

# Chaucer's Boethian Lyrics

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And sith I shal do [you] this observaunce, 10  
 Al my lif withouten displeaunce  
 You for to serve with al my besynesse,  
 And have me somewhat in your souvenaunce.  
 My woful herte suffreth greet duresse,  
 And [loke] how humbly with al symplesse  
 My wil I conforme to your ordynaunce, 16  
 As you best list, my peynes for to redresse.

Considryng eke how I hange in balaunce  
 In your service, such, lo, is my chaunce,  
 Abidyng grace, whan that your gentilnesse 20  
 Of my grete wo liste do alleggeaunce,  
 And with your pite me som wise avaunce

In ful rebatyng of myn hevynesse;  
 And thynketh by resoun that wommanly no-  
 blesse  
 Shuld nat desire for to do the outrance 25  
 Ther as she fyndeth non unbuxumnesse.

### Lenvoye

Auctour of norture, lady of plesaunce,  
 Sovereigne of beautee, flour of wommanhede,  
 Take ye non hede unto myn ignoraunce,  
 But this receyveth of your goodlihede, 30  
 Thynkyng that I have caught in remembraunce,  
 Your beaute hole, your stidefast governaunce.

## CHAUCCERS WORDES UNTO ADAM, HIS OWNE SCRIVEYN

Adam scriveyn, if ever it thee bifalle  
 Boece or Troylus for to wryten newe,  
 Under thy long lokkes thou most have the  
 scalle,

But after my makynge thou wryte more trewe;  
 So ofte adaye I mot thy werk renewe, 5  
 It to correcte and eke to rubbe and scrape,  
 And al is thorough thy negligence and rape.

## THE FORMER AGE

DCP 2 m 5 (30 lines)

A blisful lyf, a paisible and a swete,  
 Ledden the peples in the former age.  
 They helde hem payed of the fruites that they  
 ete,  
 Which that the feldes yave hem by usage;  
 They ne were nat forpampred with outrage. 5  
 Unknownen was the quern and ek the melle;  
 They eten mast, hawes, and swich pounage,  
 And dronken water of the colde welle. 6-7

12-13 Apparently a line, rhyming on -aunce, has been lost here.  
 13 souvenaunce: remembrance  
 14 duresse: hardship, distress  
 15 symplesse: simplicity  
 17 redresse: amend, alleviate  
 21 alleggeaunce: alleviation

3 scalle: a scaly eruption of the scalp

1 paisible: peaceful  
 2 former: first

4 by usage: by custom, naturally (without cultivation)  
 5 forpampred: overindulged outrage: excess  
 6 quern: handmill melle: mill  
 7 mast: nuts (acorns and beechnuts) hawes: hawthorn berries  
 pounage: food for pigs

Yit nas the ground nat wounded with the  
 plough,  
 But corn up-sprong, unsowe of mannes hond,  
 The which they gnodded (and eete nat half  
 ynough) 11  
 No man yit knew the forwes of his lond,  
 No man the fyr out of the flint yit fond,  
 Unkorven and ungrobbed lay the vyne;  
 No man yit in the mortar spyces grond 15  
 To clarre ne to sause of galantyne.

23 rebatyng: abatement  
 25 outrance: excessive harm  
 26 unbuxumnesse: disobedience  
 Lenvoye: the dedication  
 27 norture: good manners (literally, nourishment)

6 scrape: erase (by scraping the parchment)  
 7 rape: haste

11 gnodded: shelled, husked (literally, rubbed)  
 12 knew the forwes: knew the furrows (i.e., fields were  
 unplowed)  
 14 Unkorven: unpruned ungrobbed: untilld  
 16 clarre: spiced and sweetened wine galantyne: a sauce

No mader, welde, or wood no litestere  
 Ne knew; the flees was of his former hewe;  
 No flesh ne wiste offence of egge or spere. 19  
 No coyn ne knew man which was fals or trewe,  
 No ship yit karf the wawes grene and blewe,  
 No marchaunt yit ne fette outlandish ware. 14-15  
 No trompes for the werres folk ne knewe,  
 Ne toures heye and walles rounde or square. 16

What sholde it han avayled to werreye? 25  
 Ther lay no profit, ther was no richesse;  
 But cursed was the tyme, I dare wel seye,  
 That men first dide hir swety bysynesse  
 To grobbe up metal, lurking in derknesse, 27-29  
 And in the riveres first gemmes soghte. 30  
 Allas, than sprong up al the cursednesse  
 Of coveytyse, that first our sorwe broghte.

These tyrants putte hem gladly nat in pres  
 No wildnesse ne no busshes for to winne,  
 Ther povertie is, as seith Diogenes, 35  
 Ther as vitale is ek so skars and thinne  
 That noght but mast or apples is therinne;  
 But, ther as bagges ben and fat vitale,  
 Ther wol they gon, and spare for no sinne  
 With al hir ost the cite for to asayle. 40

*Finit Etas Prima. Chaucers.*

Yit was no paleis-chaumbres ne non halles;  
 In caves and wodes softe and swete  
 Slepten this blissed folk withoute walles 10, 12  
 On gras or leves in parfit quiete.  
 Ne doun of fetheres ne no bleched shete 45  
 Was kid to hem, but in seurtee they slepte.  
 Hir hertes were al oon withoute galles;  
 Everich of hem his feith to other kepte.

Unforged was the hauberk and the plate;  
 The lambish peple, voyd of alle vyce, 50  
 Hadden no fantasie to debate,  
 But ech of hem wolde other wel cheryce.  
 No pryde, non envye, non avaryce,  
 No lord, no taylage by no tyrannye; 54  
 Humblesse and pees, good feith the emperice.

Yit was not Jupiter the likerous,  
 That first was fader of delicacye,  
 Come in this world; ne Nembrot, desirous  
 To regne, had nat maad his toures hye.  
 Allas, allas, now may men wepe and crye! 60  
 For in oure dayes nis but covetyse,  
 Doublesnesse, and tresoun, and envye,  
 Poyson, manslaughter, and mordre in sondry  
 wyse.

17 mader, welde, wood: plants used for making red, yellow,  
 and blue dyes litestere: dyer  
 18 flees: fleece former: first, natural  
 19 egge: edge (of a sword)  
 20 fals or trewe: counterfeit or genuine  
 22 outlandish: foreign ware: wares, merchandise  
 25 werreye: wage war  
 28 swety bysynesse: sweaty efforts  
 29 grobbe: dig  
 33 putte hem . . . in pres: make an effort gladly: ordinarily,  
 usually  
 35 Diogenes: the Greek philosopher  
 36 skars: scarce  
 38 bagges: bags (of goods or money) fat vitale: fat foodstuffs  
 39 spare for no sinne: desist for no sense of sin

45 bleched: whitened  
 46 kid: known seurtee: security  
 47 galles: feelings of envy  
 49 plate: plate armor  
 50 lambish: lamb-like  
 51 fantasie: desire  
 52 cheryce: cherish  
 54 taylage: taxation  
 55 emperice: empress, ruler. A line is missing following 55;  
 see n.  
 56 likerous: lecherous  
 57 delicacye: voluptuousness  
 58 Nembrot: Nimrod, regarded as the founder of cities and  
 builder of the tower of Babel  
 Finit Etas Prima: Here ends the First Age.

## FORTUNE bk 2 proses 1-4

## Balades de Visage sanz Peinture

## I. Le Pleintif coudre Fortune

This wrecched worldes transmutacioun,  
As wele or wo, now povre and now honour,  
Withouten ordre or wys discrecioun  
Governed is by Fortunes errour.

But natheles, the lak of hir favour  
Ne may nat don me singen though I dye,  
→ Jay tout perdu mon temps et mon labour;  
For fynally, Fortune, I thee defye.]

2p3.6-7 Yit is me left the light of my resoun  
To knowen frend fro fo in thy mirour.  
So muchel hath yit thy whirling up and doun  
Ytaught me for to knowen in an hour.  
But trewely, no force of thy reddour.  
2p4.23 To him that over himself hath the maystrye.  
My (suffisaunce) shal be my socour, line 26  
For fynally Fortune, I thee defye.]

O Socrates, thou stidfast champioun,  
She never mighte be thy tormentour;  
Thou never drested hir oppressioun,  
Ne in hir chere founde thou no savour.  
20 (Thou knewe wel) the deceit of hir colour,  
And that hir moste worshippe is to lye.  
(I knowe hir eek) a fals dissimulour,  
For fynally, Fortune, I thee defye!]

## II. La respounse de Fortune au Pleintif 2p2.

2p4.18 No man is wrecched but himself it wene,  
And he that hath himself hath (suffisaunce).  
Why seystow thanne I am to thee so kene,  
That hast thyself out of my governaunce?  
Sey thus: "Graunt mercy of thyn habound-  
aunce  
2p3.4-5 That thou hast lent or this." Why wolt thou  
stryve? 30

Balades de Visage sanz Peinture: ballades on a face without painting; see n.

Le Pleintif coudre Fortune: the plaintiff (as in a court of law pleads) against Fortune

4 errour: fickleness

7 Jay tout, etc.: "I have lost all my time and labor," the opening line of a "new French song," quoted in ParT X.248

13 no force of: has no force, does not matter reddour: severity, harshness

22 moste worshippe: greatest dignity

La respounse, etc.: Fortune's response to the plaintiff

25 wene: suppose (it to be so)

30 or: ere

2p3.11 What wostow yit how I thee wol avaunce?

2p4.5 And eek thou hast thy beste frend alyve.]

2p8.6 I have thee taught division bitwene  
Freund of effect and frend of countenance;  
Thee nedeth nat the galle of noon hyene, 35  
That cureth eyen derked for penaunce; 36  
Now seestow cleer that were in ignoraunce.  
Yit halt thyn ancre and yit thou mayst arryve  
Ther bountee berth the keye of my substaunce,  
And eek thou hast thy beste frend alyve.] 40

How many have I refused to sustene  
Sin I thee fostred have in thy plesaunce.  
Woltow than make a statut on thy quene 2p1.17  
That I shal been ay at thyn ordinaunce?  
Thou born art in my regne of variaunce, 45  
About the wheel with other most thou dryve.  
2p1.19 My lore is bet than wikke is thy grevaunce,  
And eek thou hast thy beste frend alyve.]

## III. La respounse du Pleintif coudre Fortune

Thy lore I dampne; it is adversitee. 49  
My frend maystow nat reven, blind goddess;  
That I thy frendes knowe, I thanke it thee.  
Tak hem agayn, lat hem go lye on presse.  
The negardye in keping hir richesse  
Prenostik is thou wolt hir tour assayle;  
Wikke appetyt comth ay before syknesse. 55  
In general, this reule may nat fayle.]

## La respounse de Fortune coudre le Pleintif

Thou pinchest at my mutabilitee  
For I thee lente a drope of my richesse,  
And now me lyketh to withdrawe me.

34 of effect: in actuality, in deeds of countenance: in appearance

35 hyene: hyena

36 halt = boldet, holds fast ancre: anchor

43 statut on: law applying to

47 "My teaching benefits you more than your affliction injures you" (R.)

La respounse, etc.: The plaintiff's response to Fortune.

50 reven: take away

52 lye on presse: keep to themselves, stay away (as in a closet)

53 negardye: miserliness

54 Prenostik is: is a sign that

56 In general: universally

La respounse, etc.: Fortune's response to the plaintiff

57 pinchest at: find fault with

Why sholdestow my realtee oppresse? 60  
The see may ebbe and flowen more or lesse;  
2p2.8 The welkne hath might to shyne, reyne, or  
hayle;  
Right so mot I kythen my brotelnesse.  
In general, this reule may nat fayle.]

redefn. of fortune. Lo, th'execucion of the majestee 65  
That al purveyeth of his rightwysnesse,  
That same thing "Fortune" clepen ye,  
Ye blinde bestes ful of lewednesse.  
The hevene hath propretee of sikernesse,

This world hath ever resteles travayle; 70  
Thy laste day is ende of myn intresse. 2p3.13  
In general, this reule may nat fayle.]

## Lenvoy de Fortune

Princes, I prey you of your gentillesse  
Lat nat this man on me thus crye and pleyne,  
And I shal quyte you your bisnesse 75  
At my requeste, as three of you or tweyne,  
And but you list releve him of his peyne,  
Preyeth his beste frend of his noblesse  
That to som beter estat he may atteyne.

Explicit. a beggyn poem?

## TRUTH

## Balade de Bon Conseyl

Flee fro the prees and dwelle with sothfast-  
nesse;  
Suffyce unto thy thing, though it be smal,  
For hord hath hate, and climbing tikellesse,  
Prees hath envye, and wele blent overal.  
Savour no more than thee bihove shal, 5  
Reule wel thyself that other folk canst rede,  
And trouthe thee shal delivere, it is no drede.]

Tempest thee noght al croked to redresse  
In trust of hir that turneth as a bal;  
Gret reste stant in litel besinesse. 10  
Be war therfore to sporne ayeins an al,  
Stryve not, as doth the crokke with the wal.  
Daunte thyself, that dauntest otheres dede,  
And trouthe thee shal delivere, it is no drede.]

That thee is sent, receyve in buxumnesse; 15

## Explicit Le bon conseil de G. Chaucer.

60 realtee: royalty, royal power

65 th'execucion: the performance, executor majestee: i.e., God

69 sikernes: security, stability

Balade de Bon Conseyl: ballade of good counsel

1 prees: crowd (the ambitious crowd at court)

2 thyn: possessions (Lat. res)

3 hord: avarice (literally, hoarding) tikellesse: instability

4 blent = blendeth, blinds, deceives

7 delivere: set free

8 Tempest thee: trouble yourself croked: crooked, wrong (things)

9 hir . . . bal: That is, Fortune and her wheel

11 sporne: kick al: awl, which wounds the foot of one who kicks it

12 crokke: crock, which will break if it strikes a wall

13 Daunte: overcome, rule dede: deeds

15 buxumnesse: obedience

The wrastling for this world axeth a fal.  
Her is non hoom, her nis but wildernes:  
Forth, pilgrim, forth! Forth, beste, out of thy  
stal!  
Know thy contree, look up, thank God of al;  
Hold the heye wey and lat thy gost thee  
lede, 20  
And trouthe thee shal delivere, it is no drede.]

## Envoy

Therefore, thou Vache, leve thyn old wrecched-  
nesse;  
Unto the world leve now to be, thral.  
Crye him mercy, that of his hy goodnesse  
Made thee of noght, and in especial 25  
Draw unto him, and pray in general  
For thee, and eek for other, hevenlich mede;  
And trouthe thee shal delivere, it is no drede.]

71 intresse: interest  
Lenvoy de Fortune: The dedication concerning Fortune

20 the heye wey: the main, sure road

22 Vache: Sir Philip de la Vache (?); see n.

23 leve: leave off, cease

27 mede: reward

Explicit, etc.: Here ends the good counsel of G. Chaucer.

Ita fit ut non virtutibus ex dignitate

sed ex virtute dignitatis honor accedat. GENTILESSE

### Moral Balade of Chaucier

The firste stok<sup>1</sup> fader of gentilesse —  
What man that desireth gentil for to be  
Must folowe his trace<sup>2</sup>; and alle his wittes dresse  
Vertu to love<sup>3</sup>; and vyces for to flee.  
For unto vertu<sup>4</sup> longeth dignitee<sup>5</sup>  
And noght the revers<sup>6</sup>; sauflly dar I deme,  
Al were he mytre<sup>7</sup>, croune, or diademe<sup>8</sup>.

And, but his heir love vertu<sup>9</sup> as dide he,  
He is noght gentil, thogh he riche seme,  
Al were he mytre, croune, or diademe.  
Vyce may wel be heir<sup>10</sup> to old richesse,<sup>15</sup>  
But ther may no man, as men may wel see,  
Bequethe his heir his virtuous noblesse  
(That is appropred<sup>11</sup> unto no degree  
But to the firste fader in magestee,  
That maketh hem his heyres that him queme),  
Al were he mytre, croune, or diademe.<sup>21</sup>

This firste stok<sup>1</sup> was ful of rightwisnesse,  
Trewe of his word<sup>2</sup>, sobre, pitous, and free,  
Clene of his gost<sup>3</sup>, and loved besinesse,<sup>10</sup>  
Ayeinst the vyce of slouth<sup>4</sup>, in honestee;

Non enim possimus de bonis

inherencia dignos habere fructus

ipsa hereditas indicamus indignos

### LAK OF STEDFASTNESSE

#### Balade

Somtyme the world<sup>1</sup> was so stedfast and stable  
That mannes word<sup>2</sup> was obligacioun,  
And now it is so fals<sup>3</sup> and deceivable  
That word and deed<sup>4</sup>, as in conclusioun,  
Ben nothing lyk<sup>5</sup>, for turned up-so-doun  
Is al this world<sup>6</sup> for mede<sup>7</sup> and wilfulnesse,  
That al is lost<sup>8</sup> for lak of stedfastnesse.<sup>5</sup>

Vertu hath now<sup>9</sup> no dominacioun;<sup>16</sup>  
Pitee exyled<sup>10</sup>, no man is merciabe.  
Through covetise<sup>11</sup> is blent discrecioun.  
The world hath mad<sup>12</sup> a permutacioun  
Fro right to wrong<sup>13</sup>, fro trouthe to fikelnesse,  
That al is lost<sup>14</sup> for lak of stedfastnesse.<sup>21</sup>

#### Lenvoy to King Richard

O prince<sup>1</sup>, desyre to be honourable,  
Cherish thy folk<sup>2</sup> and hate extorcioun.  
Suffre nothing<sup>3</sup> that may be reprevable  
To thyn estat<sup>4</sup> don in thy regioun.<sup>25</sup>  
Shew forth thy swerd<sup>5</sup> of castigacioun,  
Dred God, do law<sup>6</sup>, love trouthe and worthi-  
nesse,  
And wed thy folk<sup>7</sup> agein to stedfastnesse.

#### Explicit.

1 stok: stock, ancestor  
2 trace: tracks, footsteps  
3 Al: although were he: he may wear mytre, croune, or diademe: the visual symbols of bishop, king, and emperor

2 obligacioun: surety, bond  
4 mede: payment, bribery  
5 lust: pleasure  
10 holde unable: considered ineffectual  
15 fable: falsehood, deceit

15 old richesse: wealth long in a family  
18 appropred unto: appropriated to, the exclusive possession of  
20 queme: please  
18 blent: blinded, deceived  
24 reprevable: damaging, a reproof

### LENVOY DE CHAUCER A SCOGAN

Tobroken been the statutz hye in hevene  
That creat were eternally to dure,  
Syth that I see the bryghte goddis sevene  
Mowe wepe and wayle, and passioun endure,  
As may in erthe a mortal creature.<sup>5</sup>  
Allas, fro whennes may thys thing procede,  
Of which errour I deye almost for drede?

By word eterne whilom was it shape  
That fro the fyfte sercle, in no manere,  
Ne myght a drope of teeres doun escape.<sup>10</sup>  
But now so wepith Venus in hir spere  
That with hir teeres she wol drenche us here.  
Allas! Scogan, this is for thyn offence;  
Thow caustest this diluge of pestilence.<sup>14</sup>

Hastow not seyde, in blasfeme of the goddis,  
Thurgh pride, or thrugh thy grete rekelnesse,  
Swich thing as in the lawe of love forbode is,  
That, for thy lady sawgh nat thy distresse,  
Therefore thow yave hir up at Michelmesse?<sup>20</sup>  
Allas! Scogan, of olde folk ne yonge  
Was never erst Scogan blamed for his tonge.

Thow drowe in skorn Cupide eke to record  
Of thilke rebel word that thow hast spoken,  
For which he wol no lenger be thy lord.  
And, Scogan, though his bowe be nat broken,

He wol nat with his arwes been ywroken<sup>26</sup>  
On the, ne me, ne noon of oure figure;  
We shul of him have neyther hurt ne cure.

Now certes, frend, I drede of thyn unhap,<sup>29</sup>  
Lest for thy gilt the wreche of Love procede  
On alle hem that ben hoor and rounde of shap,  
That ben so lykly folk in love to spede.  
Than shal we for oure labour have no mede;  
But wel I wot, thow wolt answer and saye,  
"Lo, olde Griseld lyst to ryme and playe!"<sup>35</sup>

Nay, Scogan, say not so, for I m'excuse —  
God helpe me so! — in no rym, dowteles,  
Ne thynke I never of slep to wake my muse,  
That rusteth in my shethe stille in pees.  
While I was yong, I put hir forth in prees;<sup>40</sup>  
But al shal passe that men prose or ryme;  
Take every man hys turn, as for his tyme.

#### [Envoy]

Scogan, that knelest at the stremes hed  
Of grace, of alle honour and worthynesse,  
In th'ende of which strem I am dul as ded,<sup>45</sup>  
Forgete in solytarie wilderness —  
Yet, Scogan, thanke on Tullius kyndenesse;  
Mynne thy frend, there it may fructifye!  
Far-wel, and loke thow never eft Love dyffye.

### LENVOY DE CHAUCER A BUKTON

My maister Bukton, whan of Crist our kyng  
Was axed what is trouthe or sothfastnesse,  
He nat a word answerde to that axing,  
As who saith, "No man is al trewe," I gesse.

And therfore, though I highte to expresse<sup>5</sup>  
The sorwe and wo that is in mariage,  
I dar not witen of it no wikkednesse,  
Lest I myself falle eft in swich dotage.

1 statutz: edicts, laws  
2 creat: created  
3 goddis sevene: the seven planets  
4 passioun: suffering  
7 errour: confusion  
9 fyfte sercle: fifth sphere, that of Venus, counting from the outside inward  
14 diluge of pestilence: pestilential deluge  
16 rechelesnesse: rashness  
19 Michelmesse: September 29, the beginning of the fall business and court term  
21 erst: before  
22 to record: as a witness

27 of oure figure: shaped like us  
30 wreche: vengeance  
31 hoor and rounde of shap: gray and chubby  
32 so lykly: such likely (i.e., so unlikely)  
35 olde Griseld: the old grey horse (?); see n.  
40 in prees: in public  
43 stremes hed: the head of the Thames (Windsor castle)  
45 th'ende of which strem: the mouth of the Thames (Greenwich)  
48 Mynne: remember there it may fructifye: where it (remembrance of your friend) can bear fruit, be of help  
49 dyffye: defy, repudiate  
5 highte: promised  
8 eft: again dotage: foolishness

14 For the common idea of beauty as the best work of Nature; cf. BD 908–11, PhysT VI.11–13. The idea is not in the French.

20 Cf. Wom Nobl 12.

22–23 *aventure: honore*: This rhyme is not found elsewhere in Chaucer and is "not in accord with Chaucer's regular usage" (Robinson).

25–32 The stanza is closely translated from the French, though the ideas are common (cf. BD 599–615; KnT I.1375–76 and note 1358–76).

40 *nouncerteyn*: Fr. "sans nul certain." Cf. Tr I.1337. 46 *las*: Fr. "amoureux las," a commonplace in love poetry (cf. KnT I.1817, 1951).

71 *compleynt or this lay*: This again shows how loosely Chaucer uses these terms (cf. MerT IV.1881).

73 *Princes*: The plural in the envoy is very rare (see For 73). This could be a variant of "princesse"; see MED s.v. *princesse* for examples. Two manuscripts read "princesse," but both are by Shirley, who reports the tradition that the poem was associated with Isabel of York, and the unambiguous form may be his attempt to make that association clear.

76–78 See Payne, Key of Remembrance, 83–84, on how these lines fit in the larger context of Chaucer's poetry. Cf. Scogan 35, 38.

## TO ROSEMOUNDE

The sole copy of this poem (Bodleian MS Rawlinson Poet 163) was discovered by Skeat, who assigned it to Chaucer and gave it the present title (Athenaeum 1, 1891, 410). Brunsdorff (Ch Trad., 439–40) rejected the ascription, but it has been accepted by most editors. In the MS *To Rosemounde* follows *Troilus*, and at the end of both works are written in a different script the words *chaucer* and *Tregentil*, as they are printed here. Skeat (1:81) argues that *Tregentil* is the name of the scribe; Kökeritz (MLN 63, 1948, 310–18) held instead that it was an honorific compliment (*très gentil*). Pace-David (1:170) note that the words are far separated in the manuscript, which suggests that they were intended to be taken separately rather than as a noun plus modifying adjective.

Because the ballade is so lively, some critics have assumed a real Rosemounde was addressed, though the name (which means "Rose of the World" or possibly, on the basis of line 2, "Rosy mouth") was fairly common in verse. Robbins (Sts. in Lit. Imagination 4, 1971, 73–81) reviews the candidates and endorses the conjecture by Rickert (MP 25, 1927, 255) that the poem was addressed to Richard II's child-bride, the seven-year-old Isabelle of Valois, on the occasion of her entry into London in 1396. There is no evidence for this and the poem may be much earlier; Vasta (in Ch Probs, 97–113) would put it as early as 1369–70.

In structure the poem is a highly conventional ballade (see R. T. Davies, Med. Eng. Lyrics, 1963, 133–34). Even its mock seriousness is not completely outside the tradition, since the courtly mode admitted a wide range of attitudes (see Stevens, Music and Poetry, 220–21; and Burrow in his edition of the poem in English Verse 1300–1500, 1977).

Vasta (as above) finds the major literary influence here the *Roman de la rose*. Wimsatt (MAE 47, 1978, 76–77)

argues for the influence of Machaut's "Tout ensemble com le monde enlumine," but the resemblances are only general.

1 *Madame*: Robbins (Sts. in Lit. Imagination 4:79) notes this title was given to the eldest daughter of the king of France and suggests that, if Chaucer is addressing Isabelle of Valois, the word is used in its technical sense. However, *madame* is a common form of address in the ballades; see Against Women Unconstant 1.

2 *mapamounde*: Map of the world (Lat. *mappa mundi*); medieval maps were usually rounded (circled); see Vasta, Ch Probs, 11–12.

3 *cristal*: A conventional comparison (Whiting C594); both crystal and rubies (line 4) were commonly used in shrines and reliquaries.

8 *daliaunce*: The meanings of this important word in love poetry range from "sociability" (GP I.211) to "sexual intimacy" (WBPro III.260).

9 *tyne*: A barrel holding four or five pails of liquid. Skeat (1:549) compares Chevalier au Cygne, "La jour i ot plore de larmes plaine tye" (That day he wept a barrel of tears). The rhyme *tine: galantyne* was common in French verse (see Ernst Langlois, ed., Recueil d'art de seconde rhétorique, 1902, 13:137).

17 *pyk walwed in galauntyn*: A pike steeped in galantyne sauce. Hieatt (in Ch Probs, 153) says this is a sort of aspic, a cold, jellied sauce. In Two Fifteenth Cent. Cookery Books, EETS 91, it is defined as a pickling sauce made of brown bread, vinegar, salt, and pepper; for "Pik in galentyne" the cook should "cast the same under him and above him that he be al yhidde in the sauce" (108). See Curye on Inglysch, EETS SS.8, 190.

20 *Tristam*: Tristan, the lover of Isolde, commonly cited as an ideal; Lowes (RomR 2, 1911, 128) compares Froissart, "Nom ai Amans, et en sornom Tristans" (Oeuvres, ed. Scheler 2:367). Cf. PF 290 and n.

21 *refreyde*: Kökeritz (MLN 63:317) takes the rarity of this word, which appears elsewhere only in Chaucer (Tr 3.1343, 5.507; ParsT X.341) and the works of Wyclif, as internal evidence for Chaucer's authorship.

*affoude*: "Decline, fail," according to MED s.v. *afounden* 2(a); possibly "be numb with cold" (Kökeritz, MLN 63, 1948, 316).

## WOMANLY NOBLESSE

The single MS copy is in British Library Add. 34360, where it is headed "Balade that Chauncier made." The present title was taken by Skeat from line 24; Brunsdorff (Ch Trad., 276–77) thinks it too abstract and suggests instead "Envoy to a Lady." That the work is Chaucer's is generally accepted, though Koch (ESr 27, 1900, 68) doubted its authenticity, and Helen L. Cohen (The Ballade, 1915, 246–47) argued against Chaucer's authorship on the basis of the looseness with which the form of the ballade is used here. Chaucer does depart from the usual form by omitting the refrain, but he increases the difficulty of the form by using only two rhymes (*-aunce, -esse*) rather than three throughout all three stanzas.

As in the case of Chaucer's other ballades, no one source is known. Wimsatt (MAE 47, 1978, 76–78) discusses Machaut's influence, particularly "Foy porter." He also points out the similarities between Womanly

Noblesse and To Rosemounde: the narrator praises the lady instead of complaining to her, and the diction is mainly derived from French, with the *-aunce* rhyme used in both.

12 To supply the missing line, Furnivall composed "Taketh me lady, in your obeisance," which Skeat printed.

13 *souvenance*: This is the only use of this word by Chaucer; Wimsatt (MAE 47:76) argues it was suggested by "souvenir" in the refrain of Machaut's "Dame, le dous souvenir."

25 *outrance*: According to the MED, this is the first use in English of this word.

## ADAM SCRIVEYN

In Shirley's MS R.3.20 this poem bears the title "Chauciers words, -a- Geoffrey unto Adame his owen scriveyne." No one has doubted Chaucer's authorship, and critics have been mainly concerned with identifying the scribe Adam. For various suggestions, see Brunsdorff, Ch Trad., 57; Hammond, Ch: Bibl. Man., 405, and MLN 19, 1904, 36, and MP 11, 1914, 223; Bressie, TLS 9 May 1929, 383; Manly, TLS 16 May 1929, 403; Wagner, TLS 13 June 1929, 474.

Kaske (in Ch Probs, 114–18) suggests that Chaucer may have been thinking of the popular Latin verses on Clericus Adam: "Beneath a certain tree, Adam the clerk wrote of how the first Adam sinned by means of a certain tree." Peck (PMLA 90, 1975, 467) had earlier suggested a relation between the first Adam and Chaucer's scribe. Root (Poetry of Ch, 69–70) compares Petrarch, who voices a similar exasperation with scribes in *Librorum copia* (ed. and tr. C. H. Rawskim, 1967, 34–37).

Since *Troilus* is mentioned, Robinson fixed the probable date around the middle 1380s, though the poem could have been composed any time after *Boece* and *Troilus* were finished. The poem is written in the same rime royal stanza as *Troilus*, and it reflects the same concern with accurate transmission of his text as Chaucer expressed in Tr 5.1793–98.

3 *scalle*: Modern English *scall*, which Fisher defines as "a parasitic skin infection (dermatophytosis)." "What that ever be, the commune use hath that the skalle is a scab of the hede with flaves and with crustes and with some moysture and with doynge awaye of heres and with an askiske colour and with stynkyng smellyng and horrible lokyng" (The Cyrurgie of Guy de Chauliac, EETS 265, 416).

6 *rubbe and scrape*: Parchment was corrected by scraping off the old ink and then rubbing the surface smooth again. (MS illustrations of scribes and authors often show them with a pen in one hand and a scraper in the other.)

## THE FORMER AGE

This and the four poems that follow are all ascribed to Chaucer in the MSS, and his authorship has never been questioned. They have been assigned to various dates between 1380 and the end of his life. They all show

indebtedness to Boethius, but that influence cannot be reserved to any one period in Chaucer's life. The most thorough examination of this influence remains Bernard Jefferson, Ch and the Consolation, 1917. Norton-Smith (MAE 32, 1963, 117–24) has argued for the influence of Deschamps; many of Deschamps's ballades have themes similar to these "Boethian" poems (the whole first volume of his collected works consists solely of "ballades de Moralitez"), but the question of whether Deschamps influenced Chaucer or Chaucer influenced Deschamps has not received adequate study.

The theme of the Golden Age has been a commonplace since Hesiod (for a recent study, see Bodo Gatz, Weltalter: Goldene Zeit und sinnverwandte Vorstellungen, 1967). Chaucer bases this poem on metrum 5 of book 2 of Boethius, with additions from Ovid and the *Roman de la rose* (as noted below).

Schmidt (EIC 26, 1976, 99–115) points out that this is the only poem in which Chaucer handles a myth that is not a story but an image, and he analyzes the unusual language, images, and rhythm of the poem.

Norton-Smith (MAE 32:117–24) approaches the work as a completely topical treatment of society under Richard II in 1398–99, but for the need to re-examine the whole notion of historical references in works such as this, see Cross, Saga-Book 16, 1965, 283–314. Brunsdorff (Ch Trad., 293–94) regarded The Former Age as an unfinished rough draft; Pace (MS 23, 1961, 361–67) reaches the same conclusion from a study of the MSS.

In one of the MSS the poem is called "Aetas Prima," in the other "Chaucer upon the fyfte metur of the second booke"; the present title was taken from the second line.

1–8 Closely follows Bo 2.m5.1–6. In Cambridge Univ. Library MS II.3.21, this poem is written in Boece, immediately following Bo 2.m5.

2 *former*: Norton-Smith (MAE 32:119) finds this usage, with the meaning "first," unusual. It does not appear in this sense elsewhere in Chaucer's works.

9–10 Cf. Ovid, Met. 1.109–10; RR 8381–84.

11 Cf. RR 8373.

15–18 Cf. Bo 2.m5.6–15.

16 *clarre*: See KnT I.1471 n.; *galantyn*: see Ros 17n. 21–25 Cf. Bo 2.m5.18–24; for 23–24 cf. Ovid, Met. 1.77–100.

27–40 Cf. Bo 2.m5.32–40; for 27–29 cf. Ovid, Met. 1.137–40.

33–37 The quotation from Diogenes is from Jerome, Adversus Iovinianum 2.11 (PL 23:300), possibly as quoted by John of Salisbury, Policraticus 8.6.

41–48 A very general expansion of Bo 2.m5.15–18, with suggestions from RR 8393–8402.

48–63 Expanded in part from Ovid; cf. Met. 1.128–31 (lack of faith), 113–15 (Jupiter), 151–53 (giants). For the characterization of Jupiter, see RR 20095–114 and Witlieb, Ch Newsletter 2, 1980, 12–13.

55 A line is obviously missing; "Skeat skillfully composed a concluding line to this stanza: 'Fulfilled erthe of olde curesye'" (Robinson). Koch and Brunsdorff (Ch Trad., 293 n. 4) made other suggestions.

58 *Nembrot* (Nimrod) is not specifically connected with the Tower of Babel in chapter 11 of Genesis, but medieval tradition held that he was the builder; cf. Gower, Conf. Aman., Pro 1018–20. Schmidt (MAE 47,

1978, 304-7) notes that he was considered the first tyrant.  
**61-63** Cf. RR 9651-68; Preston (N&Q 195, 1950, 95) notes resemblances to Ovid, Met. 1.144-48, 224-29.

## FORTUNE

In several MSS this poem—which received its present title in the Chaucer Society edition—is called “Balades de vilage (an error for “visage”) sanz peinture,” which could mean “ballads that paint portraits without using paint.” Wimsatt (in Ch Probs, 124) suggests that the title means that Fortune is here presented “without her usual application of face paint.” Fisher in his edition suggests it is rather an allusion to Bo 2.pr1.57-61, which refers to the *visage* of Fortune shown openly to the narrator. Norton-Smith (Reading Med. Sts. 2, 1976, 70) argues that the MS title originally read “deux visages” and notes Machaut’s frequent use of “balades a deux visages,” dialogues between two characters.

The pervasive influence of Boethius and echoes of the *Roman de la rose* are noted below. Wimsatt (in Ch Probs, 119, 124-27) argues for the influence of Machaut’s “Il m’est avis” and, with Patch (MLR 22, 1927, 381), against Brusendorff’s thesis (Ch Trad., 242-44) that two ballades by Deschamps were the source.

The poem is a strict triple ballade, organized as a dialogue between the complainant (*Pleintif*) and Fortune, with a concluding *envoy* in rime royal.

The envoi has been used to date the poem after 1390 by taking *princes* in line 76 to refer to the dukes of Lancaster, York, and Gloucester, and line 76 to refer to the ordinance of 1390, which specified that no royal gift or grant should be authorized without the consent of at least two of the three dukes. The *beste friend* of line 78, as well as of lines 32, 40, and 48, would thus mean King Richard.

There are, however, problems with this reading, since line 76 appears in only one of the ten MSS, and *beste friend* may be an echo of the *Roman de la rose* (see 32 below). It may be, as Patch argued (Goddess Fortuna, 74) that the poem belongs to the “friend in need” tradition: the consolation for bad fortune is that we discover who our friends are. If the poem does indeed refer to the three princes’ power over grants, then it dates from the early 1390s; if not, given the use of Boethius, with possible echoes of Chaucer’s own translation, some time around the later 1380s seems most likely.

**1-4** For the common idea of the variability of Fortune, see Bo 2.m1 and RR 4901-4 (Rom 5479-82).

**7** The same line is quoted as a *neue Frenshe song* in ParsT X.248 (Robinson).

**9-16** Skeat compares this stanza to RR 4949-52, 5045-46, 4975-78. Cf. Bo 2.pr8.36-41, pr4.134-38.

**10** *mirour*: An unusual attribute for Fortune, suggested by Bo 2.pr8.36-41; cf. Rom 5551-53 and n.

**13-14** For the general idea, cf. Bo 2.pr4.134-38.

**17-20** Socrates is a familiar example of indifference to Fortune and of patience in adversity; cf. BD 718, WBPro III.727n.

**22** Cf. BD 630-31.

**25** Fortune’s response, the second ballade, was perhaps suggested by Bo 2.pr2.1-2, in which Philosophy replies

to Boethius’s complaints *usynge the woordes of Fortune*. With 25-26, cf. Bo 2.pr4.109-10. Line 25 is very similar to Rom 5672.

**32** *beste friend*: Cf. RR 8019-22, “Fortune m’ot ca mis, Je perdi trestous mes amis, fors ung” (Fortune has so treated me that I have lost all my friends, save one).

**34** Cf. Rom 5486, *Freend of effect and freend of cheere*; for the idea see Bo 2.pr8.36-41.

**35-36** Cf. Bartholomaeus Anglicus 10.61, tr. Trevisa 2:1211: the galle of the hyena “is ful medicinal and helpeth most ayens dymnesse of the yhen” (quoting Pliny, Nat. Hist. 28.8).

**38** *ancre*: Cf. Bo 2.pr4.54.

**43-44** Cf. Bo 2.pr1.95-100. Ross (Ch’s Bawdy, 174) suggests a pun on the meanings of *quene*, “queen,” and “harlot.”

**45-46** Cf. Bo 2.pr2.51-57.

**55** Possibly proverbial; cf. Whiting A154, G167.

**56** Cf. RR 19179-80: “Cest rulle est si generaus / Qu’el ne puet defaillir vers aus.”

**57-63** Echoes phrases from Bo 2.pr2.4-51; Cf. Tr 1.841-54.

**65-67** Bo 4.pr6.51-56; cf. KnT I.1663-72 and n.

**71** *laste day*: Bo 2.pr3.87-88, *The laste day of a mannes lif is a maner deth to Fortune*.

**73-79** See introductory note.

## TRUTH

No specific date, occasion, or source can be assigned to this moral ballade, which, if the number of surviving MSS (22 plus two early editions) is any indication, was Chaucer’s most popular lyric. Shirley (in MS Cambridge, Trinity R.3.20) says it is a “Balade that Chaucier made on his deeth bedde,” a title that is repeated in MS Hatton 73 and the burnt MS Otho A.xviii (see Brusendorff, Ch. Trad., 250 n. 4). The title seems to have been earlier than Shirley’s copy (Pace, Spec 26, 1951, 313), but the implied date of composition has not been widely accepted. An earlier date, 1386-89, has often been based on the envoy addressed to *Vache*, whom Rickert (MP 11, 1913, 209-25) identified as Sir Philip (de) la Vache, whose career in the king’s household extended over the reigns of Edward III, Richard II, and Henry IV. There was also a John le Vache mentioned in Joan of Kent’s will (9 December 1385) with Lewis Clifford and John Clanvowe (John Nichols, ed., Collection of Wills of Kings and Queens of England, 1780, 80). However, the envoy in which Vache is addressed appears in only one of the manuscripts, and it may have been added at a later time (Pace-David 1:55).

In some of the MSS the poem is labeled “Balade de Bon Conseyl,” which classes it with similar ballades on this fashionable theme. Brusendorff prints both a Middle English and a French example (Ch. Trad., 251-52), the latter of which is found in the same MS as Truth and resembles it in some details. “A Ballad of Good Counsel” is attributed to James I (in King’s Quair, ed. Alexander Lawson, 1910, 102-3); its first five lines are generally reminiscent of Gentilesse (Skeat 1:554).

The influence of Boethius in Truth is to be found mainly in the general ideas (Jefferson, Ch and the Consolation, 104-9, 136), especially Bo 2.pr4 and m4; 3.pr11 and m11; and 4.pr6 and m6. The refrain is biblical (see

7 below), and Kean (Ch and Poetry 1:38-42) argues that the tone owes more to Seneca than to Boethius. Scattergood defines a tradition of curial satire and places Truth in it (Hermathena, 133, 1982, 29-45). Brusendorff (Ch. Trad., 251) believes that the chief inspiration for the poem was a passage from Gower (see 2 below).

The technical proficiency and poetic impact of Truth are very impressive. Chaucer makes excellent use of the tripartite ballade form (Green, UMSE 4, 1963, 80), of alliteration (Baum, Ch’s Verse, 60), and of rhyme (Owen, SP 63, 1966, 534-35). The poem has been widely praised for its style (Basil Cottle, The Triumph of English, 1969, 39-40) and for “a metrical control in the imperative mood hardly to be met with before the close of the sixteenth century” (Kean, Ch and Poetry 1:38).

**1** *prees*: See Flügel, Anglia 23, 1901, 209-10.

**2** *Suffyce*: The notion is commonplace (see Flügel, Anglia 23:195-224, and the French ballade printed by Brusendorff, Ch. Trad., 252), but the use of *suffyce* is unusual and Robinson notes that it may be due to the Latin quoted in the margin of Gower’s Conf. Aman. 5.7735-42 and attributed to Seneca (actually from Caecilius Balbus, De nugis philosophorum 11.3): “Si res tue tibi non sufficient, fac ut rebus tuis sufficiat.” Gower translates “Bot if thy good suffice / Unto the liking of thy wille / Withdrawe thi lust and hold the still / And be to thy good sufficient / For that thing appourtenant / To trouthe and causeth to be fre.”

**3-4** Possibly proverbial (Whiting H399); cf. Bo 2.pr5.15-16.

**4** *Prees hath envye*: Proverbial; Whiting P369.

*blent*: Cf. “Prosperitas gentes cecat plus insipientes” (Walther 22707).

**5** Romans 12.3: “Non plus sapere quam oportet sapere.” Helen Kao, an editor of the MED, notes (by letter) the similarity of Chaucer’s line to the Wycliffite translation: “That ye sauerie no” more than it behoveth to sauerie,” Holy Bible . . . Made from the Latin Vulgate by John Wycliffe and his Followers, ed. Josiah Firshall and Frederic Madden, 1850, 4:328; similarly, A Fourteenth-Century Engl. Bible Version, ed. Anna C. Paves, 1904, 54.

**7** John 8.32; cf. Conf. Aman. 5.7742, quoted in 2 above. The idea is proverbial (see Flügel, Anglia 23:215).

**8-9** *Tempest thee noight*: Bo 2.pr4.66-69.

**9** *hir . . . bal*: Cf. Bo 2.pr2.51-57.

**11** Acts 9.5; cf. Whiting P377.

**12** Proverbial; cf. Whiting W20, “Spurn not against the wall,” and P319, “An earthen pot should not fight with a caldron.”

**15** Cf. Bo 2.pr1.91-94. *weak*.

**17-18** The idea of life as a pilgrimage is commonplace; cf. KnT I.2847-49n.; the comparison of man’s lower nature with a *beste* is likewise common, as in KnT I.1309, Tr 3.620, For 68, and several times in Boethius (e.g., Bo 4.pr3.101-26 and m3).

**19** *Know thy contree*: That is, heaven is your true home; cf. Bo 1.pr5.9-20, RR 5035.

*look up*: Beasts look downward, man upward; cf. Bo 5.m5.15-16. Skeat quotes Pol. and Love Poems, ed. Furnivall, 185, “But man, as thou witless were, / Thou lookest ever downward as a beast.”

**20** *the heye wey*: Cf. Bo 1.m7.13-15, 4.pr1.64 (Robinson).

*lat thy gost thee lede*: Cf. Romans 8.4, Gal 6.16. Pace and David compare Bo 1.m7.13-19.

**22-28** The envoy has been held by some to be spurious, since it occurs in but one MS and, though it has the same rhymes as the ballade, is much different in tone. As noted above, it could be a later addition.

**22** *Vache*: Fr. “cow” seems to follow from *beste* (line 18), but Rickert’s argument that it is a proper name, referring to Sir Philip (de) la Vache (see introductory note) is now generally accepted. Vache was in disfavor in 1386-89, and the poem has been thus dated, before 1390 when Vache regained his emoluments. But the general exhortation to forsake worldly vanity and to turn to God would fit almost any time in Vache’s (or anyone’s) life.

## GENTILESSE

Shirley’s testimony to Chaucer’s authorship of this moral ballade is supplemented by Henry Scogan (see Envoy to Scogan), who quotes all of Gentilesse in his own moral ballade (printed by Skeat 2:237-44). Chaucer’s lines are also echoed in the moral ballade attributed to James I (in ed. Alexander Lawson, The King’s Quair, 1910, 120-30; see Skeat 1:554).

The general idea is that expounded in WBT III.1109-64 and CIT IV.155-61 (see notes) and is based ultimately on Bo 3.pr6 and m6, but Chaucer was also influenced by RR 6579-92, 18607-896, and by Dante (Lowes, MP 13, 1915, 19-27). The ideas were commonplace (cf. Gower, Mirour, 17329-76). There are no indications of date, though Green (USME 4, 1963, 81-82) finds connections with Truth. Like that poem, in the MSS this poem is titled “Moral balade [or simply “balade”] of Chaucer.”

**1** *firste stok*: Interpreted as God by Scogan in introducing this ballade into his poem (lines 97-104). Brusendorff (Ch Trad., 257) quotes Lydgate’s Thoroughfare of Woe, “Lord! what might thou gentilesse avail; / the first stokke of labour toke his price,” where “first stokke” is Adam. Adam or Christ may be implied in line 8.

**5** Cf. Bo 2.pr6.20-27, 3.pr4.37-38.

**7** *mytre, croune, or diademe*: Brusendorff (Ch Trad., 256) quotes Boccaccio, Filostrato 7.94: “Non son re tutti quelli a cui vedete / Corona o scettre o vesta imperiale . . . re e colui il qual per virtu vale, / Non per potenza.”

**10-11** Cf. SNPro VIII.2-5.

**15** *old richesse*: Cf. WBT III.1119; Dante, Convivio, “antica ricchezza” (4.3, etc.); RR 20313, “riches ancienes.”

**19-20** Cf. WBT III.1162-67.

## LAK OF STEDFASTNESSE

In Shirley’s MS R.3.20 the poem is called “Balade Royal made by our laureal poete then in hees laste yeeres” and the envoy is headed “Lenvoye to kyng Richard.” The present title was first used in the Chaucer Society edition. MS Harley 7333 has the notation “This balade made Geoffrey Chauciers the Laureall Poete Of Albion and sent it to . . . Richard the seconde thane being in his Castell of Windsor.” On this basis, the poem has been dated

1397-99 (Brusendorff, Ch Trad., 274, 492), and has been read as a specific political comment (Schlauch, Spec 20, 1945, 133-56). Yet the ideas and phrases are commonplace (Cross, Saga Book 16, 1965, 283-84). ProLGW F 373-408, G 353-94, on the duties of a king, is generally similar to the admonition in the envoy, and Fisher (John Gower, 247-50) notes many parallels to the Prologue of Gower's *Confessio amantis*, which he attributes to friendship and conversation in 1385-86. Robinson believed that the association of Lak of Stedfastnesse with the other "Boethian" lyrics favored such an early date. The question of date is complicated by the possibility of two authentic texts (Norton-Smith, Reading Med. Std. 8, 1982, 3-10).

However, Boethius's description of the "bond of love" that established faith and order in the universe (cf. Jefferson, Ch and the Consolation, 106-7, 138) serves as a mere starting point. Other influences have been found in several ballades of Deschamps (Oeuvres 1:113, 209; 2:31, 63, 234; cf. Brusendorff, Ch Trad., 487), in a ballade by Grandson (Braddy, Ch and the Fr. Poet Graunson, 1947, 67-70, 88-89), and in Machaut's "Il m'est avis" (Wimsatt, in Ch Probs, 128). The contrasting picture of The Former Age seems also to have been in Chaucer's mind (Jefferson, Ch and the Consolation, 138). Green (UMSE 43, 1963, 79-82) notes that *trouthe* is mentioned three times in Lak of Stedfastnesse and argues for a relation to Truth. The obvious similarities may have been recognized by some of the scribes. In three MSS, Lak of Stedfastnesse immediately follows Truth and in one it immediately precedes that poem.

The conventionality of the ballade's ideas should in no way detract from one's admiration of Chaucer's expression of them and his technical virtuosity. Artistically it is a fine ballade, in the classic form with strong refrain and with the envoy having the same rhyme scheme as the three stanzas. Indeed, in this ballade, as in Fortune, the *envoy* is fully integrated and was probably composed at the same time as the poem.

4-5 word and deed: Proverbial (Whiting W642); cf. Bo 3.pr12.206-7; GP I.741-42 and 725-42n.

5 up-so-doun: Cf. Bo 2.pr5.127-32; for the tradition of "the world turned upside down" see Curtius (European Lit., 94-98).

7 Cf. Tr 3.1266, 1764, derived from Bo 2.m8.

21 For a spurious fourth stanza, see Skeat 1:556.

22 Prince: The conventional form of address in the envoy, deriving from the *pays*, poetic clubs in which the members would gather to read their poems, which addressed the presiding officer directly as the *prince* (see Poirion, Le poète, 38-40, and, for an account of a late thirteenth-century London puy, see D. W. Robertson, Lit. of Med. Engl., 1970, 295-97). Cross (Saga Book 16:299-300) argues the address is merely conventional here; Pace and David hold that this and most of Chaucer's envoys were addressed to actual persons. The phrases *thy swerd of castigacioun* (26) and *thy folk* (22) make it most likely that an actual prince is concerned, though the ideas are so general that "Lydgate incorporated this envoy in his 'Prayer for England' (Hist. Poems, ed. Robbins, 389), where it satisfactorily dovetails into the whole poem" (Robbins, Comp. to Ch, 393).

## LENVOY DE CHAUCER A SCOGAN

The authenticity of this work (which is attributed to Chaucer in all three MSS) has never been questioned. Here, and in the Envoy to Bukton, "envoy" means "letter," and both are extraordinary examples of epistolary verse. For a discussion of its genre and Chaucer's mastery of it, see Norton-Smith (in Essays on Style and Language, ed. Robert Fowler, 1966, 157-65, and Geoffrey Ch, 213-25). Norton-Smith argues for the pervasive influence of Horace's *Epistles*, and Wimsatt (MAE 47, 1978, 82) suggests Machaut's "Puis qu'amours faut" as a source, but neither offers any exact parallels to this, one of Chaucer's most inventive lyrics.

Scogan, who is addressed by name throughout and in the envoy (in the more familiar sense) is most likely Henry Scogan (1361?-1407), a squire in the king's household and lord of the manor of Haviles after the death in 1391 of his brother, John Scogan. He became a tutor to the sons of Henry IV, to whom he addressed "A moral Balade" (printed by Skeat 7:237-44); in his "Balade" Scogan quotes the entire text of Gentilesse, paraphrases part of it, and refers to Chaucer as his "maister." The copyist Shirley notes that Scogan's poem was read at a "souper" in the Vintry in London organized by a group of merchants and attended by the princes whom he addresses; Chaucer's poem may have been first read in similarly convivial circumstances.

The reference to a *diluge of pestilence* (14) caused by Scogan's recent renunciation of Love (at Michaelmas, 19) led Skeat to date the poem in late 1393, because of the floods around Michaelmas in that year. There were, however, other seasons of heavy rain (Brusendorff, Ch Trad., 219, suggests July and August 1391, and Fisher notes rains and floods in March 1390), and determining a precise date is impossible. To assume that the poem must be very late, on the grounds that *hoor* (31) is intended literally, is to ignore the bantering tone of the poem. The same might be said of the ingenious attempts to explain exactly what Chaucer wanted from Scogan, though French's suggestion (PMLA 48, 1933, 289-92) that Chaucer is refusing Scogan's request to compose a conciliatory letter to his lady is an attractive, though unprovable, possibility.

The poem is much admired, not least for the mastery with which the rime royal stanza is used. Among useful critical discussions are David (ChR 3, 1969, 265-74), Kean (Ch and Poetry 1:33-37), Lenaghan (ChR 10, 1975, 46-61), and Burrow (SAC 3, 1981, 61-75).

1-2 statutz hye . . . eternally: Skeat compares Purg. 1.76, "Non son gli editi eterni per noi gastì" (the eternal edicts are not broken by us).

3 bryghte goddis sevene: The seven planets, thought to be an important influence on the weather (cf. Tr 3.624-28 and Richard of Wallingford, in Works). Here, however, the rain is caused by the planets' tears rather than their heavenly positions.

9 the fyfte sercle: The sphere of Venus, counting from the outside inward (see Mars 29n.).

11 Venus was especially associated with rain (see Mars 89n.). Venus also weeps in KnT I.2664-66 and Mars 143.

14 For the construction, see KnT I.1912 and n.

15 goddis: Probably the seven in line 3 are meant.

Skeat's reading, "goddess" (i.e., Venus), is attractive but "the form *goddess* for *goddess* in rime is hardly Chaucerian" (Robinson).

28 On the power of Cupid's arrows to harm or cure, see PF 215-17 and notes 215-16, 217.

31 hoor and rounde of shap: Chaucer seems to imply that he is stout in HF 574, ProThop VII.700, and MercB 27. Henry Scogan was probably only about 30 years old, and, taking *hoor* to imply a greater age, Brusendorff (Ch Trad., 291) identified the Scogan of this poem as Henry's elder brother John and dated it before his death (in 1391). However, Kittredge (Harvard Sts. and Notes 1, 1892, 116-17) and David (ChR 3:270) argue that *hoor* need not apply to Scogan.

32 Pace and David take folk as the object of *spede* and interpret, with Donaldson, "That are so able to help folk in love." But the humorous "That are such suitable folk to succeed in love" is equally possible.

35 Grisell: A gray-haired old man (MED) or, as in OF, a gray horse. For rhyme Caxton and Thynne have "renne," which may imply that "horse" is the better interpretation.

38-39 There has been much speculation on these lines, which are often taken as straightforward autobiography. Chaucer is said to be in his old age (French, PMLA 43:292; Kean, Ch and Poetry 1:33), to have ceased writing (Brusendorff, Ch Trad., 292), and to be not only old but neglected (Norton-Smith, in Essays on Style, 164) or, at the very least, to be middle-aged and, like many poets, fearful "that his poetic gift was deserting him" (Fisher). David notes (ChR 3:273) "It would be an error to take literally Chaucer's statement that he has given up poetry. This is simply another word to be broken, is in fact being broken in the writing of the *Envoy*."

39 rusteth: Robinson agrees with Kittredge (MP 7, 1910, 483) that the preface to Alanus de Insulis's *Anticlaudianus*, and Ovid's *Tristia* 5:12, 21, provided the metaphor. Norton-Smith (Geoffrey Ch, 217-18) argues that the source is Horace's *Satires* 2:39-44. Pace and David cite *Merchie, Musée Belge* 27, 1923, 83-89, who notes a parallel in Apuleius's *Florida* (17.31-32), and they conclude that the figure is a commonplace.

40 Cf. PF 603.

41 al shal passe: Proverbial; cf. Tr 5.1085 and Whiting T99.

43 stremes hed: In all three MSS this line is glossed "Windsor" (i.e., Windsor Castle) and line 45 is glossed "Greenwich," which is where Chaucer was probably living (Ch Life Records, 512-13). The *strem* is thus the Thames, though it may also have metaphorical meanings (see Preston, Ch, 123, and David, ChR 3:272).

47 Tullius: Possibly Tullius Hostilius, legendary king of Rome noted for his friendliness toward the poor; he is mentioned in WBT III.1116-66, lines quoted in Scogan's "Moral Balade," 166-67; see Phipps, MLN 58, 1943, 108-9. More likely this refers to Cicero, *De amicitia*, as cited in RR 4747-62 (Rom 5285-5304); see Goffin, MLR 20, 1925, 318-21.

## LENVOY DE CHAUCER A BUKTON

This poem survives in but one MS, Fairfax 16, where it is given the title it bears, and one early print, Julian Notary's edition of Mars and Venus (1499-1501), but

its authenticity has not been seriously questioned. In the early collected editions, the title and the name Bukton in the first line were omitted, and it followed *The Book of the Duchess*; Urry thought it was an envoy addressed to John of Gaunt, and until the nineteenth century it was usually printed as an appendage to BD (see Hammond, Ch: Bibl. Man., 366-67).

The identity of Bukton is still doubtful, as there are two possibilities: Sir Peter Bukton, of Holderness in Yorkshire, first suggested by Tyrwhitt (see Kuhl, PMLA 38, 1923, 115-32). "His long and close association with the Lancasters brings him into association with Chaucer" (Robinson), and it is worth noting that *The Summoner's Tale* is set in Holderness (III.1709-10). Sir Robert Bukton, the other possibility (Tatlock, Dev. and Chron., 210-11; James R. Hulbert, Ch's Official Life, 1912, 54-55), was connected with the royal court as a squire of Queen Anne and later of the king. Most scholars are inclined to Peter, who was steward to the Earl of Derby, the future Henry IV, and, after Henry's coronation, guardian and later steward to his son, Thomas of Lancaster.

The poem is usually dated in 1396 because of the reference in line 23 to being taken prisoner at Frisia (though *Frise* is a common rhyme word; see 23 below); an expedition against Frisia was undertaken between 24 August and the end of September in 1396, and Froissart (Chronicles 4:98-99) remarks on the brutality of the Frisians, who killed their prisoners rather than ransoming them in the usual way. Yet Lowes (MLN 27, 1912, 45-48) notes that the brutality of the Frisians was a commonplace, and he argues that the reference to Frisia would have been appropriate at any time in the decade preceding 1396; he also argues that it would not have been appropriate after the defeat of the Frisians in that year, but this is doubtful. The reference to *The Wyf of Bathe* is of little further help, since the date of that prologue is not certain, nor is it clear whether Bukton was to read the work in its present, probably revised, form or in some earlier version. Finally, the reference to Bukton's proposed marriage is of no help; Robert Bukton was married sometime before 1397 (Tatlock, Dev. and Chron., 210-11) but when is not known; nothing is known of Peter Bukton's marriage.

The allegations against marriage are familiar and traditional. Kittredge (MLN 24, 1909, 14-15) and Brusendorff (Ch Trad., 487) note parallels in the ballades of Deschamps but none is especially striking.

The Envoy to Bukton, like that to Scogan, is a verse letter ending with an envoy to the addressee. It is a "near" ballade, having three stanzas of eight lines, though with a differing set of rhymes for each stanza and without a refrain.

1 maister: A respectful form of address (cf. GP I.837) rather than, as Rickert believed (Manly Anniv. Sts., 31), an indication that Bukton was a lawyer.

2 John 18.38. See SqT V.555n.

6 Cf. WBPro III.3.

8 eft: Chaucer's wife Philippa is believed to have died in 1387.

9 For the image of the bound Saran, common in literature and art, see MLT II.361n., and for gnawing on the chain (of love), see Tr. 1.509. For marriage as a chain or set of fetters, proverbial in antifeminist satire, see



**Title:** Supplied by Skeat on the basis of line 15; om. MS.  
 8 *Thogh*] *Thoght* MS.  
 11 *small*] *fynall* MS.  
 20 *trewe*] *trew* MS.  
 21 *not refreyde*] *not be refreyde* MS; *be* is above the line in a different hand.

## WOMANLY NOBLESSE

**Authority:** Additional 34360 British Library. The poem is printed by Skeat (Athenaeum, 9 June 1894, 742) and transcribed by Brusendorff (Ch Trad., 277-78).

**Title:** Supplied by Skeat, who took it from line 24; the subtitle is that in the MS (with *Chaucier* for *Chaucer*).  
 1 *herre*] *bert* MS.  
 8 *trewe*] *trieve* MS.  
 10 *you*] Om. MS.  
 12 After this the syntax and rhyme scheme imply a missing line. Skeat supplied *I pray you, do to me som daltance* in his edition in Athenaeum; Furnivall conjectured *Takeh me, lady, in your obeisance*, which Skeat adopted in the Oxford Ch.  
 14 *herre*] *bert* MS.  
 15 *loke how humbly*] *how b. MS*; *l. b. humbly* Skt Rob; *boveth humbly* Hth; the emendation adopted is that of Fisher.  
 25 *to*] *til* MS.

## CHAUCERS WORDES UNTO ADAM, HIS OWNE SCRIVEYN

**Authorities:**

R<sup>2</sup> Trinity College, Cambridge, R.3.20  
 St Stowe's edition, 1561, STC 5075-76

Both have been printed by the Chaucer Society. R<sup>2</sup> is transcribed without changes in Pace and David; St is available in Brewer's facsimile of Thynne. R<sup>2</sup> is the basis of the present text.

**Title:** From R<sup>2</sup>; St has *Chaucers woordes unto his owne Scriuener*.

## THE FORMER AGE

**Authorities:**

Ii Ii.3.21 Cambridge University Library  
 Hh Hh.4.12 Cambridge University Library

Both have been printed by the Chaucer Society. Ii is the basis of the present text.

**Title:** Supplied by Skeat; *Chawcer upon this fyfte meter of the second book* Ii.  
 18 *his*] *is* Ii.  
 20 *was*] *is* Ii.  
 23 *No trompes*] Eds.; *No batails trompes* MSS.  
 34 *No widdnesse*] *No places w. Ii*; *No place of w. Hh*.  
 40 *for to asayle*] *for to a sayle* MSS; *for t'assaile* Skt Kch Rob; *for to asayle* Hth.

41 *was*] *were* Hh.  
 42 *wodes*] *in w. Skt Hth Kch Rob*.  
 44 *parfit quiete*] *parfyt joye reste and quiete* Ii; *parfite joy and quiete* Hh.  
 50 *voyd*] *voyded* Ii.  
 55 After this line, the syntax and rhyme scheme imply a missing line.  
 60 *men*] Om. Ii.  
 63 *Poyson, manslawhtre*] *P. & manslawtre* Ii.  
 Finit, etc. Om. Ii.

## FORTUNE

**Authorities:** ten manuscripts and the editions of Caxton (1477-78) and of Thynne (1532):

α	Ii	Ii.3.21 Cambridge University Library
	A	Ashmole 59, Bodleian
β	H <sup>3</sup>	Harley 2251, British Library
	R <sup>2</sup>	R.3.20 Trinity College, Cambridge
	Bod	Bodley 638, Bodleian
	Cx	Caxton's edition, c. 1477-78, STC 5068
	F	Fairfax 16, Bodleian
	Ld	Lansdowne 699, British Library
γ	Leyd	Vossius GG.qv.9, Leiden University Library
	P	Pepys 2006, Magdalene College, Cambridge
	S <sup>1</sup>	Arch. Selden B.10, Bodleian
	Th	Thynne's edition, 1532, STC 5068

All texts have been published: ten by the Chaucer Society, Leyd by Nichols (Spec 44, 1969, 46-49), and Th in Brewer's facsimile. Ii is the basis of the present text.

**Title:** Supplied by eds. The subtitle occurs, with *village for visage*, in Ii Bod Cx F (the village Th); ... *compleinte of the pleintiff ageynste fortune translated out of frenshe into Englysshe* by ... Geoffrey Chaucier A; om. H<sup>3</sup>; ... *a balade made by Chaucier of the lover and of Dame Fortune* R<sup>2</sup>; ... *disputatio inter conqueratorem et fortunam* Ld Leyd; *Pauperias conqueritur super fortunam* S<sup>1</sup>.  
 Le Pleintiff Om. Ii R<sup>2</sup> Bod F Ld Leyd S<sup>1</sup>.

2 *or*] *and* β γ except as Cx.  
 4 *Fortunes errour*] *Fortunes fals errour* A H<sup>3</sup>; *F. bye e.* R<sup>2</sup>.  
 6 *though I*] *t. that I* A H<sup>3</sup> Ld Leyd S<sup>1</sup> Th; *al though I* R<sup>2</sup>.  
 8 *thee*] Om. β γ.  
 9 *light*] *sight* β γ.  
 11 *whirling*] *tournyng* β γ.  
 12 *for*] Om. β γ.  
 14 *the*] Om. A Cx Ld Leyd Th.  
 16 *thee*] Om. β γ.  
 18 *never mighte*] *myght never* A H<sup>3</sup> γ; *might fortune* not R<sup>2</sup>.  
 21 *wel the*] *ay weele* β; *wel* om. Cx Th.  
 24 *thee*] Om. β γ.  
 30 *Why wolt thou*] *thou shalt* not β γ.  
 35 *noon*] Om. MSS; all eds. emend to conform to Chaucer's usage.  
 hyene] *hyve* β; *ben* S<sup>1</sup>; *hyne* Th.  
 47 *wikke*] *is thy grevaunce*] *wike* is *thy governaunce* H<sup>3</sup>; *thi wikkid governaunce* Ld Leyd S<sup>1</sup>.  
 51 *it thee*] *to t. Ii*; *not t. A*; *it not t. H<sup>3</sup>*.

61 *or*] *Ii A*; *and* β (except A) γ.  
 62 *or*] *and* β γ.  
 64 *may nat*] *ne may nat* β. After this line all MSS introduce an erroneous subtitle, which attributes the next lines to the plaintiff.  
 73-79 Om. Ld Leyd S<sup>1</sup>.  
 75 *your*] *this* Bod Cx F P Th.  
 76 *Ii* only; om. β γ.  
 77 *And but*] *That but* Ii R<sup>2</sup>; *And yf* Cx Th.

## TRUTH

**Authorities:** twenty-three manuscript copies, a transcript of a Cotton manuscript, and the editions of Caxton (1477-78) and of Thynne (1532):

α	A <sup>1</sup>	Additional 10340, British Library
	Ph	Phillipps 8299, now HM 140, Huntington Library, San Marino, Calif.
	A <sup>4</sup>	Additional 22139, British Library
	C	Cotton Cleopatra D.VII, British Library
β	Cov	Coventry MS (Accession 325), City Record Office, Coventry
	El	Ellesmere MS, Huntington Library, San Marino, Calif.
	Gg	Gg.4.27, Cambridge University Library
	A <sup>6</sup>	Additional 36983, British Library (formerly Bedford)
	Co	Cotton Otho A XVIII, British Library, from a transcript by William Thomas
	Cp	MS 203 Corpus Christi College, Oxford
	Cx	Caxton's edition, c. 1477-78, STC 5091
	F	Fairfax 16, Bodleian (two copies, F <sub>1</sub> and F <sub>2</sub> )
	H <sup>4</sup>	Harley 7333, British Library
	Hat	Hatton 73, Bodleian
	Kk	Kk.1.5, Cambridge University Library
γ	Lam	MS 344 Lambeth Palace Library
	Ld	Lansdowne 699, British Library
	Leyd	Vossius GG.qv.9, Leyden University Library
	Nott	MS ME LM 1 (Mellish), Nottingham University Library
	P	Pepys 2006, Magdalene College, Cambridge
	R <sup>2</sup>	R.3.20, Trinity College, Cambridge (two copies, R <sup>2-1</sup> and R <sup>2-2</sup> )
	S <sup>1</sup>	Arch. Selden B.10, Bodleian
	S <sup>2</sup>	Arch. Selden B.24, Bodleian
	Th	Thynne's edition, 1532, STC 5068

A further manuscript, Phillipps 11409, is suggested in Brown and Robbins's Index of Middle English Verse, 1943, no. 809; but this seems to be a ghost (Nichols, Spec 44, 1969, 46). All texts have been published: eighteen by the Chaucer Society; Cov by Doyle and Pace (PMLA 83, 1968, 22-34), P and A<sup>6</sup> by Pace (MLN 63, 1948, 457-62), Nott by Doyle and Pace (SB 28, 1975, 41-61), Co by Pace (Spec 26, 1951, 306-7), and Leyd by Nichols (Spec 44, 1969, 46-50), and Th in the Brewer facsimile. The envoy is unique to A<sup>1</sup>, which is the basis of the present text.

**Title:** The title is modern (Hammond, Ch: Bibl. Man., 1908, 403). The subtitle is from Cov Gg; om. α A<sup>4</sup> C El

A<sup>6</sup> F<sub>1</sub> Kk S<sup>2</sup>; MSS vary greatly, e.g.: *Balade* F<sub>2</sub>; *B. that Chaucier made on his death bedde* Co R<sup>2-1</sup>; *Moral B. of C.* H<sup>4</sup>. See the Variorum edition or the published transcripts listed above for the full record.  
 2 *unto thy thing*] *thin owen t. A<sup>1</sup>*; *the thyne owne* Ph; *u. t. hyryng* A<sup>4</sup>; *u. t. good* El γ (except Cx F Leyd Th) Rob; *(un)to the g. Cx Leyd Th*; *thee thy g. F*.  
 4 *blent*] *blindelb* β; *is blent* γ except F<sub>2</sub> Kk Nott R<sup>2-1</sup>; *ys bylnd* F<sub>2</sub> Kk Nott; *blenteibe* R<sup>2-1</sup>.  
 6 *Reule*] *Werke* β; *Do* A<sup>6</sup> Co F H<sup>4</sup> Hat Lam R<sup>2</sup> S<sup>2</sup>; *Rede* Cp Cx Nott Th; *r. thy self* Ld Leyd P S<sup>1</sup>. Kk interchanges 13 for 6, γ (except Kk) 20 for 13, and a 6 for 20.  
 7 *trouthe thee shal delivere*] *thee* om. A<sup>1</sup> C El Gg; *t. s. the d. A<sup>4</sup> Lam Nott*; *t. s. d. the Cov*.  
 8 *Tempest*] *Restreyme* A<sup>4</sup>; *Payne* γ except *Ne study* Cp.  
 10 *Gret reste*] *Myche wele* α; *Macbe* r. Cp.  
 11 *Be war therefore*] *And eke bewar* β (except A<sup>4</sup>, which has line 12 here and *Clymbe not to bye for fere thou fall* as line 12) Skt Hth; *b. w. also* γ (except Cp Kk) Rob; *Ne stomble not thy fotte* Cp; *also b. w. Kk*.  
 14 *trouthe thee shal delivere*] *thee* om. A<sup>1</sup> C El Gg; *t. s. the d. A<sup>4</sup> Nott*.  
 19 *Know thy contree*] *Loke up on bye* and γ (except Cp Kk); *Lyfte up thy heart* Cp; *Lyft up thyne* Ene Kk.  
 20 *Hold the heyde weyl*] *Weyne thy lust* γ except (A<sup>6</sup> Co Kk Lam S<sup>1</sup>); *Wayne thy lust* A<sup>6</sup>; *Disreyme thy lust* Co; *Weyne thy lust* Lam S<sup>1</sup>; *Ruell thi self the other folk may rede* Kk. See note 6 above.  
 21 *trouthe thee shal delivere*] *thee* om. A<sup>1</sup> C El Gg; *t. s. the d. Ph A<sup>4</sup> F<sub>1</sub> F<sub>2</sub> Nott S<sup>1</sup>*.  
 22-28 A<sup>1</sup> only.  
 28 *thee*] Om. A<sup>1</sup>.

## GENTILESSE

**Authorities:** ten manuscripts and the editions of Caxton (1477-78) and of Thynne (1532):

α	A <sup>4</sup>	Additional 22139, British Library
	C	Cotton Cleopatra D.VII, British Library
	Cov	Coventry MS (Accession 325), City Record Office, Coventry
	Cx	Caxton's edition, ca. 1477-78, STC 5091
	H <sup>3</sup>	Harley 2251, British Library
	H <sup>5</sup>	Harley 7578, British Library
	Nott	Nottingham University Library MS ME LM 1 (Mellish)
	R <sup>4</sup>	R.14.51, Trinity College, Cambridge (lines 1-7 only).
	Th	Thynne's edition, 1532, STC 5068
β	A	Ashmole 59, Bodleian
	H <sup>4</sup>	Harley 7333, British Library
	R <sup>2</sup>	R.3.20, Trinity College, Cambridge

All have been printed: nine by the Chaucer Society; Cov by Doyle and Pace (PMLA 83, 1968, 28), Nott by Davis (RES 20, 1969, 46), Th in Brewer's facsimile. C is the basis of the present edition.

**Title:** Supplied by Skeat. The subtitle is from H<sup>4</sup>; om. α except Cov. R<sup>4</sup>; *Balade* Cov R<sup>4</sup>; *Geoffrey Chaucier made thes thre balades next that folowen A*; *B. by Chaucier* R<sup>2</sup>; Cx Th occur in the text of Henry Scogan's poem on gentilesse.



- 1 **stok fader**] *s. was f. H<sup>3</sup>; strooke f. H<sup>3</sup>; f. and foundour A; f. and fynder H<sup>4</sup>; f. fynder R<sup>2</sup>.*  
*gentillesse*] A R<sup>2</sup>; *gentilnes(se)* rest.  
 2 **desireth**] *claymeth Cx H<sup>3</sup> Nott R<sup>4</sup>(?) Th A; that cov-eytebe A<sup>4</sup> Cov.*  
 4 **love**] *shewe R<sup>4</sup> H<sup>4</sup>; suwe A R<sup>2</sup>; folowe Cx; loke Th; sewe Skt Hth Rob.*  
 13 **he<sup>2</sup>**] *bim β.*  
 15 **Vyce**] *vices A<sup>4</sup> C Cov H<sup>3</sup>.*  
 16 **as men may wel see**] *alle men may wele see Cx Nott; as every man se H<sup>3</sup>; al men may se Th; as thou maist wele seeme A; as yee may wel see H<sup>4</sup> R<sup>2</sup>.*  
 20 **hem his heyres that**] *Rob; his eires hem that can A<sup>4</sup> Cov Nott Th; his beires hem that C H<sup>3</sup>; hem eyres that can Cx; his Eyre suche as can H<sup>3</sup>; his beyre him that wol A Hth; his beires hem that doone H<sup>4</sup>; beos beyres hem that wol R<sup>2</sup>; him his heir that can Skt; him his heir that wol Kch. The emendation adopted was proposed by Robt. E. Brittain, MLN 51, 1936, 433.*

## LAK OF STEDFASTNESSE

Authorities: fourteen manuscripts, a transcript of a Cotton manuscript, and Thynne's edition of 1532:

- |   |                |   |
|---|----------------|---|
| α | B              | Advocates Library i.1.6, Edinburgh  |
|   | Co             | Cotton Otho A XVIII, British Library, from a transcript by William Thomas       |
|   | Du             | No. 432, Trinity College, Dublin  |
|   | H <sup>4</sup> | Harley 7333, British Library  |
|   | Hat            | Hatton 73, Bodleian   |
| β | Lam            | No. 344, Lambeth Palace Library   |
|   | M              | Pepys 2553, Magdalene College, Cambridge  |
|   | R <sup>2</sup> | R.3.20, Trinity College, Cambridge  |
|   | R <sup>3</sup> | R.3.21, Trinity College, Cambridge (two copies of lines 22-28, the envoy, only) |
|   | R <sup>4</sup> | R.14.51, Trinity College, Cambridge   |
| γ | Th             | Thynne's edition, 1532, STC 5068  |
|   | A <sup>4</sup> | Additional 22139, British Library   |
|   | C              | Cotton Cleopatra D.VII, British Library   |
|   | Cov            | Coventry MS (Accession 325), City Record Office, Coventry                       |
|   | F              | Fairfax 16, Bodleian  |
|   | H <sup>3</sup> | Harley 7578, British Library  |

All have been printed: ten by the Chaucer Society; Co by Pace (Spec 26, 1951, 306-7), Du by Pace (MLN 63, 1948, 460-61), Lam and R<sup>3</sup> by MacCracken (MLN 23, 1908, 214), M by John Pinkerton (Ancient Scottish Poems, 1786), Th in Brewer's facsimile, and Cov by Doyle and Pace (PMLA 83, 1968, 28). C is the basis of the present edition.

**Title:** Adopted by Skeat from the Ch Soc. transcriptions; om. B Du M R<sup>3</sup> Th A<sup>4</sup> C; *Balade Ryalle made by Poetecall Chaucer a Gaufrede Co; This b. made Geoffrey Chauciers the Laureall Poete of Albion and sente it to . . . Kyng Richard H<sup>4</sup>; B. Royal made by oure laureal poete of Albion in hees laste yeeres R<sup>2</sup>; Balade R<sup>4</sup> Cov F H<sup>3</sup>. For Hat titles, see MacCracken, MLN 23:214.*

1 **the**] *this α except M; om. H<sup>3</sup>.*  
 5 **Ben**] *H<sup>4</sup> Hat Lam R<sup>2</sup>; Is Co β C F H<sup>3</sup>; Ar B M A<sup>4</sup> Cov.*

lyk] *oon Co H<sup>4</sup> Hat Lam R<sup>2</sup>.*

- 10 **For among us now**] *γ; For now adayes Du H<sup>4</sup> Hat Lam R<sup>2</sup>; For om. B Co M; now om. β.*  
 11 **collusioun**] *conclusion Lam γ; ymaginacioun Du.*  
 Lenvoy to King Richard] *R<sup>2</sup>; to Kyng Richard om. H<sup>4</sup> Hat Lam Th F; entire rubric om. Co Du M R<sup>3</sup> R<sup>4</sup> A<sup>4</sup> C Cov H<sup>3</sup>.*  
 26 **swerd**] *yerde Du β.*  
 28 **wed**] *bring B; dryve Co H<sup>4</sup> Hat Lam R<sup>2</sup> R<sup>3</sup>; knyt to gydre Du; leid M.*

## LENVOY DE CHAUCER A SCOGAN

Authorities: three manuscripts and the editions of Caxton (1477-78) and of Thynne (1532):

- |    |   |
|----|---|
| Cx | Caxton's edition, 1477-78, STC 5091 (lines 1-28 only) |
| F  | Fairfax 16, Bodleian                                  |
| Gg | Gg.4.27, Cambridge University Library                 |
| P  | Pepys 2006, Magdalene College, Cambridge              |
| Th | Thynne's edition, 1532, STC 5068                      |

Cx F Gg and P have been printed by the Chaucer Society, Th in Brewer's facsimile edition. Because the variants determine no grouping among F Gg and P, they are treated as equally valuable. The variants do suggest that Cx and Th descend from P (cf. 10, 32, and 38 below), but because there are other variants with alternative implications (cf. 3, 16, 28 below), Cx and Th are represented in the notation. F is the basis of the present text.

**Title:** *Litera directa de Scogan per G. C. Gg; om. Th, but Lenvoye is catchword on preceding page.*

- 2 **were**] *weren F.*  
 3 **Syth**] *Syn Cx Gg P.*  
 5 **erthe**] *yerthe P.*  
 6 **whennes**] *bens P.*  
 8 **it shape**] *ysshape F Kch Rob; it y-shape Hth.*  
 10 **a drope**] *Om. Cx P Th.*  
 15 **Hastow**] *Havesthow F.*  
 the] *this F.*  
 16 **rekelnesse**] *rechelesnesse Gg Kch; reklesnesse P Cx.*  
 25 **his**] *thy F.*  
 27 **oure**] *your F.*  
 28 **him**] *hem P.*  
 ne] *nor F.*  
 32 **in love**] *Om. P Th.*  
 33 **have**] *ban Gg P Skt Hth Rob.*  
 35 **olde**] *tholde F.*  
 38 **to**] *Om. P Th.*  
 Envoy] *Supplied by eds.; om. MSS.*  
 43 **stremes**] *wellis Gg.*

## LENVOY DE CHAUCER A BUKTON

Authorities: two MSS and the editions of Julian Notary (1499-1501) and of Thynne (1532):

- |   |     |   |
|---|-----|---|
| α | Cov | Coventry MS (Accession 325), City Record Office, Coventry |
|   | JN  | Julian Notary's edition, 1499-1501, STC 5089              |

- |    |                                  |
|----|----------------------------------|
| F  | Fairfax 16, Bodleian             |
| Th | Thynne's edition, 1532, STC 5068 |

This classification is somewhat uncertain, dependent upon taking the F readings in 13 and 24 as independent variants. All have been printed: three by the Chaucer Society; Cov by Doyle and Pace (PMLA 83, 1968, 28); Th in Brewer's facsimile. F is the basis for the present text.

- Title:** *from F; om. Th; Balade Cov; Here foloweth the counceyll of Chaucer touchyng Maryag . . . sente to Bucketon etc. JN.*  
 1 **maister Bukton**] *maister Boughtoun Cov; Maister etc. Th.*  
 5 **highte to**] *bighte you to α.*  
 9 **that**] *Om. Cov. yt] Om. JN.*  
 13 **eft**] *ofte α F.*  
 20 **these**] *the α.*  
 23 **lever to be**] *leve be Cov; lever be JN.*  
 24 **eft**] *ofte α. to] Th; om. α F.*  
 32 **hard**] *foule Th.*

## THE COMPLAINT OF CHAUCER TO HIS PURSE

Authorities: eleven manuscripts, a transcript of a Cotton manuscript, and the editions of Caxton (1477-78) and Thynne (1532):

- |   |                 |   |
|---|-----------------|---|
| α | F               | Fairfax 16, Bodleian  |
|   | Ff              | Ff.1.6 Cambridge University Library                                       |
|   | A <sup>4</sup>  | Additional 22139, British Library   |
| β | Ca <sub>2</sub> | MS.176, Gonville and Caius College, Cambridge (lines 15-26 only)          |
|   | Cov             | Coventry MS (Accession 325), City Record Office, Coventry                 |
|   | Cx              | Caxton's Anelida and Arcite, 1477-78, STC 5090                            |
| γ | P               | Pepys 2006, Magdalene College, Cambridge                                  |
|   | Th              | Thynne's edition, 1532, STC 5068  |
|   | A <sup>3</sup>  | Additional 34360, British Library   |
| δ | Ca <sub>1</sub> | MS.176, Gonville and Caius College, Cambridge (lines 1-14 only)           |
|   | Co              | Cotton Otho A.XVIII, British Library, from a transcript by William Thomas |
|   | H <sup>3</sup>  | Harley 2251, British Library  |
|   | H <sup>4</sup>  | Harley 7333, British Library  |
|   | Mg              | MS.4, Morgan Library  |

With the addition of Cov and Th this is the classification proposed by Pace (SB 1, 1948, 103-12). For an alternative classification see Vinton A. Dearing, A Manual of Textual Analysis, 1959, 72-78. All texts have been published: eight by the Chaucer Society; Cov by Doyle and Pace (PMLA 83, 1968, 22-34), Ca<sub>2</sub> by Pace (MLN 63, 1948, 461-62), Ca<sub>1</sub> by MacCracken (MLN 27, 1912, 228-29), Th in Brewer's facsimile edition, Mg by Buhler (MLN 52, 1937, 5-9), and Co by Pace (Spec 26, 1951, 306-7). F is the basis of the present text.

**Title:** *Om. Ff<sup>1</sup> A<sup>4</sup> A<sup>3</sup> H<sup>3</sup>; Balade Cov; La c. de C. a sa Bourse void Cx P Th; A Nother Balade Ca<sub>1</sub>; Balade by C.*

- etc. Co; A supplicacion to Kyng Richard by chaucier H<sup>4</sup>; The c. o. C. unto b. p. Mg.*  
 4 **yf**] *Om. β Skt Hth Rob<sup>2</sup>.*  
 7 **Beth**] *Be β.*  
 13 **good**] *Om. γ except all Ca<sub>1</sub>.*  
 14 **Beth**] *Be A<sup>4</sup> Cov Cx Th Ca<sub>1</sub>; By P.*  
 16 **saveour**] *soverayn lady A<sup>3</sup> Co H<sup>4</sup> Mg.*  
 17 **thurgh your myght**] *by y. m. Cx Th; this night Mg.*  
 19 **as nye as any frere**] *as n. as is a f. F; as ys any f. Ff<sup>1</sup>.*  
 21 **Beth**] *Be β except Cov.*  
 22-26 **Om.** *A<sup>4</sup> Cov A<sup>3</sup> Co H<sup>3</sup> Mg.*  
 25 **oure**] *myn F Ca<sub>2</sub>; om. Cx P Th.*

## PROVERBS

Authorities: four manuscripts and the edition of Stowe 1561:

- |                |  |
|----------------|--|
| A <sup>2</sup> | Additional 10392, British Library (lines 5-8 only) |
| A <sup>3</sup> | Additional 16165, British Library                  |
| F              | Fairfax 16, Bodleian                               |
| H <sup>3</sup> | Harley 7578, British Library                       |
| St             | Stowe's edition, 1561, STC 5075-76                 |

All have been published: three by the Chaucer Society and the entire set by Pace (SB 18, 1965, 43). F is the basis of the present edition.

**Title:** *Proverbs* is editorial; the subtitle *Proverbe of Chaucer* is from F H<sup>3</sup>; A<sup>3</sup> has *Prouerbe*. St *A proverbe agaynst covitise and negligence*; A<sup>2</sup> is untitled.

- 1 **shul**] *shal A<sup>3</sup> St; shulde H<sup>3</sup>.*  
 3 **grete**] *Om. A<sup>3</sup>.*  
 5 **al**] *Om A<sup>3</sup>.*  
 large] *wyde A<sup>3</sup>.*  
 6 **myn**] *my A<sup>2</sup> F H<sup>3</sup>.*  
 7 **so**] *that A<sup>2</sup>; om. H<sup>3</sup>.*

## AGAINST WOMEN UNCONSTANT

Authorities: three manuscripts and Stowe's edition 1561:

- |   |                |   |
|---|----------------|---|
| α | F              | Fairfax 16, Bodleian                    |
|   | C              | Cotton Cleopatra D.VII, British Library |
| β | H <sup>3</sup> | Harley 7578, British Library            |
|   | St             | Stowe's edition, 1561, STC 5075-76      |

C is printed by the Chaucer Society, F by Pace (SB 28, 1975, 57-58), St in Brewer's facsimile edition of Thynne. F is the basis of the present edition.

**Title:** *Supplied by Skt, adapting A balade whiche Chaucer made agaynst women inconstaunt St; Balade F H<sup>3</sup> (F has The Newfangilnes of A Lady in MS table of contents); om. C.*

- 1 **for**] *that thogh F.*  
 2 **ye**] *Om. F.*  
 out of grace] *out of your grace α St.*  
 4 **ye have lyves**] *to lyve have C St.*  
 7 **thus may ye**] *ye may wel F. This F reading is repeated as the refrain in line 14, but in line 21 F agrees with β.*  
 8 **as a**] *as in a F.*  
 nothing] *that nothing C β.*  
 impresse] *enpresse C St Skt Hth Kch Rob.*

Canticus Troili (*Troilus and Criseyde*, book III, lines 1744--71)

Text source: the *Riverside Chaucer*. Plain type agrees with the wording of Chaucer's *Boece*. Inexact correspondences to the *Boece* are underlined: these range from changes in number (e.g., from singular to plural) or word class (e.g., from verb to noun) up to free paraphrase. Additions are printed in **bold**.

Loue, that <b>of</b> erthe and se <u>hath gouernaunce</u> ,		3m8.14
Loue, that <u>his hestes hath in heuenes hye</u> ,	1745	15
Loue, that <u>with an holsom alliaunce</u>		22-23
Halt peples ioyned, <b>as hym lest hem gye</b> ,		"
Loue, that knetteth <u>lawe of compaignie</u> ,		26-27
<b>And couples doth in vertue forto dwelle</b> ,		24-25
<b>Bynd this acord that I haue told and telle.</b>	1750	Ø
<b>That</b> that the world with feith <b>which that is</b> stable,		1-2
<u>Diuerse</u> th so his stowndes concordyng,		"
That elementz <u>that ben so discordable</u>		3-4
Holden a <u>bond perpetuely duryng</u> ,		"
That Phebus <u>mote his</u> rosy day forth <u>bryng</u> ,	1755	5-6
<b>And</b> that the mone hath <u>lordshipe</u> ouer the nyghtes --		7-8
<b>Al this doth loue, ay heried be his myghtes!</b>		Ø
<b>That</b> that the se, <b>that</b> gredy <b>is</b> to flowen,		9
Constreyneth <u>to</u> a certeyn ende <b>so</b>		10
His flodes that so <u>fiersly they ne grow</u>	1760	11-12
<u>To drenchen erthe</u> <b>and al for euere mo</b> ;		"
And if <u>that loue aught lete his bridel go</u> ,		16
Al that now loueth <u>asondre sholde lepe</u> ,		17
<u>And lost were al that loue halt now to hepe.</u>		19, 21
<b>So wolde god, that auctour is of kynde</b> ,	1765	Ø
<u>That with his bond Loue, of his vertue, liste</u>		cf. 29-30
<u>To cercle</u> n hertes <b>alle and faste bynde</b> ,		"
<b>That from his bond no wight the wey out wiste;</b>		Ø
<b>And hertes colde, hem wolde I that he twiste</b>		Ø
<b>To make hem loue, and that hem liste ay rewe</b>	1770	Ø
<b>On hertes sore, and kepe hem that ben trewe.</b>		Ø

1691-92 Felicite: See Bo 3.pr2.8-11; Dante, Conv. 4.22

1703 For Pirois (Pyrois), and Eous, Aethon, and Phlegon, the sun's other horses, see Ovid, Met. 2.153-54.

1716-19 A combination of Fil. 3.72 and 2.84.

1744-71 For Troilo's song, as given at this point by Boccaccio, Chaucer substitutes a song based on Boethius 2.m8. See Tr 3.1-49 above. This passage is omitted in MS H<sup>2</sup> and appears on an inset leaf in MS Ph. Root and others have taken this as evidence that Chaucer wrote this song in a revision of Troilus. See, however, the cogent counter-argument by Windeatt, in Essays on Tr, 1-23. Baum, Ch's Verse, 87-90, gives a helpful analysis of the difficult grammar of Troilus's song. Steadman, Disembodied Laughter, 69, notes that one commentator interpreted the love addressed in Boethius's poem as "divine love" (Pseudo-Aquinas, Commentum duplex on 2.8).

1751-54 Cf. PF 380-81 and n. - 2m9

1751 That, that: See De Vries, ES 52, 1971, 502-7. Comparison with the grammar of Boethius's Latin and Boece shows that Chaucer construed the *That, that* of line 1758 in the same way, referring now back to line 1757.

1752 Cf. Boethius: Concordes uariat uices (*varieth accordable chaungynges*).

1762-68 See the note to lines 1261-67 above. *Chaucer's*

1784 In an unpublished paper, Matthew Abbate observes how nicely Chaucer assimilates Boccaccio's comparison ("Come falcon ch' uscisse di cappello," like a falcon that emerged from its hood) to a proverbial English alliterating phrase (Whiting F25), *fresh as faukoun*. Boccaccio (Fil. 5.91) drew the figure from Dante (Par. 19.34), but in the Filostrato it is Troilo, not Criseida, who is compared with a falcon. The association of falconry with courtship was common; see for example Machaut's Dit de l'alerion.

1807-10 Chaucer seems to combine reminiscences of Tes. 1.3 and 11.63, and Dante, Par. 8-7, or perhaps, as Schless argues (Ch and Dante, 128-29), merely relies on general knowledge. The reference to Venus as daughter of Dyone (Dione), may be due to Aen. 3.19, or Claudian, De rapt. Pros. 3.433, or Ovid (Ars Am. 2.593; 3.3; 3.769; Amores 1.14.33). Chaucer calls Venus lady bryght in 3.39, also.

1808 On Cupid's blindness, see KnT I.1963-65n.

1809-10 On the erroneous conception of (Mount) Helicon as a fountain or spring on Mount Parnassus, see HF 521-22n.

1811-13 By echoing his invocation to Venus and the Muse Calliope (3.39-48), Chaucer consciously encloses and sets off his third book. See Baum, Ch's Verse, 185.

1814-16 Cf. Fil. 4.24.

## BOOK IV

1-11 Special studies of the structure and meaning of the fourth book are Wenzel, PMLA 79, 1964, 542-47, and Erzgräber, in Manfred Bambeck and H. H. Christmann, ed., Philologica Romanica, E. Lommatzsch gewidmet, 1975, 97-117. For the commonplace sentiments of the opening stanzas, see, besides Fil. 3.94, Bo 2.pr1.14-21 and ml.12-15; RR 8039-41; Machaut, Remède de for-

tune (Oeuvres 2:1049-62), and Jugement dou Roy de Behaingne (1:684-91). The phrasing of lines 1-2 recalls MLT II.1132-33, 1140-41. See also Tr 1.138-40n.

6-7 mowe: Seldom used by Chaucer (Parst X.258, HF 1806); it may have occurred to him because of its use in French poems about Fortune's wheel. Patch, Goddess Fortuna, 160, cites several French poems which rhyme "roue," wheel, and "moue," grimace. RR 8039-40, cited above, is an example. For the rhymes in Machaut, see Wimsatt, MAE 45:284-85.

22-24 Herynes: See Pity 92n., and on the Furies as suffering pain, Tr 1.1-14n. Both passages may reflect Dante, Inf. 9.37-51, although Schless is skeptical of any use of Dante here (Ch and Dante, 129). The form Aleto (Alecto) may be due to the Italian "Aletto." For the idea that the Furies are Nygthes doughtren thre, see Met. 4.451-52; Aen. 12.845-47; Boccaccio, De gen. deorum 3.6-9. See 2.435-36 and n.

25 Quyrne: See Ovid, Fasti, 2.475-80. For the statement that he is son of Mars, see Fasti 2.419; Aen. 1.274-76; Met. 15.863; Dante, Par. 8.131-32. The epithet cruel recalls Theb. 7.703 ("saevi"); Mars is generally malefic in astrology (see 3.716 and n.). Boccaccio associates Mars and the Furies in Tes. 3.1.

32 Hercules lyoun: The zodiacal sign Leo is associated with Hercules because that hero killed the Nemean lion and is regularly depicted as carrying or wearing a lion skin. Chaucer adopts this *chronographia* from Ars Am. 1.68, where Ovid speaks of the sun approaching the back (not breast) of Herculean Leo ("Herculei terga Leonis"). Martial also calls Leo "Herculean" (8.55.15); for other instances see Pauly-Wissowa, Real-Ency., s.v. *Leo* (12:2, 1925) col. 1974, 1979-80. The sun was in Leo from about 12 July to the first part of August; Root surmises that by *brest* Chaucer means the first part of this period; Skeat takes Chaucer to mean the star Regulus in the constellation (not sign) of Leo, and hence about 1 August. For the use of *brest*, cf. LGW F 113.

38-42 Not from the Filostrato; cf. Benoît, Roman de Troie, 11996-12006. In the *berd*: See Whiting B117, and MED s.v. *berd* 4a(c), Hassell B9. Lines 39-42 briefly imitate the alliterative battle-descriptions rendered with such virtuosity in KnT I.2602-16 and LGW 635-49. Robbins notes a similar use of alliteration in a rhyming poem in the romance Ywain and Gawain, 3531-55, again a battle-description (in Eleanor of Aquitaine, ed. William W. Kibler, 1976, 147-72).

50-54 Except for Pheuseo, who appears to have been invented by Chaucer (an Italianate name based on Apollo's name Phoebus), all these men are named in Fil. 4.3. According to Boccaccio, they were all taken prisoner; Chaucer's account (with Maugre in line 51) follows Guido and Benoît in specifying that only Antenor was captured (see 5.403 and n.). One MS, H<sup>3</sup>, reads "Palidomas and also Menestes" for line 51, which suggests, as Root notes, that Chaucer's drafts may at one time have agreed with Boccaccio. Antenor, Polydamas, Sarpedon, and Polymnestor are familiar names in the Trojan cycle. Santippe (Italian "Santippo") is Antiphus (spelled Antipus, Antiphous, Xantipus in Guido; Antif or Xantif in Benoît), Priam's ally, king of Frisia. Polite (Polites, Aen. 2.526), Monestheo (Mnestheus, Aen. 5.166, etc.), and Rupheo (Ripheus or Rhipheus, Aen. 2.339) are names Boccaccio probably derived ultimately from Virgil. Pernicone would derive three of the names

in Fil. 4.3 from the Roman de Troie, 12647-49 (Studi di filol. ital. 2, 1929, 96, 105).

57-58 Whereas Boccaccio here (Fil. 4.4) says Priam asked for a truce, both Benoît and Guido say that the Greeks sent Ulysses and Diomedes to sue for a truce in order to bury those slain on the battlefield. See Roman de Troie, 12822-13120, and Historia, p. 160. Chaucer's account varies in the MSS (see Textual Notes). Perhaps one of Chaucer's drafts agreed with Boccaccio and was revised later in consideration of the earlier authorities (cf. the preceding note).

96 in hire sherte: Cf. CIT IV.886.

101 now or never: Proverbial: Whiting N178.

113-17 Lounsbury notes (Sts. in Ch, 1:374) that the distinction of rhymes in -y and -ye here is of a type made only by Chaucer and Gower. (Cp's spelling does not reveal the distinction.)

115 astronomye: That is, astrology. Calchas's prediction is based on an oracle, on astrological calculation, on the casting of lots, and on augury with birds.

120-26 The reference to Phebus (Apollo) and Neptune is not in the Filostrato. Benoît (Roman de Troie, 25920-23) says that Neptune built the walls of Troy, and Apollo consecrated them, but omits the refusal of Lameadoun (Laomedon) to pay their wages. Chaucer may have known this part of the story from Ovid (Met. 11.199-206); that Apollo raised the walls with his music was common knowledge (Her. 16.181-82). The story is first told in Iliad 21.441-57; for other accounts see pseudo-Hyginus, Fabulae 89 (ed. Bunte, 1857, 82); Servius, Comm. in Aeneida 2.610; Boccaccio, De gen. deorum 6.6; Bode, Scriptores rerum mythicarum 1:43-44, 138, 174.

138 Toas: Thoas is not mentioned in the Filostrato. Chaucer may follow Benoît (13079-120) or Guido (pp. 160-61); Guido's account is closer to Chaucer's. See 2.1699n.

143 parlement: Used in the English sense, though the Italian "parlamento" in the corresponding passage (Fil. 4.13; French "conseil," p. 202) apparently means "parley." Guido's term is "consilium."

169-210 Again Chaucer departs from the Filostrato and follows Benoît and Guido. The speech of Hector may derive from Benoît's account of his protest against the truce with the Greeks (Roman 12965-98), developing the idea presented in Tr 1.106-26 that Hector is Criseyde's special protector, and the popular outcry it causes recalls Guido's account of the outburst against Calchas when he asked for his daughter (p. 161). But in Guido's Historia, the Trojans opposed the surrender of Briseida and were overruled by Priam; in Chaucer the Trojans urge the exchange of Criseyde for Antenor. For a detailed comparison of the different versions, see Brown, MLN 26:208-11. Brown suggests that Chaucer's lines condemning the noise of people (183-201) allude to the Peasants' Revolt of 1381, and that the phrase *blase of straw* alludes to Jack Straw (see introductory note for details, and see the essays by Tatlock and McCall and by Rudisill referred to there). A. M. Taylor's suggestion that the *parlement* is modeled on the trial of Jesus before Pilate cannot be admitted (Nottingham Med. Sts. 24, 1980, 51-56).

183 noise of people: Perhaps a satiric reference to the familiar phrase, "vox populi vox Dei" (the voice of the people is the voice of God); see Brennan, ELN 17, 1979,

15-18. See Whiting V54 and Hassell V140, citing a French version from Gower. MS H<sup>4</sup> bears the marginal gloss, "Vox populi in oppositum" (the voice of the people in opposition). Chaucer's tone here resembles that of CIT IV.995-1001; cf. Bo 4.m5.31-33. Distrust of popular opinion as mob unreason (as well as "vox populi vox Dei") was conventional. For many examples, see George Boas, Vox Populi, 1969. Comparing the estates of a city with the parts of a man, Peter the Chanter connects the common people with tumultuous thoughts ("plebs," "tumultuose cogitationes") in his Distinctiones Abel, s.v. *In ciuitate est*.

197-201 From Juvenal, Sat. 10.2-4; see Walther 20873.

200 See Bo 3.m11.10.

202-6 The treason of Antenor—his contriving to remove the Palladium, on which depended the preservation of Troy (see 1.153n.)—does not appear in the Filostrato. See Benoît, Roman de Troie, 24397-5713; Guido, p. 228-29.

210 here and howne: "The master and the members of his household alike," that is, "one and all." MED accepts this explanation, made by Smithers, Eng. and Germanic Sts. 3, 1949-50, 74-77. Brennan (ELN 17, 1979, 15-18), unaware of Smithers's study, takes *here* as "host" from OE *here*, but Smithers shows that a ME word *here* is attested as meaning "lord, master of a household." *Howne*, they agree, is cognate with OE *hiwa*, plural *hiwan* (servant), perhaps (Smithers) influenced by Middle Dutch *huwen* (members of a household). Brennan surveys earlier, less likely explanations.

225-27 From Dante, Inf. 3.112-14, itself based on Aen. 6.309-12. Schless argues against specific recollection of Dante here, but the verbal parallels are conclusive.

229 bark: Although Ch uses the form *barge*, the related word *bark* (= *barque*) meaning "ship," is not recorded by MED before 1420, and is unlikely here. MED glosses the word here, from an extension of the sense of tree-bark as a covering, as "shroud (of care)," but it is better to take it as simply the bark of a tree, developing the simile of 225-28 into a metaphor. For humans locked in trees, see 3.726 and n.; 4.1139 and note 4.1135-41; Aen. 3.22-48; Dante, Inf. 13; Ovid, Met. 2.358-66. Metamorphosis into a tree is frequently associated with grief.

236-37 Kökeritz notes the play on *brest* . . . *Out breste* (PMLA 69:950).

239-42 The simile, from Fil. 4.27, goes back to Dante, Inf. 12.22-24, itself from Aen. 2.222-24.

251-52 See 3.1423 and n., CIT IV.902-3; Job 3.3. For the adjectival use of the genitive *lyves*, see KnT I.1912n.

271-72 Troilus defines himself as "tragic" by the Monk's definition: ProMkt VII.1973-77.

279 *combre-world*: Chaucer may have in mind passages in Statius about the living death of Oedipus (and cf. the Old Man in The Pardoner's Tale): Theb. 1.46-48; 11.580-82; 11.698, "patriae quantum miser incubo terrae" (how wretched[ly] I encumber my native earth). The comparison to Oedipus becomes explicit in line 300.

298 Allone . . . born: See KnT I.1633, WBPro III.885.

300 Edippe: Oedipus blinded himself on learning that he had killed his father and married his mother. See

it be considered and lookyd parfitely? Richesses  
ben they preciose by the nature of hem-  
self, or elles by the nature of the? What is  
most worth of rychesses? Is it nat gold or  
myght of moneye assembled? Certes thilke  
gold and thilke moneye schyneth and yeveth  
bette renoun to hem that dispenden it than  
to thilke folk that mokeren it; for avaryce mak-  
eth alwey mokereres to ben hated, and largesse  
maketh folk cleer of renoun. For, syn that  
swiche thyng as is transferred fro o man to an  
othir ne may nat duellen with no man,  
certes thanne is thilke moneye precyous  
when it is translated into other folk and  
synteth to ben had by usage of large yvyng  
of hym that hath yeven it. And also yif al the  
moneye that is overal in the world were gadryd  
toward o man, it scholde make alle othere men  
to be nedy as of that. And certes a voys al hool  
(that is to seyn, withouten amenusynge) ful-  
filleth togydre the herynge of moche folk. But  
certes your rychesses ne mowen noght  
passen unto moche folk withouten amenus-  
ynge; and whan they ben apassed, nedes  
they maken hem pore that forgoon tho rych-  
esses. O streyte and nedy clepe I this richesse,  
syn that many folk ne mai nat han it al, ne al  
mai it nat comen to o man withoute povert  
of alle othere folk. And the schynyng of  
gemmes (that I clepe precyous stones) draw-  
eth it nat the eighen of folk to hem-ward  
(that is to seyn, for the beautes)? But certes, yif  
ther were beaute or bountee in the schyn-  
ynge of stones, thilke clernesne is of the  
stones hemselve, and nat of men; for whiche I  
wondre gretly that men merveylen on swiche  
thynges. Forwhi what thyng is it that, yif it  
wanteth moevynge and joynture of soule and  
body, that by right myghte serhen a fair crea-  
ture to hym that hath a soule of resoun? For  
al be it so that gemmes drawn to hemselve a  
litel of the laste beaute of the world thurw  
the entente of hir creatour and thurw the  
distinccioun of hemselve, yit, for as mochel  
as thei ben put under yowr excellence, thei ne  
han nat deserved by no way that ye schulde  
merveylen on hem. And the beaute of feeldes,  
deliteth it nat mochel unto yow?"

11 Is it nat: i.e., is it  
15 mokeren: hoard  
21 translated into: transferred to  
22 yvyng: giving  
27-28 fulfilleth togydre: fills at once  
31 apassed: passed away  
32-33 that forgoon tho rychesses: whom riches desert  
49 laste: most removed (from some source of value), basest

Boece. "Why schulde it nat deliten us, syn  
that it is a [fayr] porcioun of the ryght fair  
werk (that is to seyn, of this world)? And  
right so ben we gladed somtyme of the  
face of the see whan it es cleer; and also  
merveylen we on the hevене, and on the  
sterres, and on the sonne, and on the moone."

Philosophie. "Aperteneth," quod sche, "any  
of thilke thynges to the? Why darstow glorifye  
the in the shynyng of any swiche thynges?  
Artow distyngwed and embelysed by the  
spryngynge floures of the first somer sesoun,  
or swelleth thi plente in fruites of somer? Whi  
artow ravysched with idel joies? Why en-  
bracest thou straunge goodes as they weren  
thyne? Fortune ne schal nevere maken that  
swiche thynges ben thyne that nature of thynges  
hath makid foreyne fro the. Soth is that, with-  
outen doute, the fruites of the erthe owen to  
be to the norrysynge of beestis; and yif thou  
wilt fulfille thyn nede after that it suffiseth to  
nature, thanne is it no nede that thou seke  
aftir the superfluyte of fortune. For [with]  
fewe thynges and with ful litel thynges na-  
ture halt hir apayed; and yif thou wolt  
achoken the fulfyllinge of nature with su-  
perfluytes, certes thilke thynges that thou  
wolt thresten or powren into nature schulle  
ben unjoyeful to the, or elles anyous. Wen-  
estow eek that it be a fair thyng to schyne with  
diverse clothynge? Of whiche clothynge yif the  
beaute be agreable to loken uppon, I wol  
merveylen on the nature of the matiere of  
thilke clothes, or elles on the werkman that  
wroughte hem. But also a long route of  
meyne, maketh that a blisful man? The  
whiche servantz yif thei ben vicyous of con-  
dyciouns, it is a gret charge and a destruccioun  
to the hous, and a gret enemy to the lord hym-  
self; and yif they ben gode men, how schal  
straunge or foreyne goodnessse ben put in the  
nowmbre of thi richesse? So that by alle thise  
forseide thynges it es cleerly schewed, that nev-  
ere oon of thilke thynges that thou account-  
edest for thyne goodes nas nat thi good."

"In the whiche thynges yif ther be no  
beaute to ben desired, why scholdestow ben sory

63-64 Aperteneth . . . to the?: do any of these things belong to  
you?  
66 distyngwed: distinguished  
67 first somer sesoun: spring; see n.  
70 straunge: external  
73 foreyne fro: exterior to  
81 achoken: overstuff  
84 anyous: harmful  
90-91 long route of meyne: great train of servants  
96 straunge or foreyne goodnessse: the goodness of others

yif thou leese hem, or whi scholdestow rejoysen  
the for to holden hem? For yif thei ben faire  
of hir owene kynde, what aperteneth that to  
the? For al so wel scholde they han ben fayre  
by hemselve, though thei were departed fro  
alle thyne rychesses. Forwhi fair ne precyous  
were thei nat for that thei comen among  
thi rychesses; but for they semeden fair  
and precyous, therfore thou haddest levere  
rekne hem among thi rychesses. But what  
desirestow of Fortune with so greet a noyse  
and with so greet [affraie]? I trowe thou seeke  
to dryve away nede with habundaunce of  
thynges, but certes it turneth to you al in the  
contrarie. Forwhi certes it nedeth of ful manye  
helpynges to kepyn the diversite of precious  
ostelementz; and sooth it es that of many  
thynges han they nede, that many thynges  
han; and ayenward of litel nedeth hem  
that mesuren hir fille after the nede of kynde,  
and nat after the outrage of covetysse.

"Is it thanne so, that ye men ne han no propre  
good iset in yow, for whiche ye mooten seke  
outward your goodes in foreyne and subgit  
thynges? So is thanne the condicion of thynges  
turned up-so-doun, that a man, that is a devyne  
beest be meryte of his resoun, thynketh  
that hymself nys neyther fair ne noble but  
yif it be thurw possessioun of ostelementz  
that ne han no soules. And certes alle othere  
thynges ben apayed of hir owene beautes, but ye  
men that ben semlable to God by yowr  
resonable thought, desiren to apparailen your  
excellent kynde of the loweste thynges; ne ye  
undirstanden nat how greet a wrong ye don to  
your creatour. For he wolde that mankynde  
were moost wurthy and noble of any  
othere erthly thynges, and ye thresten  
adoun yowre dignytes bynethen the low-  
este thynges. For yif that al the good of every  
thyng be more precyous than is thilke thyng  
whos that the good es, syn ye demen that the  
fowleste thynges ben your goodes, thanne  
submitten ye and putten yourselfen undir the  
foulest thynges by your estimacioun; and certes  
this betydeh nat withouten your desert. For  
certes swiche is the condicioun of alle man-  
kynde, that oonly whan it hath knowynge  
of itself, thanne passeth it in noblesse alle  
othere thynges; and whan it forletith the  
knowynge of itself, thanne is it brought

119 ostelementz: household goods  
123 outrage: excess

bynethen alle beestes. Forwhi alle othere lyv-  
ynge beestes han of kynde to knowe nat hem-  
self; but whan that men leeten the know-  
ynge of hemselve, it cometh hem of vice. But  
how broode scheweth the errour and the folie of  
yow men, that wenen that anything mai  
ben apparaild with straunge appaile-  
mentz! But forsothe that mai nat be done.  
For yif a wyght schyneth with thynges that  
ben put to hym (as thus, yif thilke thynges  
schynen with whiche a man is aparayled),  
certes thilke thynges ben comended and preysed  
with whiche he is apparayled; but natheles, the  
thyng that is covered and wrapped under that  
duelleth in his felthe.

"And I denye that thilke thyng be good  
that anyeth hym that hath it. Gabbe I of  
this? Thow wolt sey 'nay.' Sertes rychesses  
han anyed ful ofte hem that han tho rychesses,  
syn that every wikkide schrewe — and for his  
wikkidnesse the more gredy aftir othir folkes  
rychesses, wher so evere it be in any place, be  
it gold or precyous stones — [weneth] hym  
oonly most worthy that hath hem. Thow thanne,  
that so byss dredest now the swerd and the  
spere, yif thou haddest entred in the path  
of this lif a voyde weyfarynge man, thanne  
woldestow syngen byfor the thief. (As  
who seith, a pore man that bereth no rychesse  
on hym by the weie may boldly synge byforn  
theves, for he hath nat whereof to be robbed.)  
O precyous and ryght cleer is the blisfulnesse of  
mortel rychesses, that, whan thou hast geten it,  
thanne hastow lorn thi sekernesse!"

FELIX NIMIUM PRIOR ETAS. — Metrum 5

"Blisful was the firste age of men. They  
heelden hem apayed with the metes that the  
trew feeldes broughten forth. They ne de-  
stroyeden ne desseyvede nat hemselve with out-  
rage. They weren wont lightly to slaken hir  
hungir at even with accornes of ookes. They  
ne coude nat medle the yift of Bachus to the  
cleer hony (that is to seyn, they coude make  
no pyement or clarree), ne they coude nat  
medle the bryghte fleeces of the contre of  
Seryens with the venym of Tyrie (this

160-61 appailementz: adornments  
168 duelleth in his felthe: is still vile  
170 anyeth: harms Gabbe: speak idly, lie  
173-74 and for his wikkidnesse the more gredy: and insofar  
as he is wicked he is the greedier  
178 byss: worried  
180 voyde: i.e., of both money and worries  
Metrum 5.9 pyement, clarree: spiced, sweetened wines  
11 Seryens: Syrians; see n. venym: dye (literally, venom)  
Tyrie: Tyre

to seyn, thei coude nat deyen white fleeces of Syrien contre with the blood of a maner schellefysche that men fynden in Tirie, with whiche blood men deyen purple). They slepen holsome sleepes upon the gras, and dronken of the rennyng watres, and layen undir the schadwes of the heye pyn-trees. Ne no gest ne straunger ne karf yit the heye see with oores or with schipes; ne thei ne hadden seyn yit none newe stroondes to leden marchandise into diverse contrees. Tho weren the cruele claryouns ful hust and ful stille. Ne blood ischad by egre hate/ne hadde nat deyed yit armures. For wherto or which woodnesse of enemys wolde first moeven armes whan thei seyen cruele woundes, ne none medes be of blood ischad? I wolde that our tymes sholde torne ayen to the oolde maneris! But the anguysschous love of havynge brenneth in folk more cruely than the fyer of the mountaigne of Ethna that ay brenneth. Allas! What was he that first dalf up the gobbettes or the weyghtes of gold covered undir erthe and the precyous stones that wolden han be hydd? He dalf up precious periles. (That is to seyn, that he that hem first up dalf, he dalf up a precious peril; for-why, for the preciousnesse of swich thyng bath many man ben in peril.)

QUID AUTEM DE DIGNITATIBUS. — Prosa 6

"But what schal I seye of dignytes and of powers, the whiche ye men, that neither knowen verray dignyte ne verray powere, areysen hem as heyghe as the hevене? The whiche dignytes and poweres yif thei comen to any wikkid man, thei doon as greet damages and destrucciouns as doothe the flumbe of the mountaigne Ethna whan the flumbe walweth up, ne no deluge ne doth so cruele harmes. Certes the remembreth wel, as I trowe, that thilke dignyte that men clepyen the imperie of consulers, the whiche that whilom was begynnynge of fredom, yowr eldres coveyteden to han don away that dignyte for the pride of the consulers. And ryght for the same pride yowr eldres byform that tyme hadden doon away out of the cite of Rome the

23 claryouns: bugles hust: hushed, quiet  
24 egre: bitter  
28 none medes be of: nothing is gained from  
33 dalf: delved, dug

Prosa 6.12 imperie of consulers: rule of the consuls; see n.

kynges name (that is to seyn, thei nolden han no lengere no kyng).

"But now, if so be that dignytes and poweris ben yvven to gode men, the whiche thyng is ful zelde, what agreeable thynges is ther in tho dignytes or powers but, only the goodnesse of folk that usen hem? And therefore it is thus that honour ne cometh nat to vertu for cause of dygnite, but, ayenward, honour cometh to dignyte for cause of vertu. But whiche is thilke your derworth power that is so cleer and so requerable? O, ye ertliche bestes, considere ye nat over whiche thyng that it semeth that ye han power? Now yif thou saye a mows among othere mysz that chalynged to hymself-ward ryght and power over alle othere mysz, how gret scorn woldestow han of it! (Glosa. So fareth it by men [that the wikkid men have power over the wikkid men; that is to seye], the body hath power over the body.) For yif thou looke wel upon the body of a wyght, what thyng schaltow fynde more freele than is mankynde; the whiche men ful ofte ben slayn with bytynge of smale flies, or elles with the entrynge of crepyng worms into the pryvetees of mannes body? But wher schal men fynden any man that mai exercen or haunten any ryght upon another man, but oonly on his body, or elles upon thynges that ben lowere than the body, the whiche I clepe fortunous possessions? Maystow evere have any comaundement over a free man? Maystowe remuven fro the estat of his propre reste a thought that is clyvynge togidre in hymself by stedfast resoun? As whilom a tyraunt wende to confownde a fre man of corage, and wende to constreyn hym by torment to maken hym discoveren and accusen folk that wisten of a conjuracioun (which I clepe a confederacye) that was cast ayens this tyraunt; but this fre man boot of his owene tonge, and caste it in the visage of thilk wode tyraunt. So that the tormentz that this tyraunt wende to han maked matere of cruelete, this wise man maked it matere of vertu. But what thing is it that a man may doon to an other man, that he ne may rescyven the same thyng of

28 thilke . . . power: this precious power of yours

29 requerable: desirable

32 saye . . . mysz: saw a mouse among other mice

32-33 chalanged: claimed

44 exercen or haunten: exercise or practice habitually

50 remuven: remove

52 clyvynge: cleaving

58 boot of: bit off

other folk in hymself? (Or thus: what may a man don to folk, that folk ne may don hym the same?) I have herd told of Busyrides, that was wont to sleen his gastes that herberweden in his hous, and he was slayn hymself of Ercules that was his gest. Regulus hadde taken in bataile manye men of Affryke and cast hem into feteres, but sone after he most yve hise handes to ben bownde with the cheynes of hem that he hadde whilom overcomen. Wenestow thanne that he be myghty that hath no power to doon a thyng that othere ne mai doon in hym that he doth in othere?

"And yit moreover, yif it so were that thise dygnytes or poweris hadden any propre or naturel goodnesse in hymself, nevere nolde they comen to schrewes. For contrarious thynges ne ben nat wont to ben ifelashed togidre. Nature refuseth that contrarious thynges ben ijoygned. And so, as I am in certeyn that ryght wykkyd folk han dignytes ofte tyme, thanne scheweth it wel that dignytes and poweres ne ben nat gode of hir owene kynde, syn that they suffren hemselve to cleven or joynen hem to schrewes. And certes the same thyng mai I most digneliche juggen and seyn of alle the yiftes of Fortune that most plenteuously comen to schrewes. Of the whiche yiftes I trowe that it oughte ben considered, that no man douteth that he ne is strong in whom he seeth strengthe; and in whom that swyftnesse is, sooth it is that he is swyft; also musyke maketh mucisyens, and phisyk maketh phisyceens, and rethoryke, rethoriens. Forwhy the nature of every thyng maketh his proprete, ne it is nat entremedlyd with the effectz of contrarious thynges, and as of wil it chaseth out thynges that to it ben contrarie. But certes rychesse mai nat restreyn avarice unstaunched; ne power ne maketh nat a man myghty over hemselve, whiche that vicyous lustes holden destreyned with cheynes that ne mowen nat ben unbownden. And dignytes that ben yvven

67 Busyrides: Busrus; see n.

70 Regulus: M. Atilius Regulus; see n.

75-78 Do you then consider him mighty who has power only to do that thing to another which the other may also do to him in return?

100 rethoriens: rhetoricians, orators

101 maketh his proprete: establishes what is proper to it

102 entremedlyd: mixed

105 unstaunched: insatiable

to schrewide folk nat oonly ne maketh hem nat digne, but it scheweth rather al opynly that they been unworthy and undigne. And whi is it thus? Certes for ye han joie to clepen thynges with false names, that beren hem al in the contrarie; the whiche names ben ful [ethe] reproved by the effect of the same thynges; so that thise ilke rychesses ne oughten nat by ryghte to ben cleped rychesses, ne swyche power ne aughte nat ben clepyd power, ne swiche dignyte ne aughte nat ben clepyd dignyte. And at the laste, I may conclude the same thyng of alle the yiftes of Fortune, in whiche ther nys nothing to ben desired, ne that hath in hymself naturel bownte, as it es ful wel yseene. For neither thei ne joygnen hem nat alwey to gode men, ne maken hem alwey gode to whom they been ijoyned.

NOVIMUS QUANTAS DEDERIT. — Metrum 6

"We han wel knowen how many grete harmes and destrucciouns weren idoon by the emperor Nero. He leet brennen the cite of Rome, and made sleen the senatours; and he cruel whilom sloughe his brothir, and he was maked moyst with the blood of his modir (that is to seyn, he leet sleen and slitten the body of his modir to seen wher he was conceived); and he lookede on every halve upon hir cold deed body, ne no teer ne wette his face, but he was so hardherted that he myghte ben domesman or juge of hir dede beaute. And natheles yit governed this Nero by septre alle the peples that Phebus, the sonne, may seen, comynge fro his uttreste arysynge til he hide his bemes undir the wawes. (That is to seyn be governede al the peples by ceptre imperial that the sonne goth aboute from est to west.) And ek this Nero governyde by ceptre alle the peples that ben undir the colde sterres that lighten the septemtryones. (This is to seyn be governede alle the peples that ben under the partye of the north.) And eek Nero governede alle the peples that the vyolent wynd Nothus scorklith, and baketh the brennyng sandes by his drye heete (that is to seyn,

111 digne: worthy

114 that: thynges is the antecedent

115 ethe: easily

116 reproved: proven false

Metrum 6.12 domesman: judge

15 uttreste: farthest (in the east)

21 septemtryones: the seven stars of the Little Dipper; hence,

line 23, the north

25 Nothus: Notus, the south wind scorklith: scorches

What is now Brutus or stierne Catoun? The  
thynne fame yit lastynge of here idel names 20  
is marked with a few letters. But al-  
though that we han knownen the fayre wordes  
of the fames of hem, it is nat yven to knowen  
hem that ben dede and consumpt. Liggeth  
thanne stille, al outely unknowable, ne fame  
ne maketh yow nat knowe. And yif ye wene to  
lyve the lengere for wynd of yowr mortel name  
whan o cruel day schal ravyssche yow, than is  
the seconde deth duellynge unto yow."  
(Glose. *The first deeth be clepeth here de-* 30  
*partynge of the body and the soule, and*  
*the seconde deth be clepeth as here the stynt-*  
*ynge of the renoun of fame.*)

SET NE ME INEXORABILE. — *Prosa 8*

"But for as mochel as thow schalt nat  
wenen," quod sche, "that I bere an untretable  
batayle ayens Fortune, yit somtyme it byfalleth  
that sche desceyvable desserveth to han ryght  
good thank of men. And that is whan sche hir-  
self opneth, and whan sche discovereth hir  
frownt and scheweth hir maneris. Peraventure  
yit undirstandestow nat that I schal seie. It is  
a wonder that I desire to telle, and forthi  
unnethe may I unplyten my sentence with 10  
wordes. For I deme that contrarious For-  
tune profiteth more to men than Fortune deb-  
onayre. For alwey, whan Fortune semeth deb-  
onayre, thanne sche lieth, falsly byhetyng the  
hope of welefulnesse; but forsothe contrarious  
Fortune is alwey sothfast, whan sche scheweth  
herself unstable thurw hir chaungynge. The  
amyable Fortune desceyveth folk; the contrarie  
Fortune techeth. The amyable Fortune  
byndeth with the beaute of false goodes 20  
the hertes of folk that usen hem: the con-  
trarye Fortune unbyndeth hem by the know-  
ynge of freel welefulnesse. The amyable For-  
tune maystow seen alwey wyndy and flowynge,  
and evere mysknowynge of herself; the con-  
trarie Fortune is atempre and restreyned and  
wys thurw exercise of hir adversite. At the  
laste, amyable Fortune with hir flaterynge

draweth myswandrynge men fro the sover-  
eyne good; the contrarious Fortune ledeth 30  
ofte folk ayen to sothfast goodes, and  
haleth hem ayen as with an hook. Wenestow  
thanne that thow aughtest to leeten this a litel  
thyng, that this aspre and horrible Fortune  
hath discovered to the the thoughtes of thi  
trewe freendes? Forwhy this ilke Fortune hath  
departed and uncovered to the bothe the cer-  
tein visages and eek the doutous visages of thi  
felawes. Whan she departed away fro the,  
she took away hir freendes and lefte the 40  
thyne freendes. Now whanne thow were  
ryche and weleful, as the semede, with how  
mochel woldestow han bought the fulle know-  
ynge of thys (*that is to seyn, the knowynge of*  
*thyne verray freendes*)? Now pleyne the nat  
thanne of rychesse ylorn, syn thow hast  
fownden the moste precyous kynde of rych-  
esses, that is to seyn, thi verray freendes.

QUOD MUNDUS STABILI FIDE. — *Metrum 8*

"That the world with stable feyth varieth  
accordable chaungynge; that the contrarious  
qualites of elementz holden among hemself  
allyaunce perdurable; that Phebus, the sonne,  
with his goldene chariet bryngeth forth the  
rosene day; that the moone hath comaunde-  
ment over the nyghtes, whiche nyghtes Es-  
perus, the eve-sterre, hath brought; that the  
see, gredy to flowen, constreyneth with a  
certein eende his floodes, so that it is nat 10  
leveful to strecche his brode termes or  
bowndes uppon the erthes (*that is to seyn, to*  
*covenen al the erthe*) — al this accordaunce  
[and] ordenaunce of thynges is bounde with  
love, that governeth erthe and see, and hath also  
comandement to the hevene. And yif this love  
slakede the bridelis, alle thynges that now loven  
hem togidres wolden make batayle contynuely,  
and stryven to fordo the fassoun of this  
world, the which they now leden in 20  
accordable feith by fayre moevynge. This  
love halt togidres peples joyned with an holy  
boond, and knytteth sacrament of mariages of  
chaste loves; and love enditeth lawes to trewe  
felawes. O weleful were mankynde, yif thilke

love that governeth hevene governede yowr  
corages."

*Explicit Liber Secundus*

*Incipit Liber Tertius*

IAM CANTUM ILLA, &c. — *Prosa 1*

By this sche hadde ended hir song, whan the  
swetnesse of here dite hadde thurw-perced me,  
that was desyrous of herknyng, and I astoned  
hadde yit streyghte myn eres (*that is to seyn, to*  
*berkne the bet what sche wolde seye*). So that  
a litel hereafter I seide thus: "O thow that art  
sovereine confort of angwyssous corages, so  
thow hast remounted and noryssed me with  
the weyghte of thi sentences and with de-  
lyt of thy syngynge; so that I trowe nat 10  
nowe that I be unparygal to the strokes of  
Fortune (as who seith, I dar wel now suffren  
alle the assautes of Fortune and wel defende  
me fro hir). And tho remedies whiche that  
thou seydest herbyform that weren ryght  
scharpe, nat only that I ne am nat agrisen of  
hem now, but I, desiros of herynge, axe gretly  
to heren tho remedies."

Thanne seyde sche thus: "That feelde I  
ful wel," quod sche, "whan that thow en- 20  
tentyf and stille ravysschedest my wordes,  
and I abood til that thou haddest swich habite  
of thi thought as thou hast now, or elles til that  
I myself hadde maked to the the same habite,  
whiche that is a more verray thyng. And certes  
the remenant of thynges that ben yet to seie  
ben swiche that first whan men tasten hem they  
ben bytyng; but whan they ben resceyved  
withynne a wyght, thanne ben they swete. 30  
But for thou seyst that thow art so desyrous  
to herkne hem, with how greet brennyng  
woldestow glouen, yif thow wistest whider I  
wol leden the!"

"Whider is that?" quod I.

"To thilke verraye welefulnesse," quod sche,  
"of whiche thyn herte dremeth; but forasmoche  
as thi syghte is occupied and destourbed by  
imagynacioun of erthly thynges, thow mayst  
nat yit seen thilke selve welefulnesse."

*Explicit, etc.*: Here ends the second book. Here begins the third book.

*Prosa 1.4* streyghte: stretched, strained

8 remounted: lifted back up

11 unparygal: unequal

15 herbyform: as I.pr5.70ff. (see n. to I.pr5.68ff.)

20-21 ententyf: attentive

22 habite: disposition

"Do," quod I, "and schewe me what is 40  
thilke verray welefulnesse, I preie the,  
withoute taryng."

"That wol I gladly do," quod sche, "for the  
cause of the. But I wol first marken the by  
woordes, and I wol enforcen me to enforme the,  
thilke false cause of blisfulnesse that thou more  
knowest; so that whanne thow hast fully by-  
hoolden thilke false goodes and torned thin  
eighen to the tother syde, thow mowe  
knowe the cleernesse of verray blisful- 50  
nesse."

QUI SERERE INGENUUM. — *Metrum 1*

"Whoso wole sowe a feld plentevous, let hym  
first delyvren it of thornes, and kerve asondir  
with his hook the bussches and the feern, so  
that the corn may comen hevvy of erys and of  
greynes. Hony is the more swete, if mouthes  
han first tasted savours that ben wykke. The  
sterres schynen more agreablye whan the  
wynd Nothus leteth his plowngy blastes; and  
aftir that Lucifer, the day-sterre, hath  
chased away the dirke nyght, the day the 10  
fairere ledeth the rosene hors (*of the*  
*sonne*). And ryght so thow, byhooldyng ferst the  
false goodes, bygyn to withdrawe thy nekke  
fro the yok (*of erthely affections*); and  
afterward the verray goodes schullen entren into  
thy corage."

TUM DEFIXO PAULULUM. — *Prosa 2*

Tho fastnade sche a litel the syghte of hir  
eyen, and withdrowghe hir ryght as it were into  
the streyte seete of here thought, and bygan to  
speke ryght thus: "Alle the cures," quod sche,  
"of mortel folk, whiche that travailen hem in  
many manere studies, gon certes by diverse  
weyes; but natheles they enforcen hem alle to  
comyn oonly to oon ende of blisfulnesse. And  
blisfulnesse is swiche a good, that whoso  
that hath geten it, he ne may over that 10  
nothyng more desire. And this thyng for-  
sothe is the soverayn good that conteneth in  
hymself alle maner goodes; to the whiche goode  
if ther fayled any thyng, it myghte nat ben  
sovereyn good, for thanne wer ther som good

19 Brutus: identity uncertain; see n. Catoun: Cato the Censor, M. Porcius Cato, 234-149 B.C.

24 consumpt: consumed

Prosa 8.2-3 untretable batayle: uncompromising hostility

6-7 discovereth hir frownt: uncovers her face

10 unplyten: explain

15 forsothe: in fact

24 wyndy: variable

25 mysknowynge: ignorant

29 myswandrynge: erring

32 haleth: pulls

33 leeten: allow, consider

36 Forwhy: for

Metrum 8.2 accordable: harmonious

19 fassoun: fashion; i.e., fabric, structure

44 marken the: designate for you (the cause, line 46)

Metrum 1.8 Nothus: Notus, the south wind plowngy: rainy,

stormy

Prosa 2.1 fastnade: i.e., narrowed

4 cures: pursuits

7 enforcen hem: strive

113 *desirestow*: In Lat. and Fr. the construction shifts here to plural (cf. 116 *you*).

126 *subgit*: Chaucer's Lat. MS read "suppositis" (Lat. "sepositis," Fr. "dessevrées").

127-32 Cf. Lak of Stedfastnesse 5-6.

148-52 A reference to the Socratic dictum γνῶθι σεαυτόν (cf. the Latin "Scito te ipsum"), inscribed on the temple at Delphi. Cf. Philebus 48c, Phaedrus 229e ff., Protagoras 343b, and Macrobius, Com. 1.9.2.

156-57 but . . . himself: Chaucer retranslates Lat. "sese ignorare" for clarity.

163-64 as . . . aparayed: Chaucer's restatement of Trivet's brief exemplum: "Unde probe respondit clericus quidam uni domine querenti utrum esset pulchra: domina, inquit, pulchra sunt tibi appensa."

173-74 and . . . wikkidnesse: Cf. Lat. "eoque," Fr. "et par sa mauvaistié."

179-81 From Juvenal 10.22, which Trivet and Guillaume quote; with 181-84 cf. WBT III.1192-94.

### Metrum 5

This poem, especially indebted to Metamorphoses 1.88-152, Georgics 1.125ff., and the Fourth Eclogue, is the major impulse behind The Former Age, a copy of which appears in C<sup>2</sup> following the translation of this poem. Petersen (PMLA 18:190-93) prints the full texts of Lat., Fr., and Trivet. Chaucer would also have known RR 8355-8454, an extensive reworking of this poem.

10-11 fleeces . . . Seryens: Lat. "uellera serum," "the fleeces of the Chinese," i.e., silk, gives the proper air of decadent opulence. Boethius here recalls Georgics 2.121. Chaucer follows Fr. "toisons des Sirians."

15-16 They . . . gras: As Hammond points out (MLN 41, 1926, 534), Chaucer basically follows Fr. "il se dormoient sur les herbes"; however, Lat. "sompnos dabat herba salubres" probably means that a vegetable diet made for healthful sleep.

### Prosa 6

12 the imperie of consulers: Lat. "consulare imperium," a feature of the Republic, following upon the abolition of the monarchy (cf. 18-19 and 2.m7.18-19n).

53-62 For the anecdote, see Diogenes Laertius 9.27 (of Zeno), or 9.59 (of Anaxarchus). See 1.pr3.53ff.

53 confownde / 54 constreynre: Chaucer's expansion based on Lat. "acturum" (traditional "adacturum," Trivet "compulsurum"), Fr. "contraindre."

54 of corage: From Trivet "animo." Thus the whole phrase a . . . corage means "a man of independent spirit."

67-75 Busiris, an Egyptian king, is mentioned as a type of savagery at Georgics 3.5; Ovid, Tristia 3.11, 39; and Mkt VII.2103-4 (partly confused with Diomedes). M. Attilius Regulus, a Roman consul, was taken prisoner after victorious campaigns against Carthage in 255 B.C.; rather than urge on the Senate actions of which he disapproved, he returned to Carthage to endure death by torture. (See Cicero, De officiis 3.26.99-100.)

68-69 that . . . hous: Chaucer's addition, inspired by Trivet's citation of Metamorphoses 9.183 "domui."

75-78 Wenestow . . . othere: Liddell and Robinson find this nonsensical and wish to move 76 a *thyng* to

follow 77 *doon*. But construe as in the page gloss, correlating that 77 with a *thyng* that 76.

79 And yit moreover: Cf. KnT 1.2801n.

111 it: Chaucer reverts to the singular of the source; cf. Lat. "dignitas," Fr. "dignité" for 109 *dignytees*.

### Metrum 6

3-12, 12-27 Cf. Mkt VII.2479-90, 2466-67, respectively.

6 blood: Chaucer ignores Lat. "effuso."

### Prosa 7

14 to governaunce: Loosely translating the Fr. addition "a dignité et a puissance," derived from Trivet's gloss to 4 which mentions "sapientia," "auctoritas," and "potencia" as necessary for successful action.

16 nat drawn / 17 as ben: A mistranslation; Lat. "nondum" should produce *drauen*, as *ben nat yit*. Did Chaucer's Lat. MS read "non"? The passage is the source for Milton's "last infirmity of noble mind."

17-18 to the ful perfeccioun: From Trivet "ad summam perfectionis" (Lat. "ad extremam manum . . . perfeccione," Fr. "a la derreniere euvre par perfection").

19-20 to han . . . thynges: A ME addition, apparently Chaucer's explanation or alternative translation of the following phrase.

23-27 Cf. HF 906-7; PF 57-58; Tr 5.1815; and Macrobius's description of the earth as a "punctum," Com. 2.5.10.

31 of2: Chaucer's Fr. MS (as B) read "de" (Fr. "en," Lat. "in").

32 the ferte: Chaucer simplifies Lat. "quarta fere," Fr. "la quatre . . . et encore moins."

34 Tholome: See Almages 2.1.

60 Marcus Tulyus: See Republic 6.20.22 and Macrobius, Com. 2.10.3.

61 in his book: Perhaps Chaucer's Fr. MS read "en sien livre" (Fr. "en un sien livre," Lat. "quodam loco").

that: Otiose, apparently prompted by *writ*.

78-80 he . . . spreden: A mistranslation; cf. Lat. "huic . . . proferre nullo modo conducit" (Trivet "conueniat"), it may not in any way serve him to spread.

87-88 nedy . . . writeris: Mistranslates Lat. "scriptorum obliuio inops," oblivion for lack of writers, accurately rendered in Fr.

90-92 Contrast LGW F 17-28.

120-21 Have . . . undirstand: Lat. "accipe," Fr. "recoif et entent." For the Chaucerian idiom "have here," cf. Tr 1.1061, 3.885, 4.1366.

122ff. The anecdote exemplifies the assertions of Macrobius (Saturnalia 7.1.10) and Plutarch (who quotes Euripides, Moralia 7.532f.) that the philosopher may practice his art in silence. See also Prov. 11.12, 17.28; Ecclus. 20.5-7.

123 swich vanyte: Chaucer's Fr. MS (as B) read "vanité" (Fr. "un autre"), supplying an object for Lat. "illuserit" (Trivet "quendam dicentem se esse philosophum").

149-50 for . . . ben: A ME addition.

152-57 Cf. Tr 5.1807-19.

### Metrum 7

8-10 Cf. the similar extension of the idea of pride at Tr 1.211-24.

9-10 of this world: A ME addition.

18-19 trewe Fabricius: The hero of the war with Pyrrhus (c. 280 B.C.), renowned for his incorruptibility (see Cicero, Paradoxa 48). Brutus is either Lucius Junius Brutus, traditionally the founder of the Roman republic (c. 509 B.C.), or the later tyrannicide. Stierne Catoun is the conservative censor, M. Porcius Cato (234-149 B.C.).

28 cruel: Chaucer's Lat. MS read "seua" (Lat. "sera," Fr. "derreniers," Trivet "ultima").

### Prosa 8

14 falsly byhetyng: Chaucer's addition; cf. Guillaume "promittendo felicitatem quod non facit."

15 hope: Chaucer's Lat. MS read "spe" (Lat. "specie," Fr. "semblance").

24 alwey: Chaucer translated Lat. "semper" twice; cf. 25 *evere*.

36ff. Cf. Fortune 9-10, 33-34.

### Metrum 8

With this poem generally, cf. Tr 3.1744-64 and KnT passim, esp. Theseus's final speech.

9 to fowen: Reflecting Trivet "ad exeundum sicut videtur quando fluit."

12 erthes: Cf. Lat. "terris . . . uagis," Fr. "la terre."

18 contynuely: A slight mistranslation; cf. Lat. "continuo" (correctly glossed "statim," immediately), Fr. "tantost."

23 of2: Chaucer's Fr. MS (as B) read "de" (Fr. "par," Lat. "castis . . . amoribus").

## BOOK 3

### Prosa 1

18 to . . . remedies: A clarifying expansion; cf. Fr. "que tu les (sc. remèdes) me dies."

48 thilke . . . goodes: Lat. "eā" (sc. "causa"), Fr. "celle"; cf. Guillaume "ista falsa felicitate."

### Metrum 1

5ff. Cf. Tr 1.638-39, 631-44n., 3.1219-20. For the topic of knowledge by contraries, see 4.pr2.10-12n.

14 of erthely affections: Chaucer's specification; cf. Trivet "false felicitatis," glossing "iugo."

### Prosa 2

3 streyte: Lat. "angustum," read as "angustam" (cf. Fr. "estroit"); the error recurs at 3.m9.40.

9 blisfulnesse: Perhaps following Trivet "qui est

beatitudo," which glosses 8 *oon ende*. The result is a mistranslation; the sentence should begin, "And the good is that which, once one has it . . ."

25-28 Cf. KnT I.1255.

49 al: A ME addition.

55-59 But . . . delyt: Better, "As for friends, the holiest kind of friendship comes under the heading of virtue, not fortune; but all other kinds of friendship are taken up for the sake of power or pleasure."

77-80 Cf. GP 1.336-38 and MerT IV.2021-22; the source is Epicurus, frag. 348 (from Augustine, De civitate Dei 19.1; see also 14.2).

81-82 byrefte away . . . from the herte: Chaucer's Lat. MS read "animo . . . auferre" (Lat. "animo . . . afferre," Fr. "aportent au corage").

82-88 Cf. KnT I.1261-67.

99-100 wel . . . folk: Cf. Lat. "omnium [Chaucer's Lat. MS "omnis"] fere mortalium . . . intencio."

109-10 For . . . saie: Interrogative in Lat. and Fr. (cf. Lat. "quid attinet dicere"); but Trivet "quasi diceret hoc de se palam est."

### Metrum 2

21-31 Cf. SqT V.610-17, MancT IX.163-74.

31 desyrynge: From Trivet "appetit."

39-42 Cf. SqT V.608-9, MancT IX.160-62 (distantly).

40 alle: Chaucer's Fr. MS read "toutes" (Fr. "chascuns," Lat. "singula"); cf. MSt 14:209/25.

44 cours: Chaucer's Fr. MS (as B) read "cours" (Fr. "tour," Lat. "orbem").

### Prosa 3

33-36 Cf. PF 90-91 and, far more distantly, Pity 99-105 and Lady 43-45.

59 wel: Chaucer's Fr. MS (as B) added "bien."

63 alle: A ME addition, likely a scribal intensifier. Liddell and Robinson omit.

79 maken souffsaunce: Chaucer's Fr. MS read "feissent souffsaunce" (Fr. "les feissent suffisans," Lat. "sufficiens sibi facere"); cf. MSt 14:210/43.

87 slaken: Chaucer's addition; in Lat. and Fr. *thurst* parallels *cold*.

### Metrum 3

2 hadde: Cf. Lat. "cogat . . . opes" (might constrain riches [in]), Fr. "a . . . amoncelle richesses" (might heap riches up to); but Chaucer apparently confused the Fr. preposition "a" with "a" (has). This error is responsible for the further difficulty, 3 *sholde . . . staunchen* (cf. Lat. "expleturas," Fr. "li accompliroit," the riches should never fulfill).

ryver or a goter: Lat. "gurgite" (Trivet "locus altus id est profundus in flumine"), Fr "gort"; cf. MED *goter* n. 1.3(a).

5 Rede See: For the gems of the Red Sea, see Pliny, Nat. Hist. 9.54.106ff.