himself, in the sense of being a student. Otherwise, we have to explain how the poor clerk raised the money to pay for this long journey; how it came to pass that *he* met Petrarch, and *when*; and how he acquired a copy of Petrarch's tale.

[2] See E 27, 40.

[3] See E 1147—'Petrark *wryteth*.' And yet Warton could imagine that Chaucer did not use a copy of Petrarch's version, but only wrote from recollection of what he had heard! If we enquire, how did Chaucer obtain this version, no answer is so likely as the supposition that Petrarch gave it him at parting. It is difficult to see how he could have got it otherwise.

[1] The words 'He is *now* deed,' in E 29, suggest that Petrarch was still living when Chaucer first wrote the Tale.

[1]

'There was also Grisildis innocence,  
And al hir mekenes and hir pacience.'  
Lydgate, *Temple of Glas*, ed. Schick, l. 75.

[1] It occurs also in the black-letter editions, and in MSS. Harl. 1758 and 7333, Barlow 20, and Royal 18 C. ii; as well as in E., Hn., Cm., and Dd. Several MSS. follow it up by various scraps, taken from E. 2419-40 and F 1-8, with the false substitution of *Sire Frankeleyn* for *Squier* in F 1, which makes the line

too long. See Part 1 of the Six-text edition, pp. xvii\*-xx\*.

[2] Chaucer und Albertanus Brixiensis; in Archiv für das Studium der neueren Sprachen; vol. 86, p. 29.

[1] To which are appended fables by Avian (leaf 106); by Alfonse (leaf 120, back); and by Poge the Florentyn (leaf 134).

[1] The ‘reasons’ are not recondite; for fifteen MSS., at the least, have this arrangement.

[1] Tyrwhitt is quite right; he is alluding to the true Shipman’s Prologue; B 1163-90.

[2] Only a few hours after writing this sentence, I found that Mr. Keightley, in his Tales and Popular Fictions, published in 1834, at p. 76, distinctly derives Chaucer’s Tale from the travels of Marco Polo. I let the sentence stand, however, as an example of undesigned coincidence.

[1] So in Mr. Hazlitt’s edition; Warton originally wrote—‘to believe this story to be one of the many fables which the Arabians imported into Europe.’

[1] ‘All things can be known by Perspective, because all operations of things take place according to the multiplication of forms and forces, by means of this world’s agents, upon yielding materials.’—Opus Minus (see Warton).

[1] ‘That sword, wrought with such art, that it cuts through enchantment and every charm.’ I correct the errors in these quotations.

[2] ‘Enchantment avails not, where it inflicts a cut.’

[1] ‘O splendid falsehood, when is truth so beautiful that one can prefer her to thee?’ In Warton’s book, the Italian quotations abound in misprints, not all of which are removed in Hazlitt’s edition. I cannot construe ‘*al vero*,’ as there printed.

[1] I would ask the reader to observe that the seven best MSS. all have the spelling *Cambynskan* or *Kambynskan*. The form *Cambuscan* (in Milton, Il Pens. 110) is found in the old black-letter editions. It

is strange that Milton should accent the wrong syllable. *Cambynskan* arose from reading *Camiuscan* as *Caminskan*.

[1] I find that Mr. Keightley has already suggested this.

[1] Evidently Shangtu, Coleridge's *Xanadu*. See his well-known lines—'In *Xanadu* did *Kubla Khan*,' &c.

[2] This is Chaucer's 'Sarra'; see note to F 9.

[1] Mr. Keightley shews, in his *Tales and Popular Fictions*, p. 75, that Cervantes has confused two stories, (1) that of a prince carrying off a princess on a wooden horse; and (2) that of Peter of Provence running away with the fair *Magalona*.

[2] See Arber's reprint, p. 85, where 'the hors of tree' [i. e. wood], ridden by 'Cleomedes the kynges sone,' is expressly mentioned, and is said to be 'torned' by 'a pynne that stode on his brest.'

[1] This magic ring is likewise referred to in chap. 32 of Caxton's *Reynard the Fox*. It had 'thre hebrews names therin,' and it contained 'a stone of thre maner colours.' The same chapter mentions the magic mirror.

[1] A friend of Milton's father; see Masson, *Life of Milton*, i. 42.

[1] Printed at Brussels, 1865; ed. A. van Hasselt.

[1] I take the liberty of abridging the story by omitting several details.

[1] It had previously appeared in the fifth book of his *Philocopo*, a juvenile work.

[1] But Dr. Köppel argues that the date must be several years later. See his article in *Anglia*, xiv. 227; and observe Chaucer's use of Dante, Par. xxxiii. 1-21, in ll. 36-56, which may, however, be due to the insertion of ll. 36-56 at a later time. His argument that the *Lyf of Seint Cecyle* was written *after* *Troilus*, because it contains neither *forthy* nor *forwhy*, seems to me entirely valueless. The whole

Tale only contains 553 lines, whereas we find in Troilus 777 consecutive lines in which neither word occurs, viz. in V. 351-1127.

[1] In l. 32, we have ‘Thou comfort of us wrecches,’ and in l. 58, ‘Me flemed wrecche.’ I suspect that these lines were, in the original draught, not far apart. L. 57 would follow l. 35 very suitably.

[1] Compare the section in the Acta Sanctorum, April 14, p. 209, headed: ‘Nova corporum inventio sub Clemente VIII, ad mdxcix.’

[1] See my note to l. 134 of the Tale.

[1] Tyrwhitt further explains that a poem in Ashmole’s volume, called Hermes Bird, and by him attributed to Raymund Lully, is really a poem of Lydgate’s, printed by Caxton with the title The Chorle and the Bird.

[2] It is a totally different work from the Latin collection of alchemical works, also called Theatrum Chemicum, so often cited in my notes.

[1] At p. 470, Ashmole gives a brief account of Chaucer, made up from Speght, Bale, Pits, and others, of no particular value. At p. 226, he gives an engraving of the marble monument erected to Chaucer’s memory in Westminster Abbey, by Nicholas Brigham, ad 1556.

[1] This is somewhat amusing. Charnock describes his numerous misadventures, and it is not clear that he preserved his faith in alchemy unshaken.

[1] Thomson’s Hist. Chemistry, i. 25.

[2] ‘*Sir To*. What shall we do else? Were we not born under Taurus? *Sir And*. Taurus! that’s sides and heart. *Sir To*. No, sir; it’s legs and thighs.’ Both are wrong, of course, as Shakespeare knew. Chaucer says—‘Aries hath thin heved [head], and Taurus *thy nekke and thy throte*.’ Astrolabe, pt. i. sec. 21. l. 52.

[1] See Browning’s drama entitled ‘Paracelsus.’

[2] It is useless to try and discover an etymology for this word. It was invented wittingly. The most that

can be said was that Van Helmont may have been thinking of the Dutch *geest*, a spirit; E. *ghost*.

[1] This seems to us a strange selection; red, green, and violet would have been better. But this scale of colours is due to Aristotle, *De Sensu*, ii.; cf. Bartholomeus, *De Proprietatibus Rerum*, bk. xix. c. 7.

[1] The Indian god Siva was actually worshipped *under the form of quicksilver*. Professor Cowell refers me to Marco Polo, ed. Yule, ii. 300, and to his own edition of Colebrooke's *Essays*, i. 433; also to the semi-mythic life of Sankara Āchārya, the great reformer of the eighth century.

[1] This explains why the alchemists, in seeking gold, sometimes supposed that they had obtained silver.

[1] *Archiv für das Studium der neueren Sprachen*, ed. L. Herrig; vol. 86, p. 44.

[1] MS. Douce 162 has a copy of the treatise in Provençal.

[2] Urry, the worst of editors, originated it.

[1] *Archiv für das Studium der neueren Sprachen*, ed. L. Herrig, vol. 87, p. 33.

[§ 12, 1. 5.] The MSS. all read—'*vmbra recta* or elles *vmbra extensa*, & the nether partie is cleped the *vmbra versa*.' This is certainly wrong.

[§ 39.] At this point MS. A, which has so far, in spite of occasional errors of the scribe, afforded a very fair text, begins to break down; probably because the corrector's hand has not touched the two concluding sections, although section 40 is much less corrupt. The result is worth recording, as it shews what we may expect to find, even in good MSS. of the *Astrolabe*. The section commences thus (the obvious misreadings being printed in italics):—

'This lyne Meridional ys but a Maner descripcion *or the ymaged*, that passeth vpon the pooles of þis *the* world And by the cenyth of owre heued / And hit is *the same* lyne Meridional / for in what place þat any

maner man [*omission*] any tyme of the yer / whan that the sonne *schyneth ony thing* of the firmament cometh to his verrey *Middel lyne of the place* / than is hit verrey Middy, þat we clepen owre noon,' &c.

It seems clear that this apparent trash was produced by a careless scribe, who had a good copy before him; it is therefore not necessary to reject it all as unworthy of consideration, but it is very necessary to correct it by collation with other copies. And this is what I have done.

MS. B has almost exactly the same words; but the section is considerably better, in general sense, in MSS. C and P, for which reason I here quote from the former the whole section.

[*Rawl. MS. Misc. 1370, fol. 40 b.*]

Descripcioun of þe meridional lyne, of þe longitudes and latitudes of Citees and townes, as wel as of a (*sic*) clymatz.

39.*conclusio*. This lyne meridional is but a maner discripcion or lyne ymagyned, þat passeþ upon þe pooles of þis worlde, and by þe Cenith of oure heued. ¶ And yt is cleped þe lyne meridional, for in what place þat any man ys at any tyme of þe ?ere, whan þat þe sonne by meuyng of þe firmament come to his uerrey meridian place / þan is it þe uerrey mydday þat we clepe none, as to þilke man. And þefore is yt cleped þe lyne of mydday. And *nota*, þat euermo of any .2. citees or of 2 townes, of which þat oo towne a-procheþ neer þe est þan doþ þe oþer towne, trust wel þat þilke townes han diuerse meridians. *Nota* also, þat þe arche of þe equinoxial, þat is contened or bownded by-twixe þe two meridians, is cleped þe longitude of þe towne. ¶ & ?if so be / þat two townes haue I-like meridian or one merydian, ¶ Than ys þe distaunce of hem boþe I-like fer from þe est, & þe contrarye. And in þis maner þei chaunge not her meridian, but soþly, þei chaungen her almykanteras, For þe enhaunsyng of þe pool / and þe distaunce of þe sonne. ¶ The longitude of a clymate ys a lyne ymagyned fro þe est to þe west, I-like distaunte fro þe equinoxial. ¶ The latitude of a clymat may be cleped þe space of þe erþe fro þe by-gynnyng of þe first clymat unto þe

ende of þe same clymat / euene-directe a-ʔens þe  
pool artyke. ¶ Thus seyn *somme* auctours / and  
*somme* clerkes seyn / þat ʔif men clepen þe latitude  
of a contrey<sup>1</sup>, þe arche mer[i]dian þat is contened or  
intercept by-twixe þe Cenyth & þe equinoxial; þan  
sey þei þat þe distaunce fro þe equinoxial unto þe  
ende of a clymat, euene<sup>2</sup> a-gaynes þe pool artik, is  
þe latitude off þat climat<sup>2</sup> forsoþe.

The corrections made in this section are here fully described.

[2119.] Cf. Cant. Tales, D 1695—‘Twenty thousand freres on a route, where Tyrwhitt prints *A twenty*. But the MSS. (at least the sever best ones) all omit the *A*. Just as the present line wants its first syllable, and is to be scanned—‘Twénty thóusand ín a róute’; so the line in the Cant. Tales wants its first syllable, and is to be scanned—Twénty thóusand fréres ón a róute. For having called attention to this fact, my name (misspelt) obtained a mention in Lowell’s *My Study Windows*, in his (otherwise excellent) article on Chaucer. ‘His (Chaucer’s) ear would never have tolerated the verses of nine<sup>1</sup> syllables with a strong accent on the first, attributed to him by Mr. Skeate and Mr. Morris. Such verses seem to me simply impossible in the pentameter iambic as Chaucer wrote it.’ Surely this is assumption, not proof. I have only to say that the examples are rather numerous, and nine-syllable lines are not impossible to a poet with a good ear; for there are twelve consecutive lines of this character in Tennyson’s *Vision of Sin*. It may suffice to quote one of them:—

‘Pánted hánd in hánd with fáces pále.’ I will merely add here, that similar lines *abound* in Lydgate’s ‘*Sege of Thebes*,’ and that there are 25 clear examples of such lines in the *Legend of Good Women*, as I shew in my *Introduction to that Poem*.

[2158.] The poem ends here, in the middle of a sentence. It seems as if Chaucer did not quite know how to conclude, and put off finishing the poem till that more ‘convenient season’ which never comes. Practically, nothing is lost.

The copy printed by Caxton broke off still earlier, viz. at l. 2094. In order to make a sort of ending to it,

Caxton added twelve lines of his own, with his name—Caxton—at the side of the first of them; and subjoined a note in prose, as follows:—

And wyth the noyse of them [t]wo<sup>1</sup>  
I Sodeynly awoke anon tho<sup>2</sup>  
And remembryd what I had seen  
And how hye and ferre I had been  
In my ghoost / and had grete wonder  
Of that [that?] the god of thonder  
Had lete me knowen / and began to wryte<sup>3</sup>  
Lyke as ye haue herd me endyte  
Wherfor to studye and rede alway<sup>4</sup>  
I purpose to doo day by day  
Thus in dremyng and in game  
Endeth thys lytyl book of Fame.

I fynde nomore of this werke to-fore sayd. For as fer as I can vnderstonde / This noble man Gefferey Chaucer fynysshed at the sayd conclusion of the metyng of lesyng and sothsawe / where as yet they ben chekked and may nat departe / whyche werke as me semeth is craftyly made'; &c. (The rest is in praise of Chaucer). But, although Caxton's copy ended at l. 2094, lines 2095-2158 appear in the two MSS., and are obviously genuine. Thynne also printed them, and must have found them in the MS. which he followed. After l. 2158, Thynne subjoins Caxton's ending, with an alteration in the first three lines, as unsuitable to follow l. 2158. Hence Thynne prints them as follows:—

And therwithal I abrayde  
Out of my slepe halfe a frayde  
Remembri[n]g wel what I had sene.

We thus see that it was never pretended that the lines following l. 2158 were Chaucer's. They are admittedly Caxton's and Thynne's. Even if we had not been told this, we could easily have detected it by the sudden inferiority in the style. Caxton's second line will not scan at all comfortably; neither will the third, nor the fourth. (The seventh can be improved by altering *began* to *gan*). And Thynne's lines are but little better.

[510.] Here Chaucer seems to be imitating Froissart; see the Introduction. I cannot find any early account of Alcestis that turns her into a daisy<sup>1</sup>. See notes to ll. 432, 515.

[549.] We hence learn that Chaucer's nineteenth<sup>1</sup> and last Legend was to have been the Legend of Alcestis; but he never wrote more than the former *half* of the work. Cf. A-text, 532.

[1639.] Cf. the Troy-book, 942; and 711:—

‘Yow swiftly shall sweire vppon swete  
goddes,  
This couenaunt to kepe and for no case  
change.’  
‘And swiftly he sware on that swete<sup>1</sup> god,  
All tho couenaundes to kepe, and for no  
cause let,  
Whill hym lastes the lyffe; he laid on his  
hond.’

[2228.] The words ‘Deus dator formarum’ are written after the title in MS. B.; and part of the first line corresponds to this expression. In MS. F. it appears as ‘Deus dator formatorum<sup>1</sup>,’ which can hardly be right.

Corson has the following note:—‘In these verses (2228-30) the Platonic doctrine of forms or ideas is expressed. For whatever knowledge Chaucer may have had of the philosophy of Plato, he was probably indebted to the Italian poets, with whom, especially Petrarch, Plato was a favourite.’ Corson also quotes the following from Sir Wm. Hamilton:—‘Plato agreed with the rest of the ancient philosophers in this—that all things consist of matter and form; and that matter of which all things were made, existed from eternity, without form; but he likewise believed that there are external *forms* of all possible things which exist, without matter; and to these eternal and immaterial forms he gave the name of ideas. In the Platonic sense, then, ideas were the patterns to which the Deity fashioned the phenomenal or ectypal world.’ See also Spenser, Hymne in honour of Beautie, st. 5. And cf. l. 1582 above.

However, Chaucer here follows Boethius, De Consolatione Philosophiae, lib. iii. met. 9:—

. . . ‘Tu cuncta superno  
ducis ab exemplo, pulcrum pulcerrimus ipse  
mundum mente gerens, similique in imagine  
formans.’

See Chaucer’s version of the same, ll. 1-12. Cf. Le Rom. de la Rose, 16931-8, also copied from Boethius, who follows Plato.

[28.] ‘And observe, that this first moving (*primus motus*) is so called from the first movable (*primum mobile*) of the eighth sphere, which moving or motion is from East to West,’ &c. There is an *apparent* confusion in this, because the *primum mobile* was the *ninth* sphere see Plate V, fig. 10); but it may be called the movable of the eighth, as *giving motion to it*. An attempt was made to explain the movements of the heavenly bodies by imagining the earth to be in the centre, surrounded by a series of concentric spheres, or rather shells, like the coats of an onion. Of these the seven innermost, all revolving with different velocities, each carried with it a planet. Beyond these was an eighth sphere, which was at first supposed to be divided into two parts, the inner part being the *firmamentum*, and the outer part the *primum mobile*; hence the *primum mobile* might have been called ‘the first moving of the eighth sphere,’ as accounting for the more important part of the motion of the said sphere. It is simpler, however, to make these distinct, in which case the eighth sphere is the *firmamentum* or *sphaera stellarum fixarum*, which was supposed to have a very slow motion from West to East round the poles of the *zodiac* to account for the precession of the equinoxes, whilst the ninth sphere, or *primum mobile*, whirled round from East to West once in 24 hours, carrying all the inner spheres with it, by which means the ancients accounted for the diurnal revolution. This ninth sphere had for its poles the north and south poles of the heavens, and its ‘girdle’ (or great circle equidistant from the poles) was the equator itself. Hence the equator is here called the ‘girdle of the first moving.’ As the planetary spheres revolved *in an opposite direction*, thus accounting for the *forward* motion of the sun and planets in the

ecliptic or near it, the *primum mobile* was considered to revolve in a *backward* or *unnatural* direction, and hence Chaucer's apostrophe to it (Man of Lawes Tale, B 295):—

‘O firste moevyng cruel firmament,  
With thy diurnal sweigh that crowdest ay  
And hurlest all from Est til Occident,  
That naturelly wolde holde another way.’

That is—‘O thou *primum mobile*, thou cruel firmament, that with thy diurnal revolution (or revolution once in 24 hours round the axis of the equator) continually forcest along and whirlest all the celestial bodies from East to West, which *naturally* would wish to follow the course of the sun in the zodiac from West to East.’ This is well illustrated by a sidenote in the Ellesmere MS. to the passage in question, to this effect:—‘Vnde Ptholomeus, libro i. cap. 8. Primi motus celi duo sunt, quorum vnus est qui mouet totum semper ab Oriente in Occidentem vno modo super orbis, &c. Item aliter vero motus est qui mouet orbem stellarum currencium contra motum primum, videlicet, ab Occidente in Orientum super alios duos polos<sup>1</sup>.’ That is, the two chief motions are that of the *primum mobile*, which carries everything round from East to West, and that of the fixed stars, which is a slow motion from West to East round the axis of the zodiac, to account for precession. This exactly explains the well-known passage in the Frankeleines Tale (C. T., F 1280):—

‘And by his eighte spere in his werking,  
He knew ful wel how fer Alnath was shove  
Fro the heed of thilke fixe Aries above  
That in the ninthe spere considered is.’

Here the eight spheres are the eight inner spheres which revolve round the axis of the zodiac in an easterly direction, whilst the ninth sphere, or *primum mobile*, contained both the theoretical or *fixed* first point of Aries from which measurements were made, and also the *signs* of the zodiac as distinct from the *constellations*. But Alnath, being an actual star, viz,  $\alpha$  Arietis<sup>2</sup>, was in the *eighth* sphere; and the distance between its position and that of the first

point of Aries at any time afforded a measure of the amount of precession. Mr. Brae rightly remarks that Tyrwhitt's readings in this passage are correct (except that *eighte speres* should be *eightespere*), and those of Mr. Wright and Dr. Morris (from the Harleian MS.) are incorrect.

It may be as well to add that a later refinement was to insert a crystalline sphere, to account for the precession; so that the order stood thus: seven spheres of planets; the eighth, of fixed stars; the ninth, or crystalline; the tenth, or *primum mobile*; and, beyond these, an empyræan or theological heaven, so to speak, due to no astronomical wants, but used to express the place of residence of celestial beings<sup>3</sup>. Hence the passage in Milton, P. L. iii. 481:—

‘They pass the planets seven, and pass the  
fix’d,  
And that crystalline sphere whose balance  
weighs  
The trepidation talk’d, and that first mov’d.’

i. e. They pass the seven planetary spheres; then the sphere of fixed stars; then the crystalline or transparent one, whose swaying motion or libration measures the amount of the precession and nutation so often talked of; and then, the sphere of the *primum mobile* itself. But Milton clearly himself believed in the Copernican system; see *Paradise Lost*, viii. 121-140, where the *primum mobile* is described in the lines—

‘that swift  
Nocturnal and diurnal rhomb supposed,  
Invisible else above all stars, the wheel  
Of day and night.’

[50.] Not only the influences here assigned to the signs, but others due to planets, may be found in ‘*Porphyrii Philosophi introductio in Claudii Ptolomæi opus de affectibus astrorum*,’ fol. Basileæ, n. d. p. 198. I here add a few extracts from the MS. in Trinity College, Cambridge (marked R. 15. 18), to shew the nature of the old astrology. I choose them with especial reference to Aries. The other signs are

spoken of in a similar manner. ‘It is principally to be considered that the signes of hevyn haue their strength and propre significacioun vpon the membris of eny man; as, Aries hath respect to the hed, taurus to the neck, *geminis (sic)* the Armys, Cancer the brest, leo the hert, virgo the bowels, &c.; as it shall shew in the Chapters folowyng. Secundarily it is to be noted that ploutholomee (*sic*) saith, that to touche with instrument of yroun while the mone is in the signe of the same membre, is for to be dred; let the surgen beware, and the letter of blode, let hym be aferd to touche that membre *with yrene*, in the which the mone shal be.’—MS. G; Tract C. p. 12.

‘Thenne Aries hath respect to the hed; And this signe is hote and dry, fiery & colerik. Saturne hath ij witnes in Ariete, a triplicitate and a terme. Jubiter also hath ij, a triplicitate and a terme. Mars hath iij testimonials or iij fortitudis in Ariete, A hows, A face, and A terme. The sonne hath iij fortitudis in Ariete, *scilicet*, an exaltacioun, a triplicite, and a face. Venus hath ij testimonials, A terme and a face. Mercury hath one testymony, that is to sey, a terme. And luna in Ariete hath no testimoniall. For the which it is to know, that the influens of the planetis may be fortyfied v maner of wayes. And these v maner be called v fortitudis of planetis, or testimonials, which be these: *domus*, *exaltacio*, *triplicitas*, *terminus*, and *facies*. *Domus* geuith to a planet v fortitudis; And a planet in his hows is lyke a kynge in his hall, And in the high trone of his glorie. A planet in his *exaltacioun* is lyke a kynge when he is crowned. A planet in his *triplicite* is like a kynge in honour, Amonge his sencible people. A planet in his *terme* is As a mann amonges his kynnesmenn And fryndis. *Facies* gyvith to a planet that thyng the which rowme gyvith to a maistre. Wherefore *facies* gyvith only on fortitude, *Terminus* ij, *Triplicitas* iij, *Exaltacio* iij, And *domus* v. And for the more clere declaracioun, the dignytes of planetis in signes be comprehendid in this figure ensuyng, &c.<sup>1</sup>’—Same MS., Tract C. p. 13.

‘The dygnytes of planetis in the signes, most speciall they be to be noted in iudicials. When the mone is *in Ariete*, it is not gode, but vtterly to be exshewed, both for seke And disesid, for to shafe their hede or to boist in the eris or in the nek; nor loke þou let no

blode in the vayn of the hede. How-be-it, benyficiall it is to begynne euery worke that þou woldest bryng aboute sone. But that thyng that is stabill ought to be eschewed. In this signe it is necessary to dele with noble estat<sup>is</sup> And rich men, And for to go in-to A bayne [*bath*]<sup>1</sup>.’—Same MS., Tract C. p. 14.

[1]As far as I can ascertain.

[1]Here insert—[they mene]—which CP omit.

[2]The words from euene to climat are added at the bottom of the page in the MS.

[1]Really ten; for rout-e is dissyllabic.

[1]Misprinted wo; cf. two, l. 2093.

[2]Imitated from Parl. of Foules, 693.

[3]Cf. Book Duch. 1332.

[4]From Parl. of Foules, 696.

[1]There are such accounts; but they are probably copied from Chaucer, who seems to have invented this transformation himself. See Notes and Queries, 7 Ser. vi. 186, 309, 372.

[1]Not twentieth; for Legend IV contains two heroines.

[1]The MS. has shete, an obvious error for swete, the alliteration being on sw. But the editors print shene.

[1]Not ‘formator,’ as in Bell’s note; a contraction for ‘um’ is added.

[1]This is doubtless quoted from some gloss upon Ptolemy, not from the work itself. The reference is right, for the ‘motus celi’ are discussed in the Almagest, lib. i. c. 8.

[2]This star ( $\alpha$  Arietis) was on the supposed horn of the Ram, and hence its name; since El-nâtiḥ signifies ‘the butter,’ and ‘El-nath’ is ‘butting’ or ‘pushing.’ See Ideler, Die Bedeutung der Sternnamen, p. 135.

[3] Well expressed by Dante, Parad. xxx. 38—

‘Noi semo usciti fuore  
Del maggior corpo al ciel ch’è pura luce.’

Dante, like Chaucer, makes the eighth sphere that of fixed stars, and the ninth the primum mobile or swiftest heaven (ciel velocissimo); Parad. xxvii. 99.

[1] Here follows a table, shewing that, in Aries, the value of Saturn is 5, of Jupiter 5, &c.; with the values of the planets in all the other signs. The value 5, of Saturn, is obtained by adding a triplicite (value 3) to a terme (value 2), these being the ‘witnesses’ of Saturne in Aries; and so on throughout.

[1] So on p. 12 of another tract (D) in the same MS., we find—

‘Aries calidum & sucum; bonum.  
Nill capiti noceas, Aries cum luna refulget,  
De vena minuas & balnea tutius intres,  
Non tangas Aures, nec barbam radere  
debes.’

Each of the signs is described in similar triplets, from the grammar of which I conclude that Aries is here put for in Ariete, in the first hexameter.